

Seattle **Art** Museum

1984-85
Annual Report

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1984-85

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**Seattle Art Museum
 1984-85
 Annual Report**

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Report of the Chairman

Building a new art museum in the heart of downtown Seattle is a bold and risky enterprise. But the Seattle Art Museum's Board of Trustees has made quiet progress on several fronts this year, and the prospects of opening the doors to a new museum by 1989 are now brighter than ever. The board has selected a world-renowned architect to design the new facility, appointed a full-time project director, and assembled a first-rate development team. The new museum capital campaign, fueled by a \$1 million gift from the Burlington Northern Foundation, is now within sight of its \$10 million goal. We're rising to the challenge.

The board's decision last fall to exchange the previously acquired J. C. Penney building for a larger site one block south was a significant move. The Arcade site contains an eight-story office building and a 450-stall parking facility, which together will generate income of more than \$1.25 million annually. The site also offers ample room for a large new museum. Projected plans call for construction of a freestanding 160,000-square-foot facility on the south half-block of the site. When combined with the existing galleries at Volunteer Park, the new museum's 55,000 square feet of exhibition space will enable us to display far more of our permanent collection than ever before, while at the same time accommodating major traveling exhibitions and prospective gifts of important private collections.

The new museum will be more than an expanded art gallery. The board selected architect Robert Venturi, of the Philadelphia firm Venturi, Rauch and Scott Brown, to design a new building that promises to be a source of pride and delight for the entire community. Venturi, a bold innovator known for his sensitivity to community needs, is widely regarded as the greatest architectural theoretician in the world today.

Still, acquiring a site and appointing an architect are just preliminary steps in this ambitious project. In order to complete acquisition of the Arcade site, we must still raise \$10 million from our closest friends and supporters. Actual construction of the new museum will require an additional \$15 million in private gifts, plus \$30 million from public sources.

The Board of Trustees has taken several important steps to meet this expanded challenge. Following the selection of the downtown site, the two board committees previously involved in planning a new museum were merged into a single New Museum Coordinating Committee. Led by co-chairmen C. Calvert Knudsen and Bagley Wright, the committee has been meeting weekly to explore options and lay the groundwork for the project's success.

On the staff side, Douglas Hurley has been named project director for the new museum. From the downtown project office, he and three excellent assistants are now coordinating the myriad tasks associated with the new museum, and working for passage of state legislation that could benefit the project. John Jackson, who has been appointed project manager, is overseeing improvements and tenant leasing at the Arcade Plaza Building. And Scott Charles, development officer at the museum, has been named to head the private fundraising program. He will work closely with members of the New Museum Coordinating Committee.

Securing the necessary public and private support to complete construction of the new museum remains a daunting task, but the year has brought a number of encouraging signs. The New Museum Coordinating Committee has explored various public funding mechanisms, including the formation of a museum development authority, general obligation bonds, tax levies, and community redevelopment financing. This November Washington State voters will have a chance to approve community redevelopment financing by way of a constitutional amendment. This type of financing would be an excellent vehicle for raising the \$25 million needed for construction. The board has voiced support for the amendment and is confident of its passage.

A most promising development was the Burlington Northern Foundation's announcement on June 28, 1985, that it would help launch our capital campaign with a grant of \$1 million—the largest single payment in the foundation's history. The museum is deeply grateful to Burlington Northern for supporting our move downtown, and for setting an example for other business leaders in the community.

Just as Seattle, long the commercial and cultural capital of the Pacific Northwest, is emerging as a center for international commerce, the Seattle Art Museum has the potential to become not only the pre-eminent visual arts institution in the region but also a cultural resource of international renown. By moving downtown, the museum will reach more residents and visitors than ever before, while contributing to the regeneration of the city's core. Our goal is not to depart from the museum's traditional mission but to uphold and strengthen it—to remain a source of community pride, and to become nothing less than a focal point of the city's cultural life.

Langdon S. Simons, Jr.

Storage Jar, 14th century, Japanese, stoneware, Shigaraki ware, 16 3/4 x 14 1/2 in., gift of Mr. and Mrs. Gene Brandzel as a continuing reminder of the extraordinary artistic creativity of the peoples of Japan and Korea, 84.147

The Seattle Art Museum has passed some major landmarks in the past few years—its fiftieth birthday, for instance, and the acquisition of a new downtown site. But while the big events dominate our attention, it's our day-to-day operations that determine our overall success, and from an operations standpoint, this has been a particularly good year. Working together, board members and the museum staff have expanded the museum's membership program, planned an extensive renovation of the Volunteer Park building, and initiated bold new efforts to reach out to other arts organizations and the community at large. I would like to thank the museum board members who, through their assiduous committee work, have helped make fiscal year 1985 such a success.

The Committee on Collections and the Program and Education Committee, headed by Virginia Wright and Margaret Allison respectively, continued to advise the museum on the critical matters of acquiring and interpreting works of art. Two collections subcommittees devoted special attention to expanding the photography and Northwest collections, while the Program and Education Committee worked to promote the museum's programs, expand its audience, and launch collaborative efforts with other arts organizations.

The Finance Committee, under its chairman and board treasurer John Moga, had a particularly busy year. As always, the committee's meetings spawned much lively discussion of marketing, investment, program funding, staff levels, and development objectives. But the Finance Committee did more than talk. A select subcommittee, aided by Howard Johnson & Company, recommended modifications in the museum's employee pension plan that will make it simpler and more equitable while ensuring compliance with complex federal regulations. The board approved the recommendations in April. The Finance Committee ended the year by recommending a fiscal 1986 budget with substantial increases in spending for exhibitions and related programs. The budget is based on a heartening rise in grant and gift revenues, and it reflects superb work by the new development office under Scott Charles.

The Ways and Means Committee had a productive year, too. Led by Nancy Alvord, it coordinated the work of two vital subcommittees, Special Events and Membership, while helping administer the museum's annual fund. The Special Events Subcommittee, chaired by Ann Hauberg, performed well beyond its initial objectives: it raised more than \$70,000 for the year, \$53,000 from May's "Dragon Boat Festival" alone. And the Membership Subcommittee, under chairman David Maryatt, reviewed the museum's entire membership program. Its accomplishments included the creation of a new corporate membership category and the initiation of a direct-mail campaign to increase membership and attendance.

The Building and Grounds Committee, chaired by Morris J. Alhadef, approved plans for an extensive renovation of the museum's Volunteer Park facility. The museum's main focus will soon shift downtown, but thanks to the 1-2-3 bond issue approved by Seattle voters last September, our Volunteer Park building will remain a vital center for exhibitions and activities for years to come. The bond issue will provide for \$970,000 in repairs to the building, including new floors, an updated electrical system, and a complete exterior face-lift.

If there is a common theme in the past year's efforts, it is a concern for the long-term success, and not just the short-term survival, of the Seattle Art Museum. The museum staff recently began planning strategies for selecting, displaying, and preserving works of art in the decades to come. This kind of planning ensures that the museum will be ready to take full advantage of the new downtown facility when it's finished—but more important, it ensures that as we grow bigger, we will continue to excel.

This same concern for the future led to the recent creation of a board committee to "guide the museum in its future relations with the various cultural organizations of the region." The Cultural Cooperation Committee, led by Bobby Street, will work to expand the museum's efforts in four areas: programs for children, programs for local artists, theatrical productions, and collaboration with arts organizations from other areas. Our goal is to create a sense of shared mission among arts groups and, ultimately, to enrich the lives of all the region's residents.

Marshall Hatch



Susan Rothenberg, *Untitled*, 1984, charcoal on paper, 50 1/4 x 38 1/4 in., purchased with funds from the estate of Mary Arrington Small, 85.58



Fay Jones, *Milltown Exit*, 1984, acrylic on canvas, 64½ x 52¾ in., gift of the Pacific Northwest Arts Council, 84.168

Report of the Director

With the prospect of a new downtown building now in sight, the Seattle Art Museum faces unprecedented opportunities to engage new audiences with a broader array of public services. Yet we find ourselves caught in a state of tension, for we also have traditions to honor, a heritage to preserve. The challenge we confront is to fully embrace our future without abandoning our past.

These mandates are not always compatible. This year we worked hard to create a more diversified audience for museum programs, but we also tried to live within an old-fashioned operating budget of \$2.5 million. Our modest spending on exhibitions and interpretation had the predictable effect of lowering attendance, membership, admissions receipts, and profits from the museum store. It was a sobering lesson, one that will guide us as we set projected budgets for the new facility.

On the other hand, the creation of a new museumwide marketing and development program brought dramatic increases in grants and gifts this year. In early 1984, the board decided to reorganize the development division and to adopt a more consumer-oriented marketing strategy. A new development director was appointed, and the entire board and staff began devising an integrated marketing plan. The effort has brightened our short-term fiscal outlook—revenue projections for fiscal 1986 are up 15 percent over this year's. But more important, it has demonstrated our ability to address a broader audience without abandoning our primary mission, which is to preserve, display, and interpret works of art.

No branch of the museum plays a more vital role in that mission than the Division of Curatorial Services. The museum's curators have organized a number of distinguished exhibitions this year, while remaining active in acquisitions and research. Every curatorial department has acquired important works of art through purchase, gift, or bequest. And curators have made steady progress in the effort to publish new catalogues of the permanent collections.

Despite reduced exhibition funds, we were able to bring to the Seattle community many fine traveling exhibitions, including *Robert Motherwell*; *The World of Kameda Bōsai*; *Wild Beauty: Photography of the Columbia River Gorge*; and *Masters of Japanese Calligraphy*. In addition, SAM curators organized several original exhibitions that brought provocative works of art from around the country to Seattle: *Sendak Onstage*; *Altered Images*; and *States of War: New European and American Paintings*.

