

Seattle Art Museum
Biennial Report
1982-1984



C ontents

Trustees of the Seattle Art Museum	2
Report of the Chairman	3
Report of the Director	4
Reports of the Divisions of Curatorial Services	6
Educational Services	6
Museum Services	7
Development Services	7
Acquisitions in Honor of the Museum's 50th Year	8
Acquisitions to the Collection	10
Gifts to the Study Collection	15
Gifts in Support of the Collection	15
Exhibitions and Programs	16
General Programs	29
Loans to Other Institutions	31
Exhibitions Circulated by the Seattle Art Museum	32
Financial Statements	33
Contributions	41
Regents	45
Guild Officers	47
Council Officers	47
Seattle Art Museum Staff	48

This publication has been generously supported by gifts from Rainier National Bank and Safeco Insurance Companies.

Additional support has been provided by Tim Girvin Design, The Type Gallery, ColourScan, and Unicraft Printers.

Cover: Aerial photo of downtown Seattle, highlighting the site for the new Seattle Art Museum.

BOARD OF TRUSTEES

Officers

1982-83

Mr. Kenneth R. Fisher, Chairman
 Mr. Marshall Hatch, President
 Mr. Richard C. Hedreen, Sr. Vice-President
 Mr. Morris J. Alhadeff, Vice-President
 Mrs. Ellsworth C. Alvord, Jr., Vice-President
 Mr. Robert M. Helsell, Vice-President
 Mr. David C. Hoedemaker, Vice-President
 Mrs. Harry Mullikin, Vice-President
 Mr. P. Cameron DeVore, Secretary
 Mr. John A. Moga, Treasurer

1983-84

Mr. Langdon S. Simons, Jr., Chairman
 Mr. Marshall Hatch, President
 Mr. David C. Hoedemaker, Sr. Vice-President
 Mr. Morris J. Alhadeff, Vice-President
 Mrs. Ellsworth C. Alvord, Vice-President
 Mr. Robert M. Helsell, Vice-President
 Mr. P. Cameron DeVore, Secretary
 Mr. John A. Moga, Treasurer

Trustees

Term ending November 1984

Mrs. James E. Allison
 Mrs. Jerome D. Anches
 Mr. Anson Brooks
 Mrs. C. Spencer Clark
 Dr. Oliver E. Cobb
 Mr. Kenneth R. Fisher
 Mrs. John F. Fitzsimmons
 Mrs. Paul S. Friedlander
 Mrs. John H. Hauberg
 Dr. Solomon Katz
 Mrs. Richard E. Lang
 Dr. R. Joseph Monsen, Jr. (through 1983)
 Mrs. Charles M. Pigott
 Mrs. Fenton Radford
 Mr. Langdon Simons, Jr.
 Mr. Malcolm T. Stamper
 Mrs. Samuel N. Stroum
 Mrs. R. Duke Watson
 Mrs. Bagley Wright
 Mr. Willard J. Wright

Term ending November 1985

Mr. Morris J. Alhadeff
 Mrs. Ellsworth C. Alvord, Jr.
 Mr. John C. Denman
 Mr. P. Cameron DeVore
 Mr. Robert B. Dootson
 Mr. Marshall Hatch
 Mr. Lynn P. Himmelman (to 1983)
 Mr. David C. Hoedemaker
 Mr. Albert S. Kerry, Jr.
 Mr. C. Calvert Knudsen
 Mrs. Pat Kristoferson
 Mrs. Jacob Lawrence
 Dr. J. Tate Mason
 Mrs. Harry Mullikin
 Mrs. Alfred V. Perthou
 Mrs. J. Stringham Robinson
 Mrs. Walter E. Schoenfeld
 Mrs. David E. Skinner II
 Mrs. William K. Street
 Mrs. Cheatham Van Ness
 Mrs. David E. Wyman, Jr.

Term ending November 1986

Mr. Robert M. Arnold
 Mrs. Herschell H. Boyd
 Mr. David Friedenber
 Mrs. Anne Gerber
 Mrs. Max Gurvich
 Mr. John H. Hauberg
 Mr. Richard C. Hedreen
 Mr. Robert M. Helsell
 Mr. Dan F. Henderson
 Mr. Gordon W. Ingham
 Mr. David Maryatt
 Mr. John A. Moga
 Mrs. Furman C. Moseley
 Mrs. John N. Nordstrom
 Mrs. Lloyd W. Nordstrom
 Mr. William D. Ruckelshaus (through 1983)
 Mrs. Herman Sarkowsky
 Mr. Roland M. Trafton
 Mrs. George Tsutakawa
 Mr. Robert B. Wilson
 Mr. Bagley Wright

Honorary

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

Emeritus

Mr. Paul H. Kirk
 Mr. Edward B. Thomas
 Mr. George Tsutakawa

Ex Officio

Mr. Charles Royer, Mayor of the City of Seattle
 Ms. Glenna Hall, Chairman,
 Seattle Board of Park Commissioners (to 1/84)
 Ms. Phyllis S. Legters, Chairman,
 Seattle Board of Park Commissioners (as of 1/84)
 Mr. Tim Hill, Comptroller of the City of Seattle
 Ms. Patt Sutton, President, School Board
 Seattle School District #1 (to 1/84)
 Mrs. Ellen Roe, President, School Board
 Seattle School District #1 (as of 1/84)
 Mrs. E. Keith Larson, Chairman of the Executive
 Committee, Seattle Art Museum Guild (to 5/83)
 Mrs. John R. Broom, Chairman of the Executive
 Committee, Seattle Art Museum Guild (as of 5/83)
 Mr. Albert S. Kerry, Jr., Asian Art Council president (to 6/83)
 Mr. Robert M. Shields, Asian Art Council president (as of 6/83)
 Mrs. Max Gurvich, Contemporary Art Council president (to 10/82)
 Mr. Parks Anderson, Contemporary Art Council president (as of 10/82)
 Mrs. Alfred V. Perthou, Decorative Arts Council president (to 6/83)
 Mrs. J. Stringham Robinson, Decorative Arts Council president
 (as of 6/83)
 Ms. Ellen Ferguson, Ethnic Arts Council president
 Mr. David Maryatt, Pacific Northwest Arts Council president (to 6/83)
 Mr. Thomas Wilson, Pacific Northwest Arts Council president
 (as of 6/83)
 Mr. Joe Bartscherer, Photography Council president

*deceased

REPORT OF THE CHAIRMAN

Our fiftieth anniversary marks a year of decision and action to bring into reality the long overdue expansion of the Seattle Art Museum.

Ten years ago, the Board of the museum approved a statement of direction calling for the museum to be the "preeminent regional resource for the enjoyment and appreciation of the visual arts," and to project "a new public image—the image of an open inclusive community resource for the enjoyment of all." The statement recognized the imperative need to expand the size of the museum to provide greatly enlarged exhibition space, increased storage and work spaces, and public services such as a restaurant and membership lounge. Today, only three percent of our collection can be exhibited at any one time.

Now, ten years later, after the disappointment of losing the Westlake Mall site but with the gift of the downtown J. C. Penney property, instigated by Board Vice-President Richard Hedreen, the Board has realized its two immediate goals of confirming a site for a new, expanded art museum and of selecting an architect of international stature to design the new museum.

In the spring of 1984, after months of search and negotiation spearheaded by Board Vice-President Robert Helsell, the Board of Trustees and membership of the museum recommended and approved a trade of the J. C. Penney property for the Arcade block. Located between mid-town and Seattle's waterfront, the new site is in the heart of a neglected area of the city which is projected to experience a spectacular renaissance in the years ahead. The south half of the block now provides the site for construction of a new downtown museum, while in future years further expansion will be possible on the north half-block.

At the same time, the Architect Selection Committee, chaired by trustee Dr. Solomon Katz, has successfully concluded its two-year search, and the Board of Trustees has approved the appointment of Robert Venturi to be the architect for the new museum. Mr. Venturi, an internationally renowned American architect, initiated the current movement away from the simple austerity of modern architecture to buildings that relate to their surroundings through materials, style, and form. He will design a museum that will delight and excite the Seattle community and provide a superb setting for the museum's rich and varied programs and exhibitions.

Seattle now stands to become the site of the next great American museum. But to bring this dream into reality will still require rigorous and skillful planning on the one hand and major capital funding on the other.

Programmatic planning to guide the museum architect is being undertaken as a joint effort of the museum staff and the New Museum Committee chaired by David Hoedemaker, Senior Vice-President of the Board. It has been agreed that the primary role of the architect will be "to interpret and reinforce the mission of the museum as an open, inclusive, active, and accessible community resource that would invite the public to come in—day and night!" And, importantly, the programmatic plan has defined economic limits of the new museum as 160,000 gross square feet maximum area and \$32 million maximum project cost.

Capital funding for the new museum will call for a public/private partnership of major proportions. An alliance of private supporters, business interests, and the public sector will be required to fund site acquisition, museum construction, and mortgage assumption—a total project cost of some \$60 million.