Equally noteworthy were exhibitions drawing on the substantial resources of our community. Exhibitions such as *The City as Collector*; *Arts of Imperial Russia*; *Old Master Prints from the Wallerstein Collection*; *American Sculpture: Three Decades*; *Blue and White and Blanc de Chine*; *View from a Scholar's Desk*; *Arts of the Akan*; and the continuing *Documents Northwest* series highlighted the diverse collections of the museum and the Seattle area, and demonstrated the museum's ongoing commitment to exhibiting Northwest artists.

The museum's Division of Education had an equally productive year. Its various departments have worked to expand school programs, publish new catalogues, provide additional volunteer training, and improve reference and research materials. And the division's Committee on Program and Education has embarked on a major effort to expand the museum's audiences. Under the leadership of Margaret Allison, committee members are now working to involve various cultural and community groups in future museum programs.

Of the Division of Education's six branches, the Education Department is the most directly involved in helping visitors learn more about the art in the museum's collections. This year the department's tours and interpretive programs served 48,452 people—nearly one-third of all museum visitors. The Education Department also continued publishing its successful quarterly program guide, and made new efforts to tailor programs to the needs of specific audiences. For adults, there were courses in art history and many lectures by internationally distinguished scholars. A lecture series entitled "The Son of Heaven and the Shining Prince" explored Chinese and Japanese imperial institutions and their influences on history, philosophy, religion, literature, poetry, and the visual arts. The popular "Architecture Now" series remained a strong draw for both the public and the profession. And the museum's

well-established film program was expanded to include a new family series on the "Art of Walt Disney." Programs for school children and teachers were expanded as well: two new outreach programs, led by the docents, reached 2,600 students.

Volunteers have always been vital to the museum's educational programs, and this year was no exception. A total of 568 volunteers contributed nearly 26,000 hours of service, enabling more than 20,000 visitors to take part in museum tours. The museum Guild's ongoing program committee continued to sponsor lectures, field trips, and special events, while its docent committee celebrated fifty years of service. In addition to leading museum tours, the docents this year took educational programs to schools throughout the Seattle area, and laid the groundwork for new adult study programs.

The museum's six councils, meanwhile, offered invaluable assistance with programs, acquisitions, and funding for exhibitions and publications. Total membership in the councils declined slightly this year, from 606 to 577, but there was no drop in activity. The councils sponsored eighty-one programs and public events, including performances, seminars, and exhibition previews. The Asian Art Council purchased a ninth-century Japanese Shirashi ware jar, and underwrote three major events in conjunction with the Education Department's Chinese New Year celebration. The Contemporary Art Council sponsored exhibitions, including *States of War: New European and American Paintings*, and brought four renowned architects to Seattle to participate in the "Architecture Now" lecture series. The Collectors Forum, the Decorative Arts Council, the Ethnic Arts Council, the Pacific Northwest Arts Council, and the Photography Council all sponsored important events as well, often in conjunction with other groups and institutions.

Year-end Totals

Attendance	164,878
Members	7,504
Education programs	579
School-age visitors	6,475
Guided tours	1,191
Exhibitions	23
New acquisitions	436
Volunteer hours	25,770

Of total revenues of \$2.46 million, \$1.61 million were raised, representing a 9 percent increase over fiscal 1984.

The Publications Department, another vital arm of the Education Division, continues to distinguish itself and the museum with its catalogues, gallery guides, and posters. This year the publications staff began work with the Asian department and a group of noted scholars to complete a major catalogue of the museum's Japanese collection, and published the first two volumes in a series of monographs on the museum's permanent collections. Meanwhile, the 1984 exhibition catalogue *Praise Poems: The Katherine White Collection* received design awards from the Art Association of America, the Art Directors Club of New York, and the American Association of Museums. The posters for *Arts of Imperial Russia* and *Sendak Onstage* also received national awards of distinction.

The museum's library and media center both expanded their holdings this year to provide better documentation of the permanent collections and a broader array of educational materials. The library added 547 books and catalogues to its shelves, 160 of which were received as gifts, and assembled 119 new documentation files on the Asian and African collections. The media center, meanwhile, produced thousands of slides and prints, provided audio-visual support for hundreds of films, lectures, and performances, and added more than 1,800 new slides to its collection.

While the Division of Curatorial Services has concentrated on displaying the objects we hold in trust for the community, and the Division of Education on interpreting them, the Division of Museum Services has shouldered the responsibility for protecting and preserving them. Assisted by grants from the National Endowment for the Arts, museum services this year recatalogued more than 3,000 pieces of modern and African art. And in an important step toward computerization of the collection inventory, one-fourth of the cards in the collection catalogue were transferred to an automated format. The registrar completed a survey of computer systems used by other museums, and now expects to have a fully automated catalogue in use by 1989.

A vital factor in our ability to preserve our collections is the condition of our physical plant. The museum in Volunteer Park, now over fifty years old, requires regular repairs and upkeep. This year Seattle voters guaranteed its much-needed renovation by approving the 1-2-3 bond issue, providing \$55.2 million in funds for the repair of Seattle's many neighborhood parks and community structures. Nearly \$1 million of that money is being used to reroof and insulate, to improve safety-related apparatus and handicapped access, and to renovate portions of the plumbing system in the Volunteer Park facility. The bond issue failed twice at the polls before its passage in September 1984. Its final passage was due to the hard work of Mayor Royer and the Seattle City Council as well as thousands of volunteers and concerned citizens.

The success of all our activities—exhibition, interpretation, and preservation—depends to a large degree on the museum's ability to raise funds. And that, of course, is the first concern of the Division of Development Services. Overall, fiscal 1985 was a successful year. The museum's total income from gifts and grants rose by \$152,000 or 14.6 percent. There was a disheartening decline in membership—a result of modest exhibition spending and correspondingly modest attendance—and there was no growth in corporate or government support. But these problems were outweighed by growth in the sustaining fund, fundraising events, and private grants.

Sustaining fund income increased by \$36,000, or 22.5 percent, thanks largely to increased participation by board members and a direct-mail campaign tied to the new building project. Two successful fundraising events, "An Evening with Paloma Picasso" and the "Dragon Boat Festival," generated \$76,000, a 375 percent increase over fiscal 1984. And income from private grants jumped by \$110,000, or 130 percent. Private donors, most notably Cole & Weber, Herring-Newman Direct Response, and United Airlines, also contributed in-kind services worth nearly \$150,000.

To reverse the downward trend in membership, the museum will boost exhibition spending by \$166,000, or 80 percent, during fiscal year 1986, while maintaining closer contact with current members and reaching out to a greater number of households through direct mail. A new position was created, assistant director for marketing, to consolidate and focus our strategic plan. I am confident that these efforts, combined with the proven ability of the staff to offer museum visitors a rich cultural experience, will lead to greater community participation and support in the future. I want to thank Marshall Hatch and the Board of Trustees for their leadership, tactful guidance, and support during the past year. They and the staff have shown an unflinching devotion to excellence, and for that I feel more gratitude than I can express.

Arnold Jolles





Helmet, 350–250 B.C., Greek, South Italian, bronze, 14⁵/₁₆ x 8⁷/₁₆ in., gift in honor of Dr. Richard Fuller from the Norman and Amelia Davis Collection, 84.169

Acquisitions to the Collection

Arms and Armor

Greek

Helmet, c. 350–250 B.C., South Italian, bronze, gift in honor of Dr. Richard Fuller from the Norman and Amelia Davis Collection, 84.169

Book/Painting

American

Beckley, Keith, Jeffrey Bishop, and Dennis Evans, *Seminary*, 1984, edition of 10, purchased with funds from PONCHO, 84.175

Bronze

Chinese

Hu (ritual vessel), 5th–3rd c. B.C., bronze, gift of James D. Burns, 84.178

Ceramics

African

Two-headed Pipè, Cameroon, clay, gift of Dr. Oliver Cobb, 84.232

American

Warashina, Patty, *Faucet Pot*, 1968, porcelain, gift of Drs. R. Joseph and Elaine R. Monsen, 84.182

Chinese

Twelve Dinner Plates and Nine Soup Plates, late 18th c., export ware, overglaze enamels and gold on porcelain, gift of Mrs. Prentice Bloedel, 84.164.1a-l & .2a-i

French

Cup and Trembleuse Saucer, 1750–55, Menecy factory, soft-paste porcelain, gift of the Northwest Ceramic Society of Seattle, 85.17a,b

Pair of Orange Tubs, 18th c., Sevres, soft-paste porcelain, purchased with funds from the estate of Mary Arrington Small and the Decorative Arts Council, 85.215.1-.2

Japanese

Storage Jar, 14th c., Shigaraki ware, stoneware, gift of Mr. and Mrs. Gene Brandzel as a continuing reminder of the extraordinary artistic creativity of the peoples of Japan and Korea, 84.147

Vase, 7th–8th c., Sue ware, stoneware, gift of Mr. and Mrs. Gene Brandzel as a continuing reminder of the extraordinary artistic creativity of the peoples of Japan and Korea, 84.148

Jar with Lid, 9th c., Shirashi ware, stoneware with natural ash glaze, purchased with funds from the Margaret E. Fuller Purchase Fund, Asian Support Fund, Asian Purchase Fund, Asian Art Council, and an anonymous donation in memory of Helen Seymon, 85.28

Takita, Koichi, *Faceted Vase*, 1984, porcelain with overglaze enamels, gift of Klaus F. Naumann in honor of the museum's 50th year, 85.18

Drawing

American

Antonakos, Stephen, *O #2*, 1983, pencil and collage on plastivellum, gift of Mrs. Corydon Wagner, 85.63

Izquierdo, Manuel, *Weathervane*, 1965, ink on paper, gift of Bruce Guenther, 84.183

Martin, Agnes, *Waters*, 1962, ink on paper, gift of Margaret Smith, 84.186

Martin, Agnes, *The Cry*, 1962, ink on paper, gift of Margaret Smith, 84.187

Martin, Agnes, *Untitled*, 1963, ink and graphite on paper, gift of Margaret Smith, 84.188

Martin, Agnes, *Untitled*, 1963, gouache, ink and graphite on paper, gift of Margaret Smith, 84.189

Rothenberg, Susan, *Untitled*, 1984, charcoal on paper, purchased with funds from the estate of Mary Arrington Small, 85.58

Serra, Richard, *Annie's High Vertical*, 1979, oil stick on canvas, gift of the Sidney and Anne Gerber Collection, 85.51

Dutch

van Wittel, Gaspar, *Houses Behind a Wall*, 17th–18th c., lead and sepia wash, gift of the estate of Edward Thomas, 85.7

German

Beuys, Joseph, *Gesprach mit Hagen Lieberknecht (Conversation with Lament)*, 1972, pencil on paper, gift of the Sidney and Anne Gerber Collection, 85.29

Furniture

Japanese

Sea Chest (funa-dansu), 19th c., early Meiji era, wood, gift of John W. Gruber in memory of Philip M. Lassleben, 84.179

Musical Instrument

African

Chief's Drum, Ivory Coast, Dan, wood, gift of Mr. and Mrs. Donald A. Brody, 84.238

Painting

American

Anderson, Guy, *Burial of the Son*, 1969, oil on paper, gift of Anne Gould Hauberg and John H. Hauberg in honor of the museum's 50th year, 84.98

Anderson, Guy, *Cabin in the Woods*, 1935, oil on canvas, gift of Dr. Donald A. Nylen in honor of the museum's 50th year, 84.131

Ashbaugh, Dennis, *Ameco-Cadiz*, 1978, oil on canvas, gift of Robert B. and Honey Dootson, 85.31

Backstrand, Jay, *Hunting for Joseph*, 1981, triptych, oil, wax, acrylic, wood, and wire, gift of Barbara Backstrand in honor of the museum's 50th year, 84.99a-g

Bunce, Louis, *Studio with Line Drawing*, 1979, oil on canvas, gift of Jon Bunce, 84.226

Celentano, Francis, *Curve of Isis in Black and Red*, 1981, acrylic on styrene, purchased with funds from PONCHO, 85.20

Colescott, Robert, *Susanna and the Elders (Novelty Hotel)*, 1980, acrylic on canvas, purchased with funds from the estate of Mary Arrington Small, 84.170

Fawkes, Tom, *Lath Room at Papago*, 1984, acrylic on canvas, gift of the artist and Hodges/Banks Gallery, 84.177

Feininger, Lyonel, *Untitled*, 1954, watercolor, gift of Mr. and Mrs. Paul Friedlander in honor of the museum's 50th year, 84.225

Gonzales, Boyer, *Green Bouquet*, 20th c., oil on masonite, gift of the estate of Edward Thomas, 85.198

Helmich, Karen, *Portrait of Polly*, 1977, oil on canvas, gift of Polly Friedlander, 84.100

Jones, Fay, *Milltown Exit*, 1984, acrylic on canvas, gift of the Pacific Northwest Arts Council, 84.168

Katsiaficas, Diane, *Out of the Whirlwind*, 1984, mixed media, purchased with funds from the Northwest Contemporary Fund, 85.57

Kenney, Leo, *Glorified One*, 1945, tempera on masonite, gift of the estate of Edward Thomas, 85.199

Lawrence, Jacob, *Struggle #2*, 1965, ink and gouache on paper, gift of anonymous donors in honor of the museum's 50th year, 84.101

MacConnel, Kim, *Sub Atomic*, 1982, acrylic on cotton, gift of Margaret Perthou in honor of the museum's 50th year, 84.185

Martin, Agnes, *Winter Yellow*, c. 1952, watercolor on paper, gift of Margaret Smith, 84.191

Okada, Frank, *Untitled*, 1966, oil on canvas, gift of Mr. and Mrs. Robert Ohashi, 84.219

Rades, William, *Tuxedo River*, South Fork, 1980–81, acrylic on paper, gift of Drs. Gordon and Dorothy Carlson, 84.237

Rothko, Mark, *Number 11*, 1947, oil on canvas, gift of the Mark Rothko Foundation, Inc., 85.61

Sigler, Hollis, *A Tango Against Time*, 1983, oil on canvas, purchased with funds from the estate of Mary Arrington Small, 84.142

German

Beuys, Joseph, *Untitled*, 1962, oil on paper, gift of the Sidney and Anne Gerber Collection, 85.30

Spanish

Cobo, Chema, *Dream of the Artist*, 1983–84, oil on canvas, purchased with funds from the estate of Mary Arrington Small, 84.143

Photography

"Photography Purchase Fund" refers to funds made available through the generosity of Pacific Northwest Bell, the Photography Council, the Polaroid Foundation, Mark Abrahamson, and the National Endowment for the Arts.

Uncertain Nationality

Anonymous, *Fields in Ceylon*, 19th c., black and white, General Acquisitions Fund, 85.4

Anonymous, *A Box Walla*, c. 1860, black and white, purchased with funds from the estate of Mary Arrington Small, 85.208

Klier, P., attr., *Fytche Square Burma*, 19th c., black and white, General Acquisitions Fund, 85.3

Klier, P., attr., *Shrine Pagoda Rangoon*, c. 1880, black and white, purchased with funds from the estate of Mary Arrington Small, 85.204

Klier, P., attr., *Gaudama Pagoda Rangoon*, c. 1880, black and white, purchased with funds from the estate of Mary Arrington Small, 85.206

Skeen and Co., *Giant Bamboo Cluster, Ceylon*, 19th c., black and white, General Acquisitions Fund, 85.6

Skeen and Co., *Banyan Trees*, c. 1860s, black and white, purchased with funds from the estate of Mary Arrington Small, 85.205

American

Avedon, Richard, *Dr. Benjamin Spock, pediatrician, and Jane Cheney Spock, New York City*, 9–18–69, copyright 1975, black and white, gift of Chuck Kuhn, 84.230

Bellocc, E. J., *Untitled*, negative c. 1911–13, printed c. 1975, black and white, General Acquisitions Fund, 84.138

Callahan, Harry, *Ireland*, 20th c., dye transfer print, gift of Michael J. Bove III, 84.228

Curtis, Edward S., 14 photographs from the *North American Indian* portfolio, vol. 10, copyright 1914, photogravure, gift of Lois Glosten and Lawrence R. Glosten, 84.192-205

Curtis, Edward S., 13 photographs from the *North American Indian* portfolio, vol. 20, copyright 1928, photogravure, gift of Lois Glosten and Lawrence R. Glosten, 84.206-.218

Curtis, Edward S., *Chief of the Desert*, carbon print, 20th c., gift of Chuck Kuhn, 84.229

Curtis, Edward S., 134 photogravures from the *North American Indian* portfolio, various volumes, photogravure, gift of Mr. Harry Poll, 85.64-.196, .228

Divola, John, *Zuma One*, 1978, portfolio of 10 dye transfer prints, Photography Purchase Fund, 85.19.1-.10

Evans, Walker, *Roadside Barn*, 1933, black and white, purchased with funds from the estate of Mary Arrington Small, 84.151

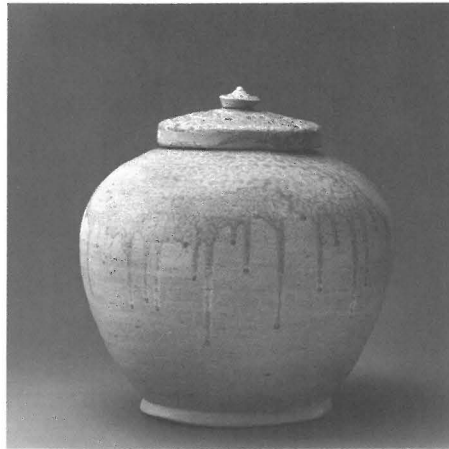
Evans, Walker, *A & A Generator and Clutch, Denver, Colorado*, negative 1935–37, printed 1968, black and white, purchased with funds from the estate of Mary Arrington Small, 85.213

Frank, Robert, *City Fathers, Hoboken, N.J.*, 1955, black and white, Photography Purchase Fund, 84.116

Friedlander, Lee, *Cincinnati*, 1963, black and white, purchased with funds from the estate of Mary Arrington Small, 85.224

Friedlander, Lee, *Galax*, 1962, from *Lee Friedlander Photographs*, black and white, purchased with funds from the estate of Mary Arrington Small, 85.225

Friedlander, Lee, *Stamford, Conn.*, 1973, black and white, Photography Purchase Fund, 85.226



Jar with Lid, Sanage type, 9th century, Japanese, stoneware, 11½ x 11¾ in., purchased with funds from the Margaret E. Fuller Purchase Fund, the Asian Support Fund, the Asian Art Council, and an anonymous donation in memory of Helen Seymon, 85.28