A Capital Campaign Committee is being formed under the chairmanship of C. Calvert Knudsen, retired president of MacMillan Bloedel. This committee will draw upon Seattle community leadership to meet the challenge of funding a new museum in much the same way as has the city of Dallas. With the theme "A great city deserves a great art museum," Dallas successfully raised over \$50 million through a general obligation bond issue matched by private contributions from individuals and the business community.

With the enthusiastic and generous support of the greater Seattle community, construction of a new museum could be underway by the spring of 1986 and completed two years later—a fitting tribute to our Washington State centennial, which will be celebrated in 1989.

In the meantime, and in anticipation of a greatly expanded Seattle Art Museum, the Board and museum staff are pursuing a related and all-important goal of increasing annual operating revenues. During the year, Scott Charles was appointed Development Officer by Director Arnold Jolles, and he and his staff have been working closely with the Ways and Means Committee to design a development plan both to increase museum membership by some ten percent in fiscal year 1985 and to raise \$1,427,000—an annual budget increase of \$200,000 to support in particular an enhanced exhibition program for the museum.

As Board Chairman, I am deeply grateful for the enthusiastic support of all museum trustees and the teamwork that has characterized the wide-ranging development efforts we are pursuing. In particular, I should like to recognize the constructive role of Marshall Hatch, President of the Board and Chairman of the Executive Committee, who has responsibility for museum operations. Among the Board committees reporting to him are Finance, chaired by John Moga; Ways and Means, chaired by Nancy Alvord; Special Events, chaired by Ann Hauberg; Program and Education, chaired by Virginia Van Ness; Buildings and Grounds, chaired by Morris Alhadeff; and the Committee on the Collection, chaired by Virginia Wright.

Most recently, a Cultural Cooperation Committee was appointed, chaired by Barbara Street, to guide the museum in its future relations with the various cultural organizations of the region. In developing plans for the new museum downtown, we must consider these organizations and the relationships we would want to establish with them—whether as part of our future museum or as close working associates.

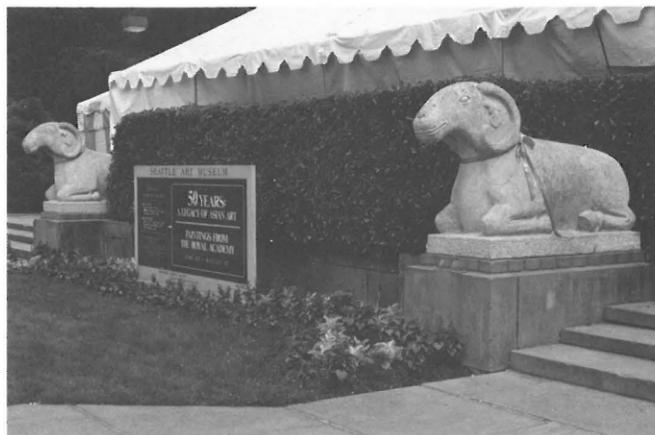
Our objective in building a new museum, as suggested by the Commission on Museums for a New Century, will be to offer "rich encounters with reality, with the past, with what exists now and with what is possible. Men and women come together in cities in order to become more human and into museums to discover that collective experience charged with moral energy is still alive and well in America. The act of contributing to the richness of the collective human experience is at the very heart of what museums are all about. Museums are gathering places, places of discovery, places to find quiet, to contemplate, and to be inspired. They are our collective memory, our chronicle of human creativity, our window in the natural and physical world."

This is what the new Seattle Art Museum is all about.

Langdon S. Simons, Jr.
 Chairman

REPORT OF THE DIRECTOR

This annual report marks the museum's fiftieth anniversary and the two years during which we prepared for and celebrated the event. On June 26, 1984, the Board of Trustees announced its commitment to a specific site for a new museum structure. To understand how appropriately this heraldic action closed our first half-century and ushered in the second, a short historical review is helpful.



When the Seattle Art Museum opened its doors for the first time in June 1933, the achievement was due in large part to one man who continued to shape the museum's policy for the next forty years. Dr. Richard Fuller selected the most prominent hilltop in the city's Olmsted-designed park system on which to site a small but well-detailed art deco museum structure. He negotiated with the city government an agreement that it maintain the building and provide utilities in return for which he would construct, staff, and stock the museum at private, and indeed, often personal expense. In effect, the agreement gave public acknowledgment and support to a private initiative, privately managed. A shy and authoritative man, Dr. Fuller was amazing in his devotion to art and to public service. In 1932, during the height of the Depression, construction of the museum served as a public works project at private expense. Taking advantage of depressed prices and the effects of war, Dr. Fuller managed, between 1933 and 1953, to acquire sufficient Asian works of art to secure a position of national recognition for the museum. During this same period he sought out and patronized artists such as Archipenko, Callahan, Graves, Tobey, and many others. Such artists were associated with the museum's acquisitions, programs, or staff, as was also Sherman Lee, later an excellent director of the Cleveland Art Museum.

In 1959, a van Gogh exhibition that drew over 125,000 visitors signalled the changing nature of America's concern with the arts and leisure. This was amplified in 1962 by the Seattle World's Fair, which celebrated the virtues of the Northwest and, incidentally, the advent of inexpensive air travel. Easy contact with the nation's centers of art activity produced explosive growth in Seattle's relatively modest community of arts and cultural agencies. Theater, opera, ballet, art galleries, and artists blossomed in profusion. The museum acquired use of the British pavilion on the world's fair grounds. By 1964 the pavilion's use for modern and contemporary art had thrust these interests permanently into public consciousness. As new audiences developed an interest in a wider range of the visual arts, and as more citizens sought to share the process of decision making, Dr. Fuller, his personal resources

depleted and his health deteriorating, found himself less able to meet these challenges. Thus, after forty years of truly devoted service, he retired in 1973.

The decade that followed was one of transformation. Starting with the mission statement of 1973, the Board of Trustees set out to develop the museum's audience, its collections, its staff, and its base of support. Underlying this ambitious program, certain initiatives were taken to provide greater opportunity for community participation in the direction of the museum.

Attendance at the museum has always depended on the range and quality of its displays, and of its public programs. Seeking to engage curiosity as well as interest in our varied cultural heritages, the museum brought the art of Nubia, Northwest Coast Indians, the British Royal Academy, medieval and Renaissance armorers, Peru, Japan, the United States, China, Africa, India, and the Middle East to Seattle. The greatest success among these brilliant exhibitions was "The Treasures of Tutankhamun," whose 1,300,000 visitors demonstrated the museum could be spectacularly successful with the right exhibition and larger facilities in a more public location.

During this decade the museum's collections developed rapidly, adding modern American, European decorative, and, most notably, African art—by acquisition of the Katherine White Collection—to the excellent Asian collections. Further, important initiatives developed in photography, textiles, and native American art from the Northwest Coast and Central and South America. Thus, the museum began to build a general collection appealing to a wide range of interests.

The museum staff increased in both quantity and quality under the guidance of Willis Woods, Bagley Wright, and the incumbent. By professionalizing each of the museum's operating divisions, a vast increase in public services was possible. This included conservation, registration, curatorial services, education, publication, public affairs, membership, development, and financial management.

To widen the museum's base of support, the enlargement and diversification of audience and services was used to stimulate a similar growth in the sources and scale of revenue. The operating endowment was increased to \$7,419,562, held by the museum and others. Earned income was developed from admissions, lectures, workshops and events, publication, the museum shops, and a wide general membership. Finally, gifts and grants revenue rose substantially as a result of professional fundraising and very active effort by the Board of Trustees.

By the late 1970s, the museum began to encounter the inherent limits to growth set by its beautiful but distant location in Volunteer Park. The Board of Trustees commissioned a number of studies that indicated the characteristics necessary for a new site. By 1982, after the disappointment of its Westlake effort, the Board had developed a three-pronged new museum campaign.

The first objective was to find and secure a downtown site large enough to accommodate a two-staged construction project, beginning its first phase in the mid-1980s and ending its second by the turn of the century. This building is to be administered with the

Volunteer Park structure to provide the public with the advantages of both site types. This effort made an auspicious beginning with the gift in December 1982 of a half-block of property in the central business district by the J. C. Penney Company.

The second objective was to demonstrate the museum's capacity to serve a more diversified audience by placing special emphasis on the range of regional achievement in the arts. The anniversary year provided an excellent stage for this effort. Artists from the region were celebrated by a new exhibition series called "Documents Northwest," by a strong exhibition in New York and Seattle of contemporary Seattle artists, and by a major presentation of the work of Morris Graves. Collectors and collections of the region were revealed to the public in four exhibitions focusing in turn on Japanese folk art, Northwest Coast Indian art, photography, and the modern European and American collection of Richard and Jane Lang. The museum published four major catalogues, which won numerous author and design awards. Our public programming, which establishes the cultural context for works of art, has become a model for cooperative interagency educational programming. Throughout the anniversary preparation and celebration the museum staff performed brilliantly, thus assuring confidence in the services an enlarged museum could provide.