Friedlander, Lee, *Pittsburgh*, 1980, black and white, Photography Purchase Fund, 85.227
 Handelsman, Bruce, *Valdez Avenue, III*, 1982, hand-colored black and white, Photography Purchase Fund, 85.59
 Harding, Goodwin, *Ogden Studio*, 1983, black and white, Photography Purchase Fund, 85.214
 Heinecken, Robert, *Just Good Eats for U—Trial Proof—Drinks (1)*, 1971, photo-lithograph, gift of Darryl Curran, 85.8.1
 Heinecken, Robert, *Just Good Eats for U—Trial Proof—Drinks (2)*, 1971, photo-lithograph, gift of Darryl Curran, 85.8.2
 Heinecken, Robert, *Just Good Eats for U—Trial Proof—Dinner*, 1971, photo-lithograph, gift of Darryl Curran, 85.9
 Hurrell, George, *Portfolio I*, 1980, 8/15, black and white, gift of Dr. Farel Rosenberg, 84.220.1-10
 Incandela, Gerald, *Kitchen Window*, 1980, black and white, gift of Charles Cowles in honor of John McLachlin, founder of the Photography Council, 84.132
 LaRoche, Frank, 18 photographs of Alaska, c. 1896–97, black and white, gift of Mr. and Mrs. John Putnam, 85.33-.50
 Lee, Russell, *Typical Scene in Pool Room and Beer Hall, Spencer, Iowa*, 1938, black and white, Photography Purchase Fund, 85.23
 Lee, Russell, *A Backyard in Maunie, Illinois, After the Flood*, 1938, black and white, Photography Purchase Fund, 85.24
 Lee, Russell, *Interior of a Shack Previously Occupied by One of Families*, 1938, black and white, Photography Purchase Fund, 85.25
 Meatyard, Eugene, *Untitled*, 1958, black and white, General Acquisitions Fund, 85.21
 Meatyard, Eugene, *Portfolio Three: The Work of Ralph Eugene Meatyard*, 1974, 95/100, black and white, purchased with funds from the estate of Mary Arrington Small, 85.223.1-10
 Meyers, Joan, S, 20th c., hand-colored photograph, gift of Gary Wiggs, 84.223
 Morris, Wright, *Gano Church*, 1940, black and white, Photography Purchase Fund, 85.22
 Muybridge, Eadweard, *Animal Locomotion*, plate 97, c. 1887, photogravure, purchased with funds from the estate of Mary Arrington Small, 84.152
 Muybridge, Eadweard, *Animal Locomotion*, plate 209, c. 1887, photogravure, purchased with funds from the estate of Mary Arrington Small, 84.153
 Noggle, Anne, J.E., from *Seattle Faces*, 1982, black and white, gift of the Sidney and Anne Gerber Collection, 84.145
 Nutting, Wallace, *The Swimming Pond*, 20th c., hand-colored black and white, gift of the family of Rev. and Mrs. H. I. Chatterton, 85.32
 Rinehart, Frank A., *Turning Eagle (Sioux)*, copyright 1898, black and white, General Acquisitions Fund, 84.139
 Rinehart, Frank A., *Peatwy Tuck*, copyright 1898, black and white, General Acquisitions Fund, 84.140
 Rubenstein, Eva, *Mirror in Corner*, 1972, black and white, gift of Greg Kucera, 85.221
 Shahn, Ben, *The Bowery, New York City*, early 1930s, black and white, purchased with funds from the estate of Mary Arrington Small, 85.209
 Sieff, Jean Loup, *Nude Woman Sitting on Chair*, 1972, black and white, gift of Chuck Kuhn, 84.231
 Siskind, Aaron, *Street Scene 3, Harlem*, 1935, black and white, purchased with funds from the estate of Mary Arrington Small, 85.210

Siskind, Aaron, *Facades, Harlem*, 1938, black and white, purchased with funds from the estate of Mary Arrington Small, 85.211
 Siskind, Aaron, *Wall Graffiti*, c. 1951, black and white, purchased with funds from the estate of Mary Arrington Small, 85.212
 Smith, Stanley, *Arrangement 83–40*, 1984, dye transfer print, Photography Purchase Fund, 84.110
 Smith, Stanley, *Arrangement 83–80*, 1984, dye transfer print, Photography Purchase Fund, 84.111
 Smith, Stanley, *Arrangement 83–85*, 1982, dye transfer print, Photography Purchase Fund, 84.112
 Smith, Stanley, *Arrangement 83–67*, 1983, dye transfer print, Photography Purchase Fund, 84.113
 Stieglitz, Alfred, *Camera Notes*: vol. 3, no. 4; vol. 4, no. 1, no. 3; vol. 5, no. 2; vol. 6, no. 3; 1900–1903, purchased with funds from the estate of Mary Arrington Small, 84.154-158
 Stieglitz, Alfred, *Camera Work*: vols. 1, 2, 3, 5, 7; 1903–4, purchased with funds from the estate of Mary Arrington Small, 84.159-163
 Strand, Paul, *New York*, c. 1916, from *Camera Work*, photogravure, purchased with funds from the estate of Mary Arrington Small, 84.149
 Strand, Paul, *Woman with Basket*, 1933, photogravure, purchased with funds from the estate of Mary Arrington Small, 84.150
 Tucker, Carlyn, *Mud Mountain Dam, Wa.*, 1980, hand-colored black and white, Photography Purchase Fund, 84.106
 Tucker, Carlyn, *Mud Mountain Dam, Wa., No. 2, (Summer)*, n.d., hand-colored black and white, Photography Purchase Fund, 84.107
 Tucker, Carlyn, *Ginkgo Petrified State Park, Wa., No. 4*, 1983, hand-colored black and white, Photography Purchase Fund, 84.108
 Tucker, Carlyn, *Greenwood, Wa., No. 2*, 1980, hand-colored black and white, Photography Purchase Fund, 84.109
 Yavno, Max, *Portfolio One: Image as Poem*, 20th c., black and white, Photography Purchase Fund, 84.114.1-14
British
 Gilbert and George, *Coloured Shouting*, 1982, dye transfer print, gift of the Collectors Forum, 85.15
French
 Cartier-Bresson, Henri, *Calle Cuauhtemoctin, Mexico (Spanish Prostitutes)*, 1934, black and white, General Acquisitions Fund, 84.115
 Clergue, Lucien, 7 untitled photographs from the series *Gitans*, 20th c., black and white, gift of Margery Aronson, 84.233.1-7
 Sebah, J. T., *Bazara—Ghezireh (Octrut)*, c. 1885, black and white, General Acquisitions Fund, 85.1
Israeli
 Bar-Am, Micha, *Portfolio*, 20th c., 31/300, black and white, gift of Dr. Farel Rosenberg, 84.221.1-10
Italian
 Alinari, Venice: *Cortile Del Palazzo Ducale*, c. 1890, black and white, purchased with funds from the estate of Mary Arrington Small, 85.203
 Alinari, attr., *Grand Cathedral at Milan*, c. 1890, black and white, purchased with funds from the estate of Mary Arrington Small, 85.207
Japanese
 Anonymous, 3 untitled photographs, 19th c., black and white, General Acquisitions Fund, 85.2, 85.26, 27
Scottish
 MacPherson, Robert, *The Interior of the Coliseum and the Christian Shrines, Rome*, c. 1854, black and white, anonymous gift, 84.184
 Valentine, James, and Sons, *Firth of Forth Bridge*, c. 1870–90, black and white, General Acquisitions Fund, 85.5

Prints

American

Butler, Weldon, *Blue Rondo*, 1985, 49/100, lithograph, anonymous gift, 85.200
 Chong, Fay, *Still Life*, c. 1936, linoleum block print, purchased with funds from PONCHO, 84.171
 Chong, Fay, *The Marine Hospital*, 1938, linoleum block print, purchased with funds from PONCHO, 84.172
 Chong, Fay, *Self-Portrait*, 1936, linoleum block print, purchased with funds from PONCHO, 84.173
 Chong, Fay, *Scrubbing—N.W. Fishing Industry Series*, 1939, linoleum block print, purchased with funds from PONCHO, 84.174
 Daphnis, Nassos, ss-5-78, 1978, 59/120, serigraph, gift of Mr. and Mrs. Earl Younglove in honor of the museum's 50th year, 84.133
 Daphnis, Nassos, 27-E-78, 1978, 67/120, serigraph, gift of Mr. and Mrs. Earl Younglove in honor of the museum's 50th year, 84.134
 Daphnis, Nassos, ss-3-78, 1978, 7/120, serigraph, gift of Mr. and Mrs. Earl Younglove in honor of the museum's 50th year, 84.135
 Markovitz, Sherry, *Tiger Chase*, 1982, color lithograph, gift of the artist and Linda Farris Gallery, 85.197.1
 Markovitz, Sherry, *Mirror Image*, 1982, color lithograph, gift of the artist and Linda Farris Gallery, 85.197.2
 Martin, Agnes, *Untitled*, c. 1945, lithograph, gift of Margaret Smith, 84.190
 Millett, Peter, *Steps*, 1982, color lithograph, gift of the artist and Linda Farris Gallery, 85.197.3
 Millett, Peter, *The Woman*, 1982, color lithograph, gift of the artist and Linda Farris Gallery, 85.197.4
 Peterdi, Gabor, *Spawning III*, c. 1960, 1/5, intaglio and stencil, gift of Elizabeth Sandvig, 84.167
 Rauschenberg, Robert, *Cardbird II*, 1971, 44/75, lithograph, General Acquisitions Fund, 84.176
 Sato, Norie, *Still on Pause*, 1982, color lithograph, gift of the artist and Linda Farris Gallery, 85.197.5
 Sato, Norie, *Edged Out*, 1982, color lithograph, gift of the artist and Linda Farris Gallery, 85.197.6
 Stella, Frank, *Telluride*, 1970, lithograph, gift of John and Iris Sutton in honor of the museum's 50th year, 84.136.1
 Stella, Frank, *Ophir*, 1970, lithograph, gift of John and Iris Sutton in honor of the museum's 50th year, 84.136.2
 Stella, Frank, *Creede II*, 1970, lithograph, gift of John and Iris Sutton in honor of the museum's 50th year, 84.136.3
German
 Pencz, Georg, *The Story of Joseph, Joseph Being Sold by His Brothers*, 16th c., engraving, Eugene Fuller Memorial Collection, by exchange, 85.60
Japanese
 Hirosada, *Onoe Tamizo as Kumagai*, c. 1848, single sheet Osaka print, gift of Mr. and Mrs. Hamilton R. Harris, 85.217
 Hirosada, *Daigoro as Bashii Daijin*, c. 1849, single sheet Osaka print, gift of Mr. and Mrs. Hamilton R. Harris, 85.218
 Hirosada, attr., *Kataoka Gado in the role of Oboshi Ribiya*, c. late 1840s–early 1850s, single sheet Osaka print, gift of Mr. and Mrs. Hamilton R. Harris, 85.219
 Hokusai, *Nakamura Utaemon III as Masakiyo and Arashi Kichisaburo as Koretake*, c. 1818–21, single sheet Osaka print, gift of Mr. and Mrs. Hamilton R. Harris, 85.216
 Kunisada, *Bando Mitsugoro as a warrior and Saamura Dowimasa as Matsue Kurando confronting Iwai Hanshiro in the role of Uji Genamesuke*, c. 1840, triptych, gift of Mr. and Mrs. Hamilton R. Harris, 85.220a,b,c



Walker Evans, A & A Generator & Clutch, Denver Colorado, 1968, black-and-white photograph, 8½ x 7¾ in., purchased with funds from the estate of Mary Arrington Small, 85.213



Robert Frank, *City Fathers, Hoboken, N.J., 1955*, black-and-white photograph, 14¹/₁₆ x 18⁷/₁₆ in., Photography Purchase Fund, 84.116

Sculpture

American

Andre, Carl, *Untitled*, 1973, cement blocks and stones, gift of Drs. R. Joseph and Elaine R. Monsen, 84.181.1a,b-4a,b

Arneson, Robert, *This Head is Mine*, 1980, bronze, gift of Manuel Neri, 84.222

Buck, John, *Return*, 1983, mixed media, purchased with funds from PONCHO, 84.141a-f

Ford, Margaret, *Mud Dauber*, 1984, ceramic and vine maple, purchased with funds from the Anne Gould Hauberg Craft Fund, 84.105

Mee, Nancy, *A Pair for the Pleated and Braced*, 1982, copper, lead, glass, and photographs, fractional-interest gift of Lucille C. Fuller, 84.227.1-2

Oldenburg, Claes, *Ice Bag, Scale B*, 1971, nylon, fiberglass, and metal, gift of Mr. and Mrs. David E. Skinner II, 84.224

Saunders, Wade, *Subjects of the Artist: Spirits*, 1982, bronze, gift of Mr. and Mrs. William K. Saunders, 84.144

French

Matisse, Henri, *Nu Assis, Bras sur la Tete (Seated Nude, Hands on Head)*, 1904, 7/10, bronze, gift of the Norman and Amelia Davis Collection in honor of Dr. Richard E. Fuller, 85.222

German

Beuys, Joseph, *Sonnenscheibe (Sun Disk)*, 1973, copper record, felt, and cardboard box, gift of the Sidney and Anne Gerber Collection, 85.52

Beuys, Joseph, *Noiseless Blackboard Eraser*, 1974, felt, gift of the Sidney and Anne Gerber Collection, 85.53

Beuys, Joseph, *Requiem of Art*, vinyl records and cardboard cover, gift of the Sidney and Anne Gerber Collection, 85.54

Silver

English

Eckfourd, John, II, *Hot Water Kettle, Stand, and Lamp*, 1739, silver, gift of Mr. and Mrs. Walter A. Buffington, 85.62

Textiles

African

Man's Skirt, 19th c., Kuba, Zaire, raffia, purchased with funds from the estate of Mary Arrington Small, 84.102

Man's Skirt, 19th c., Kuba, Zaire, raffia, purchased with funds from the estate of Mary Arrington Small, 84.103

Overskirt, 19th c., Kuba, Zaire, raffia, purchased with funds from the estate of Mary Arrington Small, 84.104

Chinese

Woman's Formal Vest (xiabel), 19th c., silk, gift of Mr. and Mrs. David Briggs, 85.16

Indonesian

Three Sarongs, 20th c., Java, cotton, batik, gift of Kay Metcalf, 84.117, 84.119, 84.123

Sarong, 20th c., Flores, cotton, warp ikat, gift of Kay Metcalf, 84.125

Four Kain Panjang (long cloths), 20th c., Java, cotton, batik, gift of Kay Metcalf, 84.118, 84.120-122

Hinggi (man's mantle), 20th c., Sumba, cotton, warp ikat, gift of Kay Metcalf, 84.124

Slendang (shoulder cloth), 20th c., Roti, cotton, warp ikat, gift of Kay Metcalf, 84.126

Japanese

Child's Kimono, early 20th c., hemp, double-ikat weave, gift of Dr. John K. Fong, 84.166

Brocade Weaving, c. 19th c., Edo period, silk and gold-covered threads, gift of Mr. and Mrs. Henry Trubner, 84.180

Gifts to the Study Collection

Ceramics

American

Leedy, James, *Untitled*, 1982, ceramic sculpture, gift of Mr. and Mrs. Gene Brandzel, S.C.84.146

Painting

American

Sondag, Loretta, *The Jazz Age*, 20th c., ink and watercolor on paper, gift of Edna M. Hansen, S.C.85.201

Sondag, Loretta, *Untitled*, 20th c., ink and watercolor on paper, gift of Edna M. Hansen, S.C.85.202

Japanese

Eishi, Hosoda, and Ota Nampo, *Ukiyo-e Beauty and Calligraphy*, early 19th c., hanging scroll, ink and color on silk, gift of Max Serafini, S.C.84.165

Photography

American

Braas, G. H., "Morning," *Mt. Rainier from Lake Washington*, 19th-20th c., hand-colored black and white, gift of Mr. and Mrs. John Putnam, S.C.85.55

Carrasco, Priscilla, *The Photographs of Mexico*, 1968-76, portfolio of 10 laser scan photographic reproductions, gift of the artist, S.C.85.10.1-10

Curtis, Edward S., 11 copper plates from the *North American Indian* portfolio, various volumes, copyright 1899 and 1912, gift of Steven G. and Arlene Kern, S.C.84.234, 235, 236.1-9

Wilcox, William H., *Sunrise on Mount Baker*, 1900, hand-colored black and white, gift of Mr. and Mrs. John Putnam, S.C.85.56

Prints

American

Hazel, Stephen, *Structure in Steel*, 1983, lithograph, gift of Kathleen Rabel, S.C.85.11

Hazel, Stephen, *Structure in Stone*, 1983, lithograph, gift of Kathleen Rabel, S.C.85.12

Hazel, Stephen, *Structure in Glass*, 1983, lithograph, gift of Kathleen Rabel, S.C.85.13

Rabel, Kathleen, *Gumpilil*, 1984, lithographs, gift of Stephen Hazel, S.C.85.14a,b

Sculpture

American

Kelly, Lee, *Birdbath*, 1975, steel, gift of Polly Friedlander in memory of Fay Padelford, S.C.84.137a,b

Textiles

Indonesian

Unfinished Kain Panjang (long cloth), 20th c., Java, cotton, batik, gift of Kay Metcalf, S.C.84.127

Three Kebaya (woman's blouses), 20th c., Philippines, cotton and silk, gift of Kay Metcalf, S.C.84.128-130

Gifts in Support of the Collection

Painting

American

Cook, Blanche McLane, *Tony*, 1945, oil on canvas, gift of the artist

Cook, Blanche McLane, *The Persian*, 1947, oil on canvas, gift of the artist

Photography

American

Anonymous, 2 untitled photographs, 20th c., black and white, duplicates of photographs in SAM collection from the Wilbur Sandison Collection, Whatcom County Museum of History and Art

Weston, Brett, *Garapa Beach*, 1954, black and white, gift of Chuck Kuhn

Sculpture

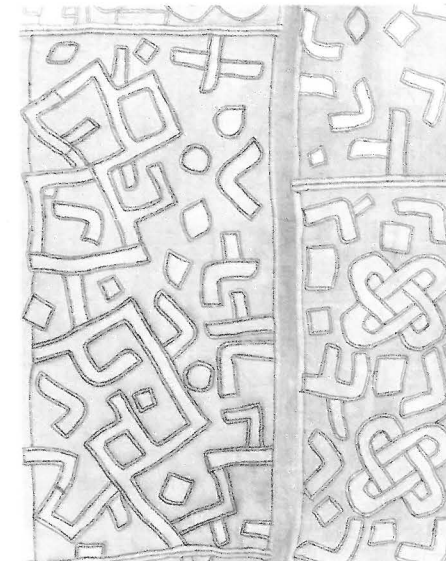
Japanese

Pair of Shinto Figures, Edo period, polychrome on wood, anonymous gift

Textiles

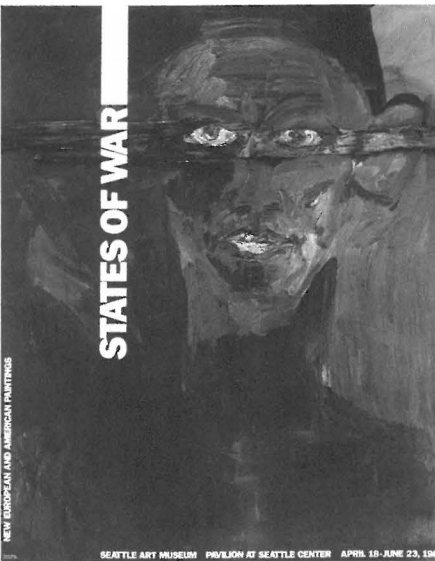
Italian

Stitchery and frame, 18th c., silk, gift of Mr. and Mrs. A. J. Mullally



Man's Skirt, 19th century, African, Kuba, raffia fibers and twine, 26⁵/₁₆ x 224⁵/₁₆ in., purchased with funds from the estate of Mary Arrington Small, 84.103

Exhibitions



All exhibitions organized by the Seattle Art Museum unless otherwise noted.