The third and final objective is to build a greater partnership for participation in and the support of an expanded Seattle Art Museum. Using the achievements of the past decade, that effort has been given focus by our commitment to a site and a program designed to serve the region from Seattle's central business district.

Now we must bring together the museum's traditional supporters and with them forge a new alliance with city government, regional businesses, and the citizens of our greater metropolitan area. Only active participation on such a basis will ensure that the museum can meet and exceed the benchmark set by its spectacular first half-century. I believe the process well begun.

The energetic and successful efforts of staff, Board, volunteers, and indeed, our entire community during the past two years are evident throughout this report. To close, I would like to give special thanks to Kenneth Fisher, Marshall Hatch, John Hauberg, Richard Hedreen, Robert Hellsell, David Hoedemaker, and Bagley Wright, who, as officers of the Board and active members of the Executive Committee, have contributed the foresight, the discipline, and the energy that have carried the museum forward.

Arnold Jolles
Director



REPORT OF THE DIVISION OF CURATORIAL SERVICES

The past two years have been unusually active and challenging for the museum's curators. We have presented a broad range of exhibitions in honor of the museum's fiftieth anniversary, and have written catalogues to support many of those exhibitions. Our collections have expanded significantly through gift, purchase, and bequest. New curatorial departments in photography and decorative arts have contributed significantly to the exhibition program as well as to the growth of the collections.

In celebration of the fiftieth anniversary, we have offered the community special programs and exhibitions designed to showcase the great treasures of the region—both publicly and privately held. Of special note are those exhibitions drawn from the museum's own outstanding collections: *50 Years: A Legacy of Asian Art*, *Praise Poems: The Katherine White Collection*, and *200 Photographs from the Museum Collection*. One of the most popular continuing exhibitions of the anniversary year was *The Anniversary Case*, featuring small but delicate treasures from the museum's collection. Regional collections of great significance were also showcased during this time: *Yō no Bi: The Beauty of Japanese Folk Art*, *The Richard and Jane Lang Collection*, *The Collectors: Early European Ceramics and Silver*, and *The Box of Daylight: Northwest Coast Indian Art*. Each of these exhibitions was complemented by a catalogue, two of which won 1984 American Association of Museums Publications Awards (*Yō no Bi* and *The Lang Collection*). The modern art department has organized an ongoing series, *Documents Northwest: The PONCHO Series*, which showcases contemporary artists of the region in small exhibitions, each of which is documented with a publication containing a short essay, checklist, and biographical information.

A full complement of traveling exhibitions has been presented in the past two years, reflecting the museum's longstanding interest in presenting and participating in major national and international exhibitions that depict all aspects of world art in an effort to enlighten, entertain, and educate our visitors. Our complete exhibition program for the past two years may be found in another section of this report.

All new works that have come into the museum's collections in the past two years are noted in a special section of this report called **Acquisitions**. Though our funds for purchase of works of art are still limited, the curators have worked closely with the director and the Committee on the Collection to acquire works of the highest available quality to illuminate the cultural heritage of the people of this region. To that end, our chief collecting objectives at this time focus on the fields of Asian, ethnic, later European, modern American, and Northwest Coast Indian art. Over 700 objects greatly enriching the museum's collections have been added in the past two years.

All departments in the curatorial division—Asian, Decorative Arts, Ethnic Art, Japanese, and Modern, including Photography—find the years represented by this report to have been significant landmarks in the museum's growth and development, years in which the entire staff and the community that the museum serves can all take pride.

Henry Trubner
Associate Director for Art and the Collections

REPORT OF THE DIVISION OF EDUCATIONAL SERVICES

In recent years, the Division of Educational Services has placed special emphasis on three areas of growth: a dramatic increase in the number and types of programs offered to members and visitors, the establishment of a publications program for both special exhibitions and the permanent collection, and a continued effort to professionalize the museum's relationships with its volunteers.

An important priority has been to present visual and performing arts in relation to each exhibition. During the past year, the number of such public programs increased by fourteen percent. These programs engage scholars, artists, and craftsmen to help visitors understand historic events and philosophical ideas, as well as the arts, literature, music, and dance of varying cultural groups and historical periods. The Education Department, Councils, and Guild have presented over 800 activities in the past two years including lectures, gallery talks, tours, demonstrations, workshops, and performances. Approximately one in every four museum visitors is now being reached through our tours and programs. We have developed new audiences through increased collaboration with other arts and educational organizations, with the assistance of the Committee on Program and Education, and look forward to even further expansion in this regard.

The publications department has developed a long-range plan for publishing the museum's permanent collections for both scholarly audiences and the general public. As part of the celebration of the museum's fiftieth anniversary, five exhibition catalogues were published in recognition of important regional collections. Printed interpretive materials were also developed for visitors to our galleries, most notably, the guides for the ongoing series *Documents Northwest*.

Five hundred eighty-five volunteers help the museum accomplish its many daily tasks. The volunteers, primarily organized through the fourteen committees of the Guild, have been skillfully managed by two chairmen, Joan Larson and Anne Broom. The Guild volunteers, by contributing over 46,000 hours in the past two years, have assisted the museum's staff in countless ways, including touring visitors through the galleries, staffing the admissions desks, providing flower arrangements, managing the Rentaloft, and presenting special events such as the anniversary year celebration.

The services, programs, and membership of the six councils have increased. The 600 members of the Asian Art, Contemporary Art, Decorative Arts, Ethnic Arts, Pacific Northwest Arts, and Photography Councils have generously supported the museum's acquisitions, exhibitions, publications, and programs.

The future holds great promise for the Education Division as the museum continues its plans to interpret the collections and exhibitions through programs and publications. A pilot training program for teachers will enrich the arts education resources available to scholars, educators, and students. Services to children, in schools and family groups, will receive continued emphasis. We look forward to new opportunities to share the knowledge of the museum's collections with countless new visitors.

Bonnie Pitman-Gelles
Associate Director for Program

REPORT OF THE DIVISION OF MUSEUM SERVICES

In the past two years the Seattle Art Museum has undergone a thorough self-evaluation of its trust functions, that is, the collection, preservation, and safekeeping of the objects that the museum holds in public trust for current and future generations.

Reinforced by a 1983 peer review of our status as an accredited museum, a review conducted every ten years by the American Association of Museums, the museum has confirmed its commitment to maintain a professional standard at the highest level for the care of the collection. The American Association of Museums Accreditation Commission awarded the Seattle Art Museum reaccreditation in good standing in 1983. The commission commended the ongoing programs that are improving conservation and storage of the collection.

The year 1983 marked the culmination of a five-year plan for conservation supported by a National Endowment for the Humanities Challenge Grant. A works-on-paper collection of over 2,000 prints, drawings, and photographs, which five years ago was suffering from substandard matting and storage, is now archivally matted and stored under the care of a full-time grant-funded archival technician. Important improvements in storage were achieved in the last two years, with the assistance of a National Endowment for the Arts Maintenance Grant, including the addition of sealed humidity-control cabinets for critically sensitive objects such as lacquer and ivory. Drawer units for the safe storage of large prints and photographs contributed significantly to improvements in preventative care of the collection.

Major projects have been completed by conservation specialists in the past two years for important areas of the collection. Asian paintings and screen paintings received expert care in the Oriental conservation laboratory of the Boston Museum of Fine Arts. A visiting specialist in ethnographic object conservation from the de Young Museum of San Francisco treated some of the specialized problems of the Katherine White Collection prior to exhibition in *Praise Poems*.

Fiscal 1983-84 were significant years in the upgrading of the safekeeping of the collection. Security systems were included in the overall self-evaluation of the museum's functions, and a program of upgrading to state-of-the-art security and fire protection equipment was re-emphasized. An important Board decision in 1984 expanded the museum's fine arts insurance policy to meet the growing value and need of the collection. Microfilm and word-processing technologies were used to provide safe, archival storage for irreplaceable collection records.

The museum's anniversary year was an important time of reflection on the past achievements of the important functions of the museum, including growth and care of the collection. It has become more important, however, as a point from which the professional staff has been able to analyze the future of the museum for the next fifty years. The core purpose of holding and preserving an artistic heritage for the next fifty generations remains at the heart of a conscious step forward into a new era for the Seattle Art Museum.

Gail E. Joice
Registrar

REPORT OF THE DIVISION OF DEVELOPMENT SERVICES

As the museum neared the close of its fiftieth year, the Division of Development Services was charged with the difficult task of consolidating and fine-tuning its fundraising programs to establish a sound base of ongoing support for the museum. Under the able guidance of Development Officer John Hembroff and in combination with the unique talents of the Ways and Means Committee, chaired by Nancy Alvord, and the Special Events Committee, chaired by Judi Mullikin (1982-83) and Ann Hauberg (1983-84), the museum has achieved this goal and looks confidently to the challenges it faces in its next fifty years.

Among these challenges is a continued commitment by the museum's trustees and staff to broaden and enhance its programming in exhibitions, education, and publications to better serve the community. A new museum, centrally located in downtown Seattle with greatly expanded facilities, will provide an optimum setting for this programming. It will be the role of Development Services to communicate these challenges to the general public and seek both volunteer and financial support.