Robert Motherwell

June 21–August 5, 1984

Exhibition organization: The Albright-Knox Gallery, Buffalo

Architecture in Silver

June 26–September 2, 1984

Exhibition organization: Max Protetch Gallery, New York

Documents Northwest: The PONCHO Series:

John Buck

June 28–July 22, 1984

The World of Kameda Bōsai

August 2–September 23, 1984

Exhibition organization: New Orleans Museum of Art

The City as Collector: Selections from Seattle's Public Art Collections

August 16–October 21, 1984

Exhibition organization: Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Wild Beauty: Photography of the Columbia River Gorge, 1865–1915

August 16–October 21, 1984

Exhibition organization: Portland Art Museum, Oregon

Chattering Men, Jonathan Borofsky

September 13–October 10, 1984

Documents Northwest: The PONCHO Series:

Norie Sato

September 20–October 21, 1984

Arts of Imperial Russia

October 18–December 30, 1984

Old Master Prints from the Wallerstein Collection

October 18–December 30, 1984

Exhibition organization: Seattle Art Museum; Cooper-Hewitt Museum, New York; and Bell Gallery, Brown University, Providence

American Sculpture: Three Decades

November 15, 1984–January 27, 1985

Documents Northwest: The PONCHO Series:

Michele Russo

November 15–December 16, 1984

Sendak Onstage

November 15, 1984–January 27, 1985

Exhibition organization: Clive Driver, Truro, Massachusetts

Documents Northwest: The PONCHO Series:

Robert Maki

December 20, 1984–January 27, 1985

Blue and White and Blanc de Chine: Chinese Porcelains of the 17th and 18th Centuries

January 17–February 17, 1985

View from a Scholar's Desk: The Arts of the Mandarin

January 17–April 15, 1985

Altered Images: Photographs by Joyce Neimanas, Susan Rankaitis, and Kathy Fridstein

February 14–March 31, 1985

Arts of the Akan

February 14–March 31, 1985

Documents Northwest: The PONCHO Series:

Fay Jones

February 21–March 24, 1985

Recent Acquisitions: Gifts and Purchases in Honor of the Museum's 50th Year

March 7–April 14, 1985

States of War: New European and American Paintings

April 18–June 23, 1985

Exhibition catalogue by Bruce Guenther

Masters of Japanese Calligraphy: 8th-19th Century

May 9–July 14, 1985

Exhibition organization: Asia Society Galleries and Japan House Gallery, New York

Documents Northwest: The PONCHO Series:

Dennis Evans

May 16–June 16, 1985

Loans to Other Institutions

Exhibitions Circulated by the Seattle Art Museum

Cooper-Hewitt Museum, New York, *Design in the Service of Tea*, August 7–October 28, 1984, 1.

The Museum of Modern Art, New York, *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*, September 5, 1984–September 8, 1985, 2.

Detroit Institute of Art
Dallas Museum of Fine Arts

U.C.L.A. Museum of Cultural History, Los Angeles, *Igbo Arts: Community and Cosmos*, October 5, 1984–June 1986, 3.

Center for African Art, New York
National Museum of African Art, Smithsonian Institution
Birmingham Museum of Art, Alabama
Seattle Art Museum

U.C.L.A. Museum of Cultural History, Los Angeles, *African Islam*, October 7–December 16, 1984, 1.

Tacoma Art Museum, *Beautiful Bugs*, September 1, 1984–June 1, 1985, 2.

Whitman College, Sheehan Gallery, Walla Walla, Washington, *Swords of the Samurai: Japanese Arms and Armor from Northwest Collections*, September 1, 1984–April 28, 1985, 18.

Bellevue Art Museum, Washington
Whatcom Museum of History and Art, Bellingham, Washington

Memphis Brooks Museum of Art, *The Literati Vision: Sixteenth Century Wu School Painting and Calligraphy*, September 14, 1984–January 27, 1985, 1.

Kimbell Art Museum, Fort Worth, Texas

The African-American Institute, New York, *Beauty by Design: The Aesthetics of African Adornment*, September 11, 1984–March 17, 1985, 1.

The Center for the Fine Arts, Miami, Florida

The Asia Society Galleries and Japan House Gallery, New York, *Masters of Japanese Calligraphy, 8th-19th Century*, October 4, 1984–July 8, 1985, 4.

Nelson-Atkins Museum of Art, Kansas City, Missouri
Seattle Art Museum

Nassau County Museum of Art, Roslyn, New York, *Max Beckmann*, October 21, 1984–January 13, 1985, 1.

Dayton Art Institute, *Chinese Gold and Silver from Tang Dynasties in American Collections*, November 3, 1984–July 14, 1985, 7.

Cooper-Hewitt Museum, New York
George Walter Vincent Smith Art Museum, Smith College, Springfield, Maine
Birmingham Museum of Art, Alabama

High Museum of Art, Atlanta, *Chinese Ceramics and Bronzes: Art and Technology*, November 19, 1984–February 24, 1985, 3.

Museum of Art, Washington State University, Pullman, *Fabric Traditions of Indonesia*, November 5–December 16, 1984, 1.

Bellevue Art Museum, Washington

Portland Art Museum, Oregon, *Contemporary American Art: A Portland Perspective*, November 28, 1984–January 20, 1985, 3.

Oklahoma Museum of Art, Oklahoma City, *Songs of Glory: Medieval Art from 900–1500*, January 21–May 15, 1985, 2.

Akron Art Museum, *Robert Mangold Paintings: 1970–1983*, November 21, 1984–January 1986, 1.

Albright-Knox Art Gallery, Buffalo
Contemporary Art Center, Houston, Texas
La Jolla Museum of Contemporary Art, California
University Art Museum, Berkeley, California

Yale University Art Gallery, New Haven, Connecticut, *Bones of Jade, Soul of Ice: The Flowering Plum in Chinese Art*, January 23–September 1985, 2.

University Art Museum, Berkeley, California
St. Louis Art Museum

Whatcom Museum of History and Art, Bellingham, Washington, *Helmi Juvonen*, March 15–May 29, 1985, 2.

Ministerio de Cultura, Dirección General de Bellas Artes y Archivos, Subdirección General de Artes Plásticas, Madrid, Spain, *January–April 1985*, Picabia, 1.

La Fundación Miró, Barcelona

Portland Center for the Visual Arts, Oregon, *Fay Jones: Recent Paintings*, April 4–May 12, 1985, 1.

Sarah Spurgeon Gallery, Central Washington University, Ellensburg, *New Photographs/85*, April 29–May 24, 1985, 1.

The National Gallery of Art, Washington, D.C., *The Sculpture of India: 3000 B.C. to 1300 A.D.*, May 3, 1985–January 5, 1986, 1.

New Orleans Museum of Art, *Japanese Fan Painting from Western Collections*, June 16, 1985–January 5, 1986, 2.

The Governor's Mansion, Olympia, Washington, *April 4–October 1985*, 1.

Exhibitions Circulated by the Seattle Art Museum

Seattle Art Museum, *Old Master Prints from the Wallerstein Collection*, October 1984–May 1985, 116.
Bell Gallery, Brown University, Providence
Cooper-Hewitt Museum, New York

Seattle Art Museum, *Praise Poems: The Katherine White Collection*, March 1984–April 1986, 102, 51 of which traveled to
The National Museum of African Art, Washington, D.C.
The North Carolina Museum of Art, Raleigh
The Kimbell Art Museum, Fort Worth, Texas
Nelson-Atkins Museum of Art, Kansas City, Missouri



Woman's Formal Vest (xiabei), c. 1890–1900, Chinese, Qing dynasty, silk, with silk and gold-wrapped threads, 40 x 25¾ in., gift of Mr. and Mrs. David Briggs, 85.16



Summary of Programs and Services

Type of Program	Number of Programs	Attendance	Type of Program	Number of Programs	Attendance
Exhibition-related			Guild		
Lectures	25	1,637	Guild one-day tours	5	226
Gallery talks	29	1,164	Senior Day	16	2,050
Film	47	3,257	Guild Day	26	1,726
Performances	32	2,208	Docent Day	16	990
Demonstrations	17	1,040	Richard Fuller Guild	5	665
Workshops	18	394	Southwest Guild	7	272
Storytelling	11	515	Gingerbread house tours	49	942
Readings	19	373	Council		
Seminars	1	75	Collectors Forum	10	551
Tours	2	68	Asian Art Council	10	494
Docent tours	1,191	19,181	Contemporary Art Council	14	629
Ongoing			Decorative Arts Council	9	374
<i>Film Series</i>			Pacific Northwest Arts Council	10	820
Dark Dreams: Film Noir	10	2,106	Photography Council	11	862
The Art of Walt Disney	7	1,288	Ethnic Arts Council	10	448
Strokes of Genius	8	252	Slide Library		
Love in a Cold Climate	11	2,215	Slides acquired		1,185
Electronic Images: Popular Visions	1	108	Slides circulated		21,971
Family Circle: The Films of Yasujiro Ozu	11	2,105	Total in collection		78,685
The Cinema of Siege: Contemporary States of Mind	5	296	Library		
<i>Lecture Series</i>			Acquisitions		387
Architecture Now	4	795	Gifts		160
Tools of the Artist	7	354	Holdings		
Art Since World War II	7	570	Books		7,424
Adventures in Art	11	86	Catalogues		6,287
Impressionism	6	116			
Northwest Coast Indian Art	3	30			
Visual Arts: A History	10	362			
Purposes of Art	9	706			
Wonderful World of Chinese Jade	4	73			
Exploring the Spirit of American Folk Art	1	20			
Outreach Program	65	2,600			





Hot Water Kettle, Stand, and Lamp, 1739, British, maker: John Eckfourd II, silver, 22 x 9 1/4 in., gift of Mr. and Mrs. Walter A. Buffington, 85.62