Building on the strong foundations established in this division, it is our hope that Development Services will become a conduit to actively involve the community in the future of the Seattle Art Museum. The museum's 9,000 members will continue to play a pivotal role in the museum's future decision making (as they did most recently in a vote to establish and purchase a new downtown museum site). Through the aid and guidance of the Corporate Council for the Arts, the Seattle business community will be encouraged to enthusiastically participate in helping the museum achieve many of its goals.

At the same time the museum will continue its tradition of reaching out to new and broader audiences in its ongoing role as an educational and interpretive focus for the visual arts in the Northwest.

Advocating and promoting community support for arts organizations is a shared responsibility. Continuing to work cooperatively with Seattle's other cultural institutions will remain an emphasis for Development Services. Through stronger dialogue and the development of more cooperative programming we hope to share in that responsibility and make a greater impact on promoting all of our needs.

Seattle and the Northwest region as a whole are experiencing growing pains. As the city blossoms with new buildings and businesses, with nationally recognized visual and performing arts, there is a crucial need on the part of many citizens to preserve the best of our cultural heritage and to retain a special identity. The Seattle Art Museum can offer the community both a vision for the future and a tie to its past. With the Volunteer Park facility and a grand new structure downtown, with our rich collections and exciting programming, we can help lead this community into the next century while maintaining the best of our past. Development Services is committed to bringing the museum into this leadership position and to serving this community, with the continued support of its Board of Trustees, its strong membership, and enthusiastic staff.

Scott Charles
Development Officer

GIFTS PRESENTED IN HONOR OF THE MUSEUM'S 50TH YEAR

BASKETRY

Japanese

Winnow (mi), 19th c., Meiji period, bamboo and cherry bark, gift of Allan W. Lobb, M.D., 83.213

Basket, early 20th c., bamboo, gift of Allan W. Lobb, M.D., 83.216

CERAMICS

Chinese

Teabowl and Saucer, Qian Long period, porcelain, gift of Mrs. Frank H. Molitor, 84.66

French

Dish (dejeuner bateau), c. 1753, Vincennes, porcelain, gift of the Seattle Ceramic Society, Unit II, 84.84

Pitcher in the Shape of a Peach, c. 1735, Chantilly, porcelain, gift of Mrs. George W. Stoddard, 84.97

German

Tobacco Box with Tamper, c. 1750-60, Meissen, porcelain, gift of Virgil G. Kelly and Vianna Barker Kelly, 83.98

Shell Basin, c. 1735, Meissen, porcelain, gift of an anonymous donor, 83.222

Japanese

Pot, 3rd c. B.C.-3rd c. A.D., Yayoi period, earthenware, gift of Allan W. Lobb, M.D., 83.215

Storage Jar, c. 1700, Edo period, Tamba, stoneware, gift of Allan W. Lobb, M.D., 83.219

Vase (heishi), 14th c., Ko Seto ware, stoneware, gift of the Asian Art Council in honor of its 10th year, 84.11

DRAWING

American

Hayes, Randy, *Victor/Victim*, 1982, pastel on paper, gift of Marsha and Michael Burns, 83.58

Nakian, Reuben, *Europa and the Bull*, 1974, brush and ink on paper, gift of Robert Sarkis, 83.253

Nakian, Reuben, *Leda and the Swan*, 1974, brush and ink on paper, gift of Robert Sarkis, 83.254

Nakian, Reuben, *Nymph and Goat*, 1976, brush and ink on paper, gift of Robert Sarkis, 83.255

Nakian, Reuben, *Leda and the Swan*, 1976, brush and ink on paper, gift of Robert Sarkis, 83.256

Oppenheim, Dennis, *Vibrating Forest Project for the Seattle Museum*, 1983, miscellaneous media on paper, gift of the Contemporary Art Council, 83.262

FURNITURE

Japanese

Portable Lantern (ariake andon), mid-19th c., Edo period, lacquered wood and paper, gift of Allan W. Lobb, M.D., 83.211

LACQUER

Japanese

Spouted Bowls (katakuchi), 19th c., Edo period, gift of Allan W. Lobb, M.D., 83.210, .212

PAINTING

American

Anderson, Guy, *Mating Whales*, 1970, oil on paper, gift of Mr. and Mrs. Robert T. Ohashi, 83.166

Arnoldi, Charles, *Crosstown Shuttle*, 1977, acrylic on canvas, gift of Robert B. and Honey Dootson, 83.249

Brown, Joan, *Portrait of Noel with Cloud at Clear Lake*, 1963, oil on canvas, gift of Byron Meyer, 83.264

Bunce, Louis, *Harold Street #14*, 1975, oil on canvas, gift of Camille McLean and Luther McLean in memory of Louis Bunce, 83.62

Callahan, Kenneth, *Ebb and Flow*, 1968, oil and tempera on paper, gift of Anne Gould Hauberg and John H. Hauberg, 83.56

Couch, Jane, *Pousse-Pousse*, 1979, oil on canvas, gift of Camille McLean and Luther McLean, 83.293

Dole, William, *Emblem*, 1973, collage, gift of Philip Stanton, 83.59

Dove, Arthur, *Power Plant*, 1938, oil on canvas, fractional gift of Mr. and Mrs. Howard S. Wright, 84.64

Graves, Morris, *Message*, 1943, tempera on paper, gift of Marion Willard Johnson, 83.209

Hansen, Gaylen, *Untitled*, 1955, oil on canvas, gift of Mr. and Mrs. Boyer Gonzales, 83.294

Heaney, Charles, *Autumn Hillside*, 20th c., oil on board, gift of Mony Dimitre, 84.5

Heaney, Charles, *Mephisto*, 20th c., casein, gift of Mony Dimitre, 84.6

Heaney, Charles, *Untitled ("Underpass: Final Version")*, 20th c., oil on board, gift of Mony Dimitre, 84.7

Heaney, Charles, *Yesterday Is Gone*, 20th c., casein and oil on board, gift of Mony Dimitre, 84.8

Heipp, Richard, *Paris Ball, 1977-78*, acrylic on canvas, gift of Linda and Wallace Hodges, 83.257

Ivey, William, *Untitled*, 1976, oil on canvas, gift of Robert Sarkis, 83.43

Mason, Alden, *Inside Out Landscape*, 1972, oil on canvas, gift of Herschel and Caryl Roman, 83.167

Moskowitz, Robert, *Untitled*, 1961, oil and collage on canvas, gift of Leo Castelli, 83.263

Snyder, Amanda, *Flight*, 20th c., collage, gift of Eugene Snyder, 83.169

Snyder, Amanda, *Baby Robin Study*, c. 1965, graphite and crayon, gift of Eugene Snyder, 83.170

Snyder, Amanda, *Dead Robin*, 20th c., oil on canvas, gift of Eugene Snyder, 83.171

Snyder, Amanda, *Sunflowers*, 20th c., oil on canvas, gift of Eugene Snyder, 83.172

Snyder, Amanda, *Three Kings*, 1968, oil on board, gift of Eugene Snyder, 83.173

Snyder, Amanda, *Self at Easel*, 20th c., oil on canvas, gift of Eugene Snyder, 83.174

Tobey, Mark, *English Still Life with Plaster Head*, 1933, tempera on board, gift of William S. and Janice K. Street, 83.57

Tobey, Mark, *Market Fantasy*, c. 1940, tempera on board, gift of William S. and Janice K. Street, 83.165

Japanese

Genro, Suio, *Kanzan Jittoku*, 18th c., sumi, gift of Kurt and Millie Gitter in honor of William J. Rathbun, 82.160

PHOTOGRAPHY

American

Curtis, Edward S., 43 photographs from the *North American Indian* portfolio, 1900-27, photogravure, gift of Mr. Harry Poll, 83.106-.148

Gibson, Ralph, 10 untitled photographs, 1961-80, black and white, gift of Jacklyn and Carl Meurk, 83.265, .266, .270-.272, .274, .275, .280, .282, .283

Gibson, Ralph, 3 photographs from *The Somnambulist* series, 1969-70, black and white, gift of Jacklyn and Carl Meurk, 83.267, .268, .281

Gibson, Ralph, 3 photographs from the *Deja-vu* series, 1970-72, black and white, gift of Jacklyn and Carl Meurk, 83.269, .276, .277

Gibson, Ralph, 2 photographs from the *Days at Sea* series, 1974, 1981, black and white, gift of Jacklyn and Carl Meurk, 83.273, .278

Gibson, Ralph, 3 photographs from *The Black Series*, 1975-80, black and white, gift of Jacklyn and Carl Meurk, 83.279, .284, .285

Hine, Lewis W., 2 untitled photographs, c. 1880-1910, black and white, gift of Dan Fear and the Silver Image Gallery, 84.12, .13

Hine, Lewis W., *Bread Line Bowery Mission, 5 A.M.*, c. 1908-10, black and white, gift of Dan Fear and the Silver Image Gallery, 84.14

Lyon, Danny, *Danny Lyon* portfolio, published 1979, black and white, gift of Steven and Judith Clifford, 83.288.1-30

McCafferty, Michael/Calderon, Eduardo, *Leschi Jive Guy*, 1983, black and white, gift of anonymous donors, 83.104

PRINTS

American

Guston, Philip, *Room*, 1980, lithograph, gift of Robert B. and Honey Dootson, 83.252

Leslie, Alfred, *Richard Bellamy*, 1974, lithograph, gift of Robert B. and Honey Dootson, 83.251

Shinn, Everett, *Untitled*, 20th c., drypoint, gift of Evelyn Klebanoff, 83.102

British

Riley, Bridget, *Elapse*, 1982, serigraph, gift of Albert Feldmann, 83.41

Flemish

Sadeler, Raphael I., *Tristitia; Timiditas; Cupiditas*, from *Four Qualities of the Human Mind*, c. 1579, engraving, gift of Phyllis D. Massar, 84.2-.4

German

Beck, Leonard, *Theuerdank*, 1517, woodcut, first edition, gift of Albert A. Feldmann, 83.289

SCULPTURE

American

Andre, Carl, *Tau*, 1971, wood, gift of the Sidney and Anne Gerber Collection, 83.247

Evans, Dennis, *Sponsa/Sponsus*, 1983, mixed media, gift of the Pacific Northwest Arts Council, 83.207

Hadzi, Dimitri, *Levitation II*, 20th c., bronze, gift of Philip Stanton, 83.60

LeWitt, Sol, *1,2,3,4,5*, 1980-83, balsa wood, gift of the artist and Lucius and Torrance Hill in memory of Jannah Hill, 83.42

Maki, Robert, *Sequence II Divergence*, 1966, laminated wood, gift of the Sidney and Anne Gerber Collection, 83.248

Morris, Hilda, *Calligraph*, 1972, bronze, gift of Rainier National Bank, 84.67

SILVER

English

de Lamerie, Paul, *Two-handled Cup and Cover*, 1732-33, given in memory of Marilyn Werby Rabinovitch, 84.85

Irish

Hodder, George, *Teapot*, c. 1740, Cork, gift of the Decorative Arts Council, 84.18

Sauce Boat, c. 1750-60, gift of Mrs. Frank H. Molitor, 84.19

TEXTILES

American

Lichtenstein, Roy, *Banner*, 1971, sewn felt and vinyl, gift of the Pentagon Corporation, 83.103

Japanese

Stencils, 20th c., mulberry paper, gift of Virginia G. Evans, 84.80-.83

Okinawan

Kimono, 20th c., silk crepe, gift of Virginia G. Evans, 84.17



ACQUISITIONS TO
THE COLLECTION
JULY 1, 1983-JUNE 30, 1984

BASKETRY

American Indian

Baskets, 19-20th c., Tlingit, spruce root, gift of John H. Hauberg, 83.233, .234

Canadian Indian

Edenshaw, Charles, *Hat*, late 19th c., Haida, spruce root, gift of John H. Hauberg, 83.226

Hat, 19th c., Bella Bella, wood, gift of John H. Hauberg, 83.239

BRONZE

Chinese

Hu Wine Vessel, 2nd-1st c. B.C., Han dynasty, gift of Mrs. Albert P. Enders in memory of her father J. S. Hopper, 82.151

CERAMICS

American

Arneson, Robert, *Pool with Splash*, 1977, ceramic sculpture, gift of Manuel Neri, 82.156

Autio, Rudy, *Vase*, 1966, stoneware, gift of the Anne Gould Hauberg Craft Fund, 82.179

Ball, Carlton, *Vase*, 20th c., stoneware, gift of the Anne Gould Hauberg Craft Fund, 82.177

Bonifas, Paul, *Vase*, 1959, earthenware, gift of the Anne Gould Hauberg Craft Fund, 82.181

Natzler, Gertrude and Otto, *Vase*, 20th c., stoneware, gift of the Anne Gould Hauberg Craft Fund, 82.175

Soldner, Paul, *Vase*, 1966, stoneware, gift of the Anne Gould Hauberg Craft Fund, 82.178

Sperry, Robert, *Triptych*, 1981, stoneware, gift of the Anne Gould Hauberg Craft Fund, 82.123a,b,c

Sperry, Robert, *Vase*, 1961, stoneware, gift of the Anne Gould Hauberg Craft Fund, 82.180

Dutch

Plate, early 18th c., De Pauw, earthenware, purchased with funds from the Decorative Arts Acquisition Fund and the Floyd A. Naramore Memorial Purchase Fund, 83.63

Plate, 17th c., De 3 Klokken, earthenware, purchased with funds from the Decorative Arts Acquisition Fund and the Floyd A. Naramore Memorial Fund, 83.64

Plate, 18th c., possibly from De 3 Vergulde Astonnekens, earthenware, purchased with funds from the Decorative Arts Acquisition Fund and the Floyd A. Naramore Memorial Purchase Fund, 83.65

German

Milk Jugs, 1765, Vienna, gift of Mrs. Frank H. Molitor in memory of Mrs. Stanley A. Griffiths, 82.147, .148

Small Coffee Pot, 1765, Hoechst, gift of Mrs. Frank H. Molitor in memory of Mrs. Stanley A. Griffiths, 82.149

Greek

Red-Figure Kylix with Discus-Thrower in Tondo, c. 480 B.C., Attic, manner of Epeleios Painter, gift of Norman Davis in memory of Amelia Davis, 82.128

Japanese

Sake Pourer, c. 1680, Imari, porcelain, purchased with funds from the estate of Sue M. Naef in memory of her husband Aubrey A. Naef, 83.35

Korean

Vase, 18th c., Yi dynasty, porcelain, Thomas D. Stimson Memorial Collection, gift of Frank S. Bayley, III, 82.127

Pre-Columbian

Dance Group, Mexico, Colima, ceramic, gift of John H. Hauberg, 82.167

Thai

Globular Jar, 14-15th c., celadon glaze, gift of the Asian Art Council in memory of Virginia Lutey, 82.154

DRAWING

American

Humphrey, Ralph, *Walls*, 1974, ink and color on paper, collage, gift of the Virginia Wright Fund, 83.44

Jackson, Oliver, *Untitled #7*, 1967, gouache on paper, gift of Rena Bransten, 82.188

Morris, Robert, for *Box with the Sound of Its Own Making*, graphite on paper, gift of Mr. and Mrs. Bagley Wright, 82.191

Tobey, Mark, *Portrait of Joanna Eckstein*, 1953, chalk on paper, gift of Mr. Philip Mathews in memory of Joanna Eckstein, 83.101

German

Francken, Frans, *Crucifixion*, 16-17th c., ink on paper, gift of Mr. and Mrs. Bagley Wright, 83.100

FURNITURE

Italian

Console, c. 1780-90, wood and marble, gift of Mr. and Mrs. A. J. Mullally, 83.208

GLASS

Classic

Cup, 1st c. A.D., probably Roman, gift of Winifred McNair, Donald Mann, and Peter Mann, 83.61

German

Two Goblets, c. 1730, gift of Mr. and Mrs. Henry Trubner, 82.163.1-.2

Beaker, 18th c., gift of Mr. and Mrs. Henry Trubner, 82.164

IVORY, SHELL, BONE, HORN

American Indian

Horn Bowl, 19th c., Columbia River, mountain-goat horn, gift of John H. Hauberg, 83.240

Canadian Indian/American Indian

Mountain Sheep Horn Rattle, 19th c., Cowichan, horn and wood, gift of John H. Hauberg, 83.236

JADE

Pre-Columbian

Pendant, Mexico, Mayan, gift of Mr. John H. Hauberg, 82.166

JEWELRY

Indian

Naga Beads, glass, gift of Dr. Oliver E. Cobb, 83.292

LACQUER

Chinese

Carved Black Lacquer Dish, 14th c., Yuan dynasty, purchased with funds from the Floyd A. Naramore Memorial Purchase Fund and the Margaret E. Fuller Purchase Fund, 83.34

Japanese

Tray, 20th c., Showa era, gift of Elizabeth Bayley Willis, 83.83
Covered Box, 20th c., Showa era, gift of Elizabeth Bayley Willis, 83.84

MASKS

American Indian

Mask, 19th c., Tlingit, wood, gift of John H. Hauberg, 83.237

Canadian Indian

Raven Mask, 19th c., Kwakiutl, wood, gift of John H. Hauberg, 83.224

Bukwus Mask, 19-20th c., Kwakiutl, wood, gift of John H. Hauberg, 83.225

Pre-Columbian

Mask, Mexico, Olmec, green stone, gift of John H. Hauberg, 82.165

PAINTING

American

Belmont, I. J., *Parsifal*, c. 1924-33, oil on canvas, gift of Mrs. Elsie K. Belmont, 82.186

Belmont, I. J., *Ave Maria*, c. 1920-24, oil on canvas, gift of Mrs. Elsie K. Belmont, 82.187

Callahan, Kenneth, *Tensions*, 1961, oil on paper, gift of Norman and Amelia Davis, 82.185