Balance Sheets-All Funds
June 30, 1985

	Unrestricted Funds					Restricted Funds		Endowment Funds	Total all Funds	
	Operating	Major Gifts Awaiting Designation	Board Designated	Ancillary Groups	New Computer	Total	Capital Project	Other		
Assets										
Cash	\$ 994,201	\$ 107,731		\$ 26,242		\$ 1,128,174	\$ 332	\$ 141	\$ 1,128,647	
Short-term cash investments (Note 7)	24,609	20,670	\$1,239,908	60,594		1,345,781	429,699	407,893	\$1,434,845	
Receivables	346,789	663	9,659	6,779		363,890	6,892	12,948	20,785	
Inventories	251,076			3,895		254,971			254,971	
Prepaid expenses	81,252	23,321		1,510		106,083			106,083	
Investments (Note 7)	25,350	7,909	470,715	18,815		522,789	92,395	156,074	2,039,057	
Due from other funds	87,251					87,251	1,215,861		1,303,112	
Land and buildings held as investment (net of accumulated depreciation and amortization of \$379,567) (Notes 1 and 3)		34,833,420				34,833,420			34,833,420	
	\$1,810,528	\$34,993,714	\$1,720,282	\$117,835	\$ 0	\$38,642,359	\$1,745,179	\$577,056	\$3,494,687	\$44,459,281
Liabilities and Fund Balances (Deficit)										
Accounts payable	\$ 124,672	\$ 204,269		\$ 6,931		\$ 335,872		\$ 9,820	\$ 345,692	
Accrued expenses	269,006	104,423				373,429			373,429	
Deposits		29,242				29,242			29,242	
Deferred membership income	126,696					126,696			126,696	
Deferred unexpended gifts and grants (Notes 6 and 10)	124,534			620		125,154	1,745,179	577,056	2,447,389	
Loans payable (Notes 4 and 11)		25,688,445				25,688,445			25,688,445	
Due to other funds	1,212,776	3,085		2,940	84,311	1,303,112			1,303,112	
	1,857,684	26,029,464		10,491	84,311	27,981,950	1,745,179	577,056	9,820	30,314,005
Commitments (Notes 8 and 11)										
Fund balances (deficit):										
Designated by Board of Trustees for endowment			\$1,161,055			1,161,055			1,161,055	
Designated by Board of Trustees for other specific purposes			559,227			559,227			559,227	
Unappropriated—major gifts		8,964,250				8,964,250			8,964,250	
Unappropriated—other				107,344		107,344			107,344	
Endowment							3,484,867		3,484,867	
Deficit	(47,156)				(84,311)	(131,467)			(131,467)	
	(47,156)	8,964,250	1,720,282	107,344	(84,311)	10,660,409	0	0	3,484,867	14,145,276
	\$1,810,528	\$34,993,714	\$1,720,282	\$117,835	\$ 0	\$38,642,359	\$1,745,179	\$577,056	\$3,494,687	\$44,459,281

See notes to financial statements.

Statements of Activity-All Funds
June 30, 1985

	Unrestricted Funds					Restricted Funds		Endowment Funds	Total all Funds	
	Operating	Major Gifts Awaiting Designation	Board Designated	Ancillary Groups	New Computer	Total	Capital Project	Other		
Support and Revenue:										
Contributions:										
General memberships	\$ 494,557			\$ 44,841		\$ 539,398			\$ 539,398	
Gifts (Note 10)	532,944			11,817		544,761	\$ 380,519	\$ 255,705	1,180,985	
Fund raising events	78,460			5,508		83,968			83,968	
Grants:										
Private	193,806					193,806			193,806	
Governmental (Note 6)	314,725					314,725			314,725	
Admissions	111,219			7,328		118,547			118,547	
Investment income	459,295		\$ 15,933	12,528		487,756	63,382	104,469	655,607	
Net realized investment losses			(1,103)			(1,103)			(1,103)	
Retail operations, net	(5,105)					(5,105)			(5,105)	
Donated services and facilities	145,626					145,626			145,626	
Rent revenue		\$ 1,137,461				1,137,461			1,137,461	
Other income	90,449		3,940	16,973		111,362		6,266	117,628	
Interfund transfers	45,999			(45,999)		0			0	
	2,461,975	1,137,461	18,770	52,996		3,671,202	443,901	366,440	4,481,543	
Expenses:										
Program:										
Collections and research:										
Museum services	555,131					555,131		1,500	556,631	
Curatorial services	264,029					264,029		800	264,829	
Accession of art objects			436	18,125		18,561		142,420	160,981	
Programmed activities:										
Education	388,137			31,818		419,955		1,247	421,202	
Informational services	152,120					152,120		4,030	156,150	
Exhibitions	387,453			15,259		402,712		2,520	405,232	
	1,746,870		436	65,202		1,812,508	0	152,517	1,965,025	
Supporting services:										
Administrative:										
General	254,168	954,471		11,997	\$ 84,311	1,304,947	443,901	7,726	1,756,574	
Financial	149,158					149,158			149,158	
Interest		1,846,541				1,846,541			1,846,541	
Depreciation and amortization		379,567				379,567			379,567	
Development	349,631			5,461		355,092			355,092	
	752,957	3,180,579	0	17,458	84,311	4,035,305	443,901	7,726	4,486,932	
	2,499,827	3,180,579	436	82,660	84,311	5,847,813	443,901	160,243	6,451,957	
Excess (Deficiency) of Support and Revenue Over Expenses Before Capital Increases, Net	(37,852)	(2,043,118)	18,334	(29,664)	(84,311)	(2,176,611)	0	206,197	(1,970,414)	
Capital Increases (Decreases), Net										
Gifts and grants								\$ 47,301	47,301	
Sale of capital assets			1,412			1,412			1,412	
Investment income								16,943	16,943	
Net realized investment losses								(6,378)	(6,378)	
	0	0	1,412	0	0	1,412	0	0	57,866	
Excess (Deficiency) of Support and Revenue Over Expenses After Capital Increases, Net	(\$ 37,852)	(\$ 2,043,118)	\$ 19,746	(\$ 29,664)	(\$ 84,311)	(\$ 2,175,199)	\$ 0	\$ 206,197	\$ 57,866	(\$ 1,911,136)

See notes to financial statements.

Statements of Changes In Fund Balances

June 30, 1985

	Unrestricted Funds							Other Restricted Funds	Endowment Funds	Total all Funds
	Deficit	Major Gifts Awaiting Designation	Board Designated for Endowment	Board Designated for Other Specific Purposes	Ancillary Groups	New Computer	Total			
Fund balances (deficit), beginning	(\$ 9,304)	\$11,007,368	\$ 1,161,055	\$ 539,481	\$ 137,008		\$12,835,608	\$ 3,220,804	\$16,056,412	
Reclassification of Endowment Funds							(\$ 206,197)	206,197		
Excess (deficiency) of support and revenue over expenses after capital increases, net	(37,852)	(2,043,118)		19,746	(29,664)	(\$ 84,311)	(2,175,199)	206,197	57,866 (1,911,136)	
Fund balances (deficit), ending	(\$ 47,156)	\$ 8,964,250	\$ 1,161,055	\$ 559,227	\$ 107,344	(\$ 84,311)	\$10,660,409	0 \$ 3,484,867	\$14,145,276	

See notes to financial statements

Notes To Financial Statements

June 30, 1985

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, Rentalift, Contemporary Art Council, Asian Art Council, Pacific Northwest Arts Council, Ethnic Arts Council, Photography Council, Decorative Arts Council and Collectors Forum.

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:

Operating Fund, which includes resources available for support of Museum operations.

Major Gifts Awaiting Designation Fund, which includes the activities and assets and liabilities relating to the Arcade property.

Board Designated Fund, which includes resources that have been designated by the Board of Trustees.

Ancillary Groups, which includes resources available for support of Museum operations from Ancillary Groups.

New Computer Fund, which includes resources used to purchase a new computer system.

Restricted funds:

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

Endowment funds:

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.

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.

Art collections and property and equipment:

Art objects and property and equipment used in Museum operations 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 and are not shown as asset on the accompanying balance sheet.

Land and buildings held as investment and accumulated depreciation and amortization:

Land and buildings held as investment represents the exchange of the land and building contributed by J.C. Penney Company, Inc. in December 1982 and the purchase by the Museum of the unused development right of the building, for the land and buildings known as the Arcade Property, located in downtown Seattle.

It has been valued at the fair value at the date of the gift by J.C. Penney Company, as determined by an appraisal of the land and existing building, plus costs associated with the purchase of the unused development rights and costs incurred in the exchange of the buildings.

Portions of the buildings held as investment are used as commercial rental property. Depreciation and amortization on the buildings and improvements being leased are computed using the straight-line method over the estimated useful life of the property.

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 use of 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 instructions; acquiring and exhibiting paintings, sculpture, engravings, and other works of art; providing lectures, and generally fostering art in all its branches.

3. Land and building:

Land	\$24,584,630
Building and improvements	10,628,357
	35,212,987
Less accumulated depreciation and amortization	379,567
	\$34,833,420

4. Loans payable:

Loan payable, with interest only payable monthly unless certain net income provisions are not made, in which case interest is added to principal, at an interest rate of 1½% in excess of LIBOR (7.44% at June 30, 1985). Maximum loan amount is \$23,900,000, collateralized by the land and buildings. Maturing in December 1986

\$22,524,773

Loan payable, with interest only payable monthly unless certain net income provisions are not made, in which case interest is added to principal, at an interest rate of 9.5%. Terms of the loan are consistent with those of the loan payable reflected above

100,897

Loan payable to a bank, with interest accrued monthly at an interest rate of 1% in excess of the prime rate (9.5% at June 30, 1985); maximum loan amount is \$4,000,000; unsecured and maturing in December 1986

3,062,775

\$25,688,445

The loans payable were assumed by the Museum Development Authority of Seattle subsequent to June 30, 1985 (Note 11).

5. 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.

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. During the year ended June 30, 1985, investment income was credited to the Capital Campaign Fund.

Capital Building Fund—Principal may be used for construction costs of the Capital complex. During the year ended June 30, 1985, investment income was credited to the Capital Building Fund.

Endowment Fund—Principal cannot be expended. Investment income can be expended for current and future operations of the Seattle Art Museum. During the year ended June 30, 1985, a portion of the investment income was credited to the Endowment Fund and the remainder to the Operating Fund.

The unexpended Capital Campaign Funds and the contributions to the Capital Building Fund of \$46,213 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.

6. 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 total grant funds have been received by the Museum over a period of four years through September 1983. The grant is intended to augment an endowment, establish and maintain a conservation program and to assist in a capital fund drive. During the year the museum incurred \$34,766 in conservation expenditures, therefore \$34,766 has been recognized as revenue in the current fiscal year. The total deferred unexpended gifts and grants relating to this grant amounted to \$372,561 at June 30, 1985.