Gilliam, Sam, *Union*, 1977, acrylic on canvas, gift of Mr. and Mrs. Edward Pierolo, 82.117

Graves, Morris, *Minnnow*, 1955, gouache on paper, gift of the estate of Harold P. Glass, 83.259

Horiuchi, Paul, *Rain Forest*, 1960, gouache and ink on paper, gift of the estate of Harold P. Glass, 83.296

Humphrey, Ralph, *Ross*, 1968, acrylic on canvas, gift of Robert B. and Honey Dootson, 83.250

Jackson, Oliver, *Untitled*, 1981, oil enamel on canvas, Margaret E. Fuller Purchase Fund, 82.158

Johnson, Lester, *Dark Figures with Green*, 1967, oil on canvas, purchased with funds from the estate of Mary Arrington Small, 84.1

Kenney, Leo, *Crystal Guitar*, 1978, gouache on paper, gift of Herschel and Caryl Roman, 83.168

O'Banion, Nance, *Darts and Triangles*, 1981, bamboo, pigment, handmade paper, linen, and string, gift of Nance O'Banion, Traver Sutton Gallery, Seattle, and the Allrich Gallery, San Francisco, 82.184

Portland, Jack, *9C*, 1982, oil on canvas, partial gift of Arlene Schnitzer and the Fountain Gallery of Art, Portland, and purchased with funds from PONCHO, 82.159

Rood, Kay, *Sienna Shift*, 1983, monotype and pastel, gift of Hodges/Banks Gallery, 83.258

Runquist, Arthur, *Law and Order*, mid to late 1930s, oil on canvas, gift of the Pacific Northwest Arts Council, 83.23

Runquist, Albert, *Twisted Tree*, mid to late 1930s, oil on canvas, gift of the Pacific Northwest Arts Council, 83.24

Soyer, Moses, *Portrait of Joe Kaplan*, late 1960s, oil on canvas, gift of Jane and David Soyer, 82.130

Zammitt, Norman, *Yellow Burning*, 1974-81, acrylic on canvas, gift of Mr. and Mrs. William Lasarow in honor of Samuel I. Powell, 83.295

Japanese

Buson, Yosa, *Traveling in a Mountain Landscape*, c. 1778, ink and color on silk, purchased with funds from the estate of Mary Arrington Small, 84.9

PHOTOGRAPHY

American

*Please note: The credit line "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.

Adams, Robert, 2 photographs from the *Missouri West* portfolio, 1976, 1980, black and white, gift of Mr. Byron Meyer, 82.171, .172

Adams, Robert, 3 photographs from the *Missouri West* portfolio, 1979, black and white, gift of Drs. R. Joseph and Elaine R. Monsen, 82.197-.199

Alinder, Jim, *A Joy Forever, Roadside, Florida*, 1974, black and white, Photography Purchase Fund, 83.69.7

American Roads portfolio, 83.69.1-.20, published 1982, listed by individual artist

Becotte, Michael, *Untitled*, 1974, toned black and white, Photography Purchase Fund, 83.69.13

Berger, Paul, 3 photographs from the *Seattle Subtext* series, 1981, black and white, Photography Purchase Fund, 83.14-.16

Berger, Paul, 2 photographs from the *Camera Text or Picture* series, 1979, black and white, Photography Purchase Fund, 83.17, .18

Berger, Paul, 3 photographs from the *Mathematics* series, 1980-83, black and white, Photography Purchase Fund, 83.19-.21

Bishop, Michael, *Untitled, No. 74-II07*, 1974, color, Photography Purchase Fund, 83.69.14

Bringolf, Rick, *Lines and Railing "Pres. Madison"*, 1979, black and white, gift of Drs. R. Joseph and Elaine R. Monsen, 82.196

Bringolf, Rick, 3 photographs from *The Wharf Series*, 20th c., black and white, gift of the Safeco Insurance Company of America, 84.94-.96

Brown, Ken, *Pink Trailer Tilt*, 1976, color, Photography Purchase Fund, 83.69.15

Burns, Michael, *79-22, Lakeview and Highland, Looking Northwest*, 1979, black and white, gift of the artist, 83.2

Burns, Michael, *79-374, Union and Post Alley, Looking South*, 1979, black and white, gift of the artist, 83.3

Burns, Michael, *79-204, Post Alley between Union and Pike, Looking Northeast*, 1979, black and white, Photography Purchase Fund, 83.4

Burns, Michael, *79-259, Sixth and Yesler, Looking Northwest*, 1979, black and white, Photography Purchase Fund, 83.5

Burns, Michael, *79-386, Westlake Mall and Pine, Looking Northwest*, 1979, black and white, Photography Purchase Fund, 83.6

Callahan, Harry, *Untitled*, c. 1965, black and white, Eugene Fuller Memorial Collection, 82.150

Callahan, Harry, *Untitled*, 1956, black and white, gift of Drs. R. Joseph and Elaine R. Monsen, 82.195

Callahan, Harry, *Providence*, 1966, black and white, Photography Purchase Fund, 83.27

Callahan, Harry, *Chicago*, 1960, black and white, Photography Purchase Fund, 83.28

Callahan, Harry, *Chicago*, 1961, black and white, Photography Purchase Fund, 83.29

Connor, Linda S., *Temple Courtyard, Nepal*, 1980, black and white, Photography Purchase Fund, 83.73
 Connor, Linda S., *Tree, Jain Temple, India*, 1979, black and white, Photography Purchase Fund, 83.74
 Connor, Linda S., *1976*, 1976, black and white, Photography Purchase Fund, 83.75
 Connor, Linda S., *Jaipur Observatory, India*, 1979, black and white, Photography Purchase Fund, 83.155
 Connor, Linda S., *Shrine, Nepal*, 1980, black and white, Photography Purchase Fund, 83.156
 Crane, Barbara, *Bus People*, 1975, black and white, Photography Purchase Fund, 83.69.11
 Curtis, Edward S., 30 photographs from the *North American Indian* portfolio, 1914, photogravure, gift of Lois Glosten and Lawrence R. Glosten, 83.177-.206
 Deal, Joe, *The Fault Zone*, 1978-80, black and white, Photography Purchase Fund, 83.1.1-19
 Eggleston, William, *Untitled*, 1981, dye transfer print, Photography Purchase Fund, 83.55
 Evans, Walker, *Sharecroppers Family, Hale County, Alabama*, 1936, vintage black and white, purchased from the General Acquisitions Fund, 83.153
 Fichter, Robert W., *Air Power*, 1979, black and white, Photography Purchase Fund, 83.69.16
 Fink, Larry, *Untitled*, 1982, black and white, Photography Purchase Fund, 83.80
 Fink, Larry, *N.Y.C., Mafia Wedding*, 1968, black and white, Photography Purchase Fund, 83.163
 Fink, Larry, *At Family Wedding*, 1974, black and white, Photography Purchase Fund, 83.164
 Fiske, Frank Bennett, *Loon: Sioux*, copyright 1910, black and white, gift of Agnes Riordan, 83.287
 Fiske, Frank Bennett, *John Grass: Sioux Chief*, 19-20th c., black and white, purchased with funds from the General Acquisitions Fund, 84.73
 Fitch, Steve, *Dinosaur, Highway 40, Vernal, Utah*, 1974, toned black and white, Photography Purchase Fund, 83.69.12
 Flick, Robbert, 4 photographs from the *Sequential Views* series, 1981-82, black and white, Photography Purchase Fund, 83.69.9, .70-.72
 Friedlander, Lee, *Canton, Ohio*, 1980, black and white, Photography Purchase Fund, 83.30
 Friedlander, Lee, *New Orleans*, 1968, black and white, Photography Purchase Fund, 83.31
 Friedlander, Lee, 2 photographs from *Self-Portrait* portfolio, 1980, black and white, Photography Purchase Fund, 83.32, .33
 Gibson, Ralph, *if & (silk)* portfolio, 1970, black and white, gift of Stanley A. Schwalb, 83.286.1-15
 Gohlke, Frank, *Aerial View, Tulsa, Oklahoma*, 1981, black and white, Photography Purchase Fund, 83.69.5
 Goldberg, Jim, *Untitled*, 1980, black and white, gift of Equivalents Gallery, Seattle, 83.82
 Goldberg, Jim, 3 untitled photographs, 1979-81, black and white, Photography Purchase Fund, 83.149-.151
 Golden, Judith, *Anne*, 1981, color, gift of Rena Bransten, 82.174
 Hine, Lewis W., *Boys in a Textile Mill*, 1911, black and white, gift of Drs. R. Joseph and Elaine R. Monsen, 82.194
 Hine, Lewis W., *Untitled*, c. 1909-10, black and white, Photography Purchase Fund, 83.48