7. Investments:

Investments at June 30, 1985 are composed of the following:

	Cost	Market Value
Short-term cash investments	\$3,618,218	\$3,618,218
Bonds	1,743,872	2,011,381
Common and preferred stocks	1,066,443	1,321,963
	\$2,810,315	\$3,333,344

8. Pension benefit plans:

The Museum maintains a pension plan covering substantially all employees which it funds through an annuity program. Total pension expense was \$57,950 for the year. It is the Museum's policy to fund pension costs accrued under this plan. During the year ended June 30, 1985, an actuarial change in the assumed rate of return from 5.5% for pre-retirement benefits and 5.0% for post-retirement benefits to 7% was made. The effect on the financial statements has not been determined.

The accumulated plan benefits and plan net assets, for the Museum's defined benefit plan, as of July 1, 1984, which is the date of the most recent plan review, are presented below:

Actuarial present value of accumulated plan benefits:	
Vested	\$205,227
Nonvested	24,672

Net assets available for plan benefits

\$454,116

The Museum is also providing cash retirement benefits for certain employees not eligible for the annuity plan. There is no pension expense in the current year. It is the Museum's policy to pay pension benefits as they come due, under this plan. At June 30, 1985, a liability equal to the actuarially computed present value of vested benefits has been included in the accompanying balance sheet.

9. Income taxes:

The Museum is a nonprofit organization as defined in Section 501(c)(3) of the Internal Revenue Code, and accordingly, is generally exempt from federal income taxes under the provisions of Section 501(a) of the Internal Revenue Code. However, certain activities of the Museum are not exempt and are subject to federal income taxes. The operation of these activities has resulted in a net operating loss for the year ended June 30, 1985 of \$1,425,000, which will expire in 2000.

10. 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, 1985, the Museum received \$223,779 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	\$ 51,627

Statement of activity:	
Gifts—Unrestricted Funds, Operating	\$ 172,152

The Trusts are comprised of the following corpus balances as of June 30, 1985 (unaudited):

Charles Edward Stuart Charitable Trust	\$2,660,675
Richard E. Lang Endowment Fund at the	
Seattle Foundation	326,089
Arthur Ederer Charitable Trust	62,560
	\$3,049,324

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.

11. Subsequent events:

In August 1985, the Board of Trustees approved an application to form the Museum Development Authority of Seattle (MDA), which is a public authority chartered by the City of Seattle to undertake and facilitate the development and operation of a public art museum in downtown Seattle. The Mayor approved the charter in September 1985.

On September 25, 1985, the Museum sold the Arcade Parcel, including the Arcade Building, the Heliparker Garage and the land under the Arcade Plaza Building, to the MDA. Concurrently, the Museum entered into a long-term ground lease with the MDA for the Arcade Plaza land and an operating agreement to manage the property sold to the MDA. In connection with this transaction, the MDA assumed the debt on the property and the Museum and its properties were released from its liabilities. In connection with the ground lease the Museum pledged as security approximately \$3,700,000 to the MDA.

Auditors Report

Board of Trustees
Seattle Art Museum
Seattle, Washington

We have examined the balance sheets of the Seattle Art Museum as at June 30, 1985, 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, 1985, and the results of its operations and changes in its fund balances 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 25, 1985
Seattle, Washington

Individuals and Foundations

Mrs. Howard A. Adams
 Mr. and Mrs. Morris J. Alhadeff
 Dr. and Mrs. Ellsworth C. Alvord, Jr.
 Anonymous
 Mr. Robert M. Arnold
 Asian Art Council
 Mrs. John C. Atwood, Jr.
 Mr. and Mrs. Don W. Axworthy
 Mrs. Cebert Baillargeon
 Mr. and Mrs. William O. Barton
 Mr. and Mrs. Jack A. Benaroya
 Ms. Diane Bianchi
 Mr. and Mrs. Prentice Bloedel
 Mrs. Frances G. Borden
 Mrs. Louis Brechemin
 Brechemin Foundation
 Mr. and Mrs. Anson Brooks
 Mr. and Mrs. Louis K. Bye
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 Mr. and Mrs. Richard P. Cooley
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 Mrs. Henry C. Isaacson, Sr.
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 Mrs. Richard E. Lang
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 Ms. Alice M. Muench
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 Mr. and Mrs. Harry Mullikin
 Mr. and Mrs. John N. Nordstrom
 Mrs. Lloyd W. Nordstrom
 Pacific Northwest Arts Council
 Mrs. Ernest N. Patty
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 PONCHO

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 Simpson R. Reed Fund
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 Seattle Art Museum Guild
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 Mr. and Mrs. Robert Thurston
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 Mrs. George S. Watt
 Mr. and Mrs. Holt Webster
 West Seattle Art Club
 Mr. and Mrs. E. J. White
 Mr. Robert B. Wilson
 Mr. and Mrs. Bagley Wright
 Mr. and Mrs. Howard S. Wright
 Mrs. Walter L. Wyckoff

* deceased

Corporations

Special thanks to the Burlington Northern Foundation for its leadership support of the Downtown Museum Project.

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\$15,000 + Members
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 Darigold, Inc.
 Edgewater Inn
 Emick/Howard and Associates, Inc.
 Ewing & Clark, Inc.
 Exxon Company, U.S.A., Inc.
 Family Life Insurance Company
 Family Savings & Loan Association
 Foss Launch & Tug Company
 Gaco Western, Inc.
 Gibraltar Savings, F.A.
 Great Northwest Federal Savings & Loan
 Great Western Federal Savings Bank
 Home Savings & Loan
 The Journal-American
 Kawaguchi Travel Service
 Keeg's, Inc.
 Kidder Peabody & Company, Inc.
 K & L Distributors, Inc.
 Lamson Products Company
 Lease Crutcher Construction Co.
 Littler, Inc.
 Lynnwood Savings & Loan Association
 The McKinley Architects
 Marsh & McLennan, Inc.
 William M. Mercer—Meidinger, Inc.
 Metropolitan Federal Savings & Loan
 Milliman & Robertson, Inc.
 Music-Vend Distributing Company
 National Fruit Canning Company
 The NBBJ Group
 Nicholson Manufacturing Company
 Northwest Envelope Company
 Northwest Protective Service, Inc.
 Northwestern Glass, an Indian Head Company
 Olympic Savings & Loan Association
 Osberg Construction Company
 Pacific Northern Oil Corporation
 Pacific Propeller, Inc.
 Pioneer Bank
 Piper Jaffray & Hopwood, Inc.
 Pope Resources, Inc.
 Pope & Talbot, Inc.
 Prudential-Bache Securities
 Prudential Bank
 QFC/Quality Food Centers
 Reed McClure Mocerri Thonn & Moriarty, P.S.
 Rockcor, Inc.
 Rottler Manufacturing Co.
 Savings Bank of Puget Sound
 Sea-Land Service, Inc.
 Seattle Mortgage Company
 Seattle Sheraton Hotel
 Shell Companies Foundation, Inc.
 Shoreline Savings Bank
 Sierra Geophysics
 Skyway Luggage Company
 Sound Savings & Loan Association
 Space Needle Corporation
 Stusser Electric Company
 John F. Sullivan Company
 Timberland Industries
 Totem Ocean Trailer Express, Inc.
 United Savings & Loan Association
 University Federal Savings Bank
 The Warwick Hotel
 Washington Federal Savings & Loan
 Winsome Industries, Inc.

Government Agencies

King County Arts Commission
 National Endowment for the Arts
 National Endowment for the Humanities
 Seattle Arts Commission
 Washington Commission for the Humanities
 Washington State Arts Commission

Gifts-in-Kind

Alexis Hotel and Restaurant
 Alpha FX, A Division of Alpha Cine Laboratory
 Carma Developers
 Cole & Weber
 Downtown Seattle Association
 Friedlander & Sons
 Harbor Properties
 Helen's (Of Course)
 Henry's Off Broadway
 Herring/Newman Direct Response
 The Music Source
 NW Consulting and Training
 Physio-Control Corporation
 Puget Sound Mailing
 RCA Dealers of Puget Sound
 Seafirst Bank Building
 Skyway Luggage
 Spoon River, Inc.
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 Wright Runstad and Company

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Jacob Lawrence, *Struggle #2*, 1965, ink and gouache on paper, 22 1/4 x 30 3/4 in., gift of anonymous donors in honor of the museum's 50th year, 84.101

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In preparing my report for fiscal year 1985, I was heartened by the generosity of the museum's many supporters. Thousands of people gave of themselves—time, money, works of art—to ensure that the great gifts the museum holds for our community and its visitors are here for all to share. Our many exhibitions, educational programs, publications, and acquisitions could not have been possible without the considerable gifts and grants we received, in addition to our earned income from admissions, sales, and endowments.

Knowing the excitement in store for us in the next few years as we embark on building a new downtown museum, I do not want to lose sight of our long-term goals. We, of this generation, will have the great pleasure of toasting the opening of our grand new structure. But let's not forget the necessity of keeping that excitement alive for our children and for the generations to come. The Seattle Art Museum has developed a Planned Giving Program to provide a wide range of opportunities for you to participate in the long-term support of the museum. This program offers options for giving that not only will help assure the future safety and well-being of the museum's collections and programs, but also can help you obtain meaningful tax advantages while meeting your own estate planning goals.

Regardless of what other provisions you may make for the disposition of your estate, a will should not be overlooked. It gives form and substance to your thoughtful concern for the future of your family and other beneficiaries. The Board of Trustees of the Seattle Art Museum recommends that, for estate planning purposes, members and friends consider the following language for use in their wills:

To the Seattle Art Museum, a Washington nonprofit corporation, I hereby give, devise, and bequeath _____ for the museum's general charitable purposes.

In order to prevent the museum from incurring future administrative costs, it would be helpful if you consider adding the following language to any restrictions you may wish to impose on your bequest:

If at some future time, in the sole judgment of the Board of Trustees of the Seattle Art Museum, it is no longer possible or practicable to use the income or principal of the gift for the purposes intended, the Trustees shall have the right to use such principal or income for whatever purposes the Board of Trustees deems advisable and most closely in accord with the intent described herein.

If you wish to discuss the language of the bequest with members of the museum's staff, please contact the president's offices at 783-2766.

Marshall Hatch
 President