James, Christopher, *Wreck/Cozumel*, 1981, 4/75, hand-dyed black and white with applied enamel, gift of Equivalents Gallery, Charles E. Rynd, Director, 82.173
 Johnston, J. S., *Mischief*, 19th c., black and white, gift of Drs. R. Joseph and Elaine R. Monsen, 82.200
 Johnston, J. S., *Resolute of Republic*, 19th c., black and white, gift of Drs. R. Joseph and Elaine R. Monsen, 82.201
 Johnston, J. S., *Dagmar*, 19th c., black and white, gift of Drs. R. Joseph and Elaine R. Monsen, 82.202
 Jones, Harold, *Baptism, Sabino Canyon*, 1976, black and white, Photography Purchase Fund, 83.69.4
 Klett, Mark, *Storm Clouds over Eastern Idaho, near Craters of the Moon*, 1980, black and white, Photography Purchase Fund, 83.69.2
 Landweber, Victor, *S. N. Ward & Son Mobil Service, Pasadena, Ca*, 1978, color, Photography Purchase Fund, 83.69.18
 Levitt, Helen, *New York*, c. 1942, black and white, Photography Purchase Fund, 83.49, .50, .66
 Levy, Stu, *Columbia River Gorge, Two Rocks*, 1983, black and white, gift of the artist, 84.20
 Lyons, Nathan, *Untitled*, 1968-69, black and white, Photography Purchase Fund, 83.69.8a,b
 Mayes, Elaine, *Pegasus*, 1972, black and white, Photography Purchase Fund, 83.69.10
 Mertin, Roger, *Hailey, Idaho*, 1976, black and white, Photography Purchase Fund, 83.46
 Mertin, Roger, *New York Roadside*, 1977, black and white, Photography Purchase Fund, 83.47
 Mertin, Roger, *Rochester, N.Y.*, 1974, black and white, Photography Purchase Fund, 83.67
 Mertin, Roger, *New York State*, 1975, black and white, Photography Purchase Fund, 83.68
 Minick, Roger, *Airstream at Monument Valley, Arizona*, 1979, black and white, Photography Purchase Fund, 83.69.1
 Mortenson, Ray, *Boylan Road, Harrison*, 1980, black and white, gift of Ralph Gibson, 82.134
 Mortenson, Ray, *Bulk Mail Station, Kearny*, 1980, black and white, gift of Ralph Gibson, 82.135
 Mortenson, Ray, *Paterson Planck Road, East Rutherford*, 1980, black and white, gift of Ralph Gibson, 82.136
 Mortenson, Ray, *Lower Road, Linden*, 1980, black and white, gift of Ralph Gibson, 82.137
 Mortenson, Ray, *Fish House Road, Kearny*, 1980, black and white, gift of Ralph Gibson, 82.138
 Mortenson, Ray, *Conraic Meadows Yards, Kearny*, 1980, black and white, gift of Ralph Gibson, 82.139, .140
 Mortenson, Ray, *Conraic Crew, Harrison*, 1980, black and white, gift of Ralph Gibson, 82.141
 Mortenson, Ray, *Sherwin-Williams, Newark*, 1980, black and white, gift of Ralph Gibson, 82.142, .143
 Mortenson, Ray, *Hudson Generating Station, Jersey City*, 1980, black and white, gift of Ralph Gibson, 82.144
 Mortenson, Ray, *Laurel Hill, Secaucus*, 1980, black and white, gift of Ralph Gibson, 82.145
 Nixon, Nicholas, *Heather Brown, Mimi Brown, Bebe Brown Nixon, Laurie Brown, Harwichport, Massachusetts*, 1978, black and white, Photography Purchase Fund, 83.36
 Nixon, Nicholas, *Heather Brown McCann, Mimi Brown, Bebe Brown Nixon, Laurie Brown, New Canaan, Connecticut*, 1975, black and white, Photography Purchase Fund, 83.37

Nixon, Nicholas, *Heather Brown, Mimi Brown, Bebe Brown Nixon, Laurie Brown Tranchin, Cincinnati*, 1981, black and white, Photography Purchase Fund, 83.38
 Papageorge, Tod, *Burbank, California*, 1973, black and white, Photography Purchase Fund, 83.69.6
 Papageorge, Tod, *Central Park*, 1979, black and white, Photography Purchase Fund, 83.81
 Papageorge, Tod, *Central Park*, 1980, black and white, gift of Jane Lang, 83.105
 Reville, Barbara Jo, *Untitled*, 1981, color, Photography Purchase Fund, 83.69.19
 Rudolph, Glenn, *Kent Valley*, 1977, black and white, gift of the artist, 82.119
 Rudolph, Glenn, *Ivy Hansen's Garden*, 1981, black and white, gift of the artist, 82.120
 Rudolph, Glenn, *Shaking the Hydrangea*, 1980, black and white, gift of the artist, 82.121
 Rudolph, Glenn, *From an Essay on Trellis*, 1979, black and white, gift of the artist, 82.122
 Smith, Stanley, *Arrangement 83-83*, 1983, color, gift of the artist, 84.88
 Smith, Stanley, *Arrangement 83-40*, 1983, color, Photography Purchase Fund, 84.110
 Smith, Stanley, *Arrangement 83-80*, 1983, color, Photography Purchase Fund, 84.111
 Smith, Stanley, *Arrangement 83-85*, 1982, color, Photography Purchase Fund, 84.112
 Smith, Stanley, *Arrangement 83-67*, 1983, color, Photography Purchase Fund, 84.113
 Staub, Christian, 3 photographs from *The Parking Lot Series*, 1976, 1978, black and white, gift of the Safeco Insurance Company of America, 84.89-.91
 Sternfeld, Joel, *Exhausted Renegade Elephant, Woodland, Washington*, 1979, color, Photography Purchase Fund, 83.69.17
 Sternfeld, Joel, *McLean, Virginia*, 1978, color, Photography Purchase Fund, 83.152
 Strand, Paul, *New York—Portrait Washington Square*, 1917, photogravure, Photography Purchase Fund, 83.154
 Uelsmann, Jerry, *Untitled, 1978*, black and white, partial gift of Peter deLory and Photography Purchase Fund, 82.125, .126
 Walch, Robert, *Southwestern Utah*, 1981, black and white, gift of the artist, 82.131
 Weikel, Garey, 2 untitled photographs, 1974, 1979, black and white, gift of the Safeco Insurance Company of America, 84.92, .93
 Wessel, Henry, Jr., *Tucson, Arizona*, 1974, black and white, Photography Purchase Fund, 83.69.3
 Widdicombe, Robert A., *Cadillac Ranch, Amarillo, Texas*, 1979, color, Photography Purchase Fund, 83.69.20
 Winogrand, Garry, *Women are Beautiful* portfolio, black and white, gift of Walter Matzner, 82.170.1-15
 Winogrand, Garry, *15 Big Shots* portfolio, printed 1983, black and white, 83.54.1-15
 Wolcott, Marion Post, *Winter Visitors Picnic beside Car on Beach near Sarasota, Fla.*, 1939 negative, 1981 print, black and white, Photography Purchase Fund, 83.157
 Wolcott, Marion Post, *Waiting to be Paid for Picking Cotton, Store on Marcella Plantation, Mileston, Mississippi*, 1939, black and white, Photography Purchase Fund, 83.158
 Wolcott, Marion Post, *A Member of the Wilkins Family Making*

Biscuits for Dinner on Corn Shucking Day. at the Home of Mrs. Fred Wilkins near Stem, N.C., 1939 negative, 1981 print, black and white, Photography Purchase Fund, 83.159
 Wolcott, Marion Post, *Bennie's Grocery Store, in Negro Section of Town, near Montgomery, Ala.*, 1940 negative, 1977 print, black and white, Photography Purchase Fund, 83.160
 Wolcott, Marion Post, *Mosquito Crossing, Greensboro Co., Ga.*, 1940 negative, 1978 print, black and white, Photography Purchase Fund, 83.161
 Wolcott, Marion Post, *Migrant Vegetable Pickers in Field Waiting in Line to Be Paid Off, near Homestead, Fla.*, 1939 negative, 1977 print, black and white, Photography Purchase Fund, 83.162
British
 Bourne, Samuel, *Khyber Rope Bridge*, 1858, albumen print, General Acquisitions Fund, 83.39
 Davies, G. Christopher, *Shipmeadow Lock*, 1889, photogravure, gift of John and Elizabeth Fergus-Jean, 82.132
 Davies, G. Christopher, *Wildfowl Decoy at Fritton, Mouth of Pipe*, 1889, photogravure, gift of John and Elizabeth Fergus-Jean, 82.133
Japanese
 Kusa Kabe, Kimbei, (attr.) *Temple Bell*, 20th c., hand-colored albumen print, General Acquisitions Fund, 83.76
 Kusa Kabe, Kimbei, (attr.) *Entrance to Gongen Temple, Hakone*, 20th c., hand-colored albumen print, General Acquisitions Fund, 83.77
 Kusa Kabe, Kimbei, (attr.) *Omizuya at Nikko Toshogu*, 20th c., hand-colored albumen print, General Acquisitions Fund, 83.78
 Kusa Kabe, Kimbei, (attr.) *Untitled*, 20th c., hand-colored albumen print, General Acquisitions Fund, 83.79
Mexican
 Alvarez Bravo, Manuel, 11 untitled photographs, 20th c., black and white, gift of Mr. and Mrs. Rene Woolcott, 83.85, .86, .88-.96
 Alvarez Bravo, Manuel, *Dia de Todos Muertos (Day of the Dead)*, 1933, black and white, gift of Mr. and Mrs. Rene Woolcott, 83.87
Scottish
 MacPherson, Robert, *View of the Coliseum, Rome*, c. 1854, albumen print, Floyd A. Naramore Memorial Purchase Fund, 83.26
Swiss
 Frank, Robert, *St. Petersburg, Fla.*, 1979, black and white, Photography Purchase Fund 83.51
 Frank, Robert, *Chicago*, 1956, black and white, Photography Purchase Fund 83.52
 Frank, Robert, *Charleston, South Carolina*, 20th c., black and white, Photography Purchase Fund 83.53

PRINTS

American
 Chicago, Judy, *Mary Queen of Scots*, 1973, 17/40, lithograph, gift of Bruce Guenther, 82.189
 Graham, Lois, *Shards II*, 1982, monotype, gift of Mary T. Lycette, 83.40
 Grooms, Red, *Rodin*, 1976, 21/40, from the portfolio *French Artists of the Nineteenth Century*, gift of Catherine Hillenbrand, 82.155

GIFTS TO THE STUDY COLLECTION

Lawrence, Jacob, *Untitled*, from the *Inaugural Series in Honor of President Jimmy Carter*, 1977, 98/100, serigraph, gift of Longacres Race Course, 84.10.3

Lichtenstein, Roy, *Untitled*, from the *Inaugural Series in Honor of President Jimmy Carter*, 1977, 98/100, serigraph, gift of Longacres Race Course, 84.10.4

Lindner, Richard, *Two Women*, 1977-78, 79/175, lithograph, gift of Mr. Robert Kardon, 83.297

Rauschenberg, Robert, *Untitled*, from the *Inaugural Series in Honor of President Jimmy Carter*, 1977, 98/100, lithograph, gift of Longacres Race Course, 84.10.2

Warhol, Andy, *Untitled*, from the *Inaugural Series in Honor of President Jimmy Carter*, 1977, 98/100, lithograph, gift of Longacres Race Course, 84.10.1

Wiley, William T., *It's Only a Pay Per Moon*, 1974, lithograph on chamois, gift of Mr. Byron Meyer, 82.118

Wyeth, Jamie, *Untitled*, from the *Inaugural Series in Honor of President Jimmy Carter*, 1977, 98/100, lithograph, gift of Longacres Race Course, 84.10.5

French

Descourtis, Charles Melchoir, *Premiere Chute du Staubbach*, 17-18th c., color engraving, gift of Mr. and Mrs. Henry Trubner, 83.290

Janinet, Jean-Francois, *Vue de Thun du Cote du Midi*, c. 1770-80, color engraving, gift of Mr. and Mrs. Henry Trubner, 83.291

Spanish

Castellon, Federico, *It Was a Voluptuous Scene, That Masquerade*, c. 1968, 62/80, color lithograph, gift of Bruce Guenther, 83.260

Castellon, Federico, *There Were Twelve Strokes to be Sounded*, c. 1968, color lithograph, gift of Bruce Guenther, 83.261

SCULPTURE

African

Standing Female Figure, Yoruba, Nigeria, wood, Margaret E. Fuller Purchase Fund, 82.124

Female Figure, Montol, Nigeria, wood, gift of Dr. Bernard Jankelson, 83.245

Pair of Male and Female Figures, Senufo, Mali/Ivory Coast, wood, gift of Dr. Bernard Jankelson, 83.246.1-.2

American

Liberman, Alexander, *Triad*, 1970, painted steel, gift of the Virginia Wright Fund, 83.12

Lucero, Michael, *Kachina*, 1982, ceramic and wire, Contemporary Acquisitions Fund, 82.157

Morris, Robert, *Box with the Sound of Its Own Making*, 1963, teak with four recorded tapes, gift of Mr. and Mrs. Bagley Wright, 82.190

Neri, Manuel, *Standing Figure #5*, 1980, bronze, gift of the artist by exchange, 83.13

Oldenburg, Claes, *Geometric Mouse*, 1970-71, scale C, 50/120, aluminum and steel, gift of Mr. and Mrs. Robert B. Dootson, 82.182

American Indian

Shaman Figure, 19th c., Tlingit, wood, gift of John H. Hauberg, 83.235

Whale House Panel, 19th c., Tlingit, Klukwan, wood, gift of John H. Hauberg, 83.243

Canadian Indian

Shaughnessy, Arthur, *Pair of House Posts: Tsonoqwa beneath Man Who Announces Names*, 20th c., Kwakiutl, wood, gift of John H. Hauberg, 82.168.1-.2

Shaughnessy, Arthur, *Pair of House Posts: Grizzly Bear Beneath Kolus*, 20th c., Kwakiutl, wood, gift of John H. Hauberg, 82.169.1-.2

Seated Human Figure Bowl, Salish, soapstone, gift of John H. Hauberg, 83.223

Canoe Prow, 19th c., Haida, wood, gift of John H. Hauberg, 83.227

Sea Bear Crest Hat, Haida, wood, gift of John H. Hauberg, 83.228

Hamatsa's Neck Ring with Figure, early 20th c., Kwakiutl, wood, bark and hair, gift of John H. Hauberg, 83.241

House Post, early 19th c., Kwakiutl, wood, gift of John H. Hauberg, 83.242

English

Wall, Brian, *Distant Ring*, 1981-82, enamel on steel, anonymous gift, 82.183

TEXTILES

African

Turkudi Veil, Hausa, Nigeria, strip-woven, indigo-dyed, gift of Anita Fisk, 83.7

Ceremonial Cloth, Vai, Liberia, cotton, gift of Mrs. Sybil McCabe, 83.8

Dancing Skirt, Sudan, leather, fiber, fur, cowrie shells, gift of Candace Jarrett, 84.65

Cloth Panels, Zaire, raffia, purchased with funds from the estate of Mary Arrington Small, 84.69-.72

American Indian

Chilkat Blanket, 19th c., Tlingit, wool and bark, gift of John H. Hauberg, 83.229

Button Blanket, late 19th c., Tlingit, wool and pearl buttons, gift of John H. Hauberg, 83.232

Canadian Indian

Button Blanket, 19th c., Haida, wool and pearl buttons, gift of John H. Hauberg, 83.238

Chinese

Woman's Coat, 19-20th c., silk, gift of Mr. and Mrs. Lloyd Rogers, 82.152

Italian

Lace Cloth, 1870-89, needle lace, bobbin edges, gift of Mario W. Richards, 83.221

Japanese

Fireman's Coat, 19th c., late Edo period, cotton, Margaret E. Fuller Purchase Fund, 82.129

Polynesian

Tapa Cloth, 19th c., Samoa, tapa and pigment, gift of Dr. Oliver E. Cobb, 83.244

Swedish

Tablecloth, c. 1880, wool, gift of Florence Bensen Lundberg in memory of her mother Agda Malin Bensen, 84.79

WOODCARVING

Canadian Indian

Tray, mid-19th c., Kaigani Haida, wood, gift of John H. Hauberg, 83.230

Seal Club, Northern Northwest Coast, wood, gift of John H. Hauberg, 83.231

CERAMICS

American

Natzler, Gertrude and Otto, *Bowl*, 20th c., stoneware, gift of the Anne Gould Hauberg Craft Fund, S.C.82.176

Chinese

Pair of Matching Bowls, 19th c., porcelain, gift of Albert and Marjorie S. Ravenholt, S.C.82.192.1-.2

Pair of Matching Bowls, 19th c., porcelain, gift of Albert and Marjorie S. Ravenholt, S.C.82.193.1-.2

Classic

Votive Bull, 2nd c. A.D., Roman, terra cotta, gift of the estate of Mary Arrington Small, S.C.83.11

German

Compote Centerpiece, 19th c., Meissen, porcelain, gift of Mrs. Joseph Albright, S.C.82.161

Clock, c. 1850, Meissen, porcelain, gift of Norman Davis in memory of Amelia Davis, S.C.82.162

Japanese

Kato, Kenji, *Vase*, 20th c., stoneware, gift of the artist, S.C.84.86

Kato, Kenji, *Plate*, 20th c., stoneware, gift of the artist, S.C.84.87

Footed Bowl, 20th c., porcelain, gift of Mr. Shosuke Idemitsu, S.C.83.99

Storage Jar, Jomon period, earthenware, gift of Allan W. Lobb, M.D., S.C.83.214

Storage Jar, c. 1600, Shigaraki, stoneware, gift of Allan W. Lobb, M.D., S.C.83.217

Storage Jar, c. 1600, Tokoname, stoneware, gift of Allan W. Lobb, M.D., S.C.83.218

PAINTING

American

Horiuchi, Paul, *Rocky Mountains*, 1962, collage on canvas board, gift of the estate of Harold P. Glass, S.C.83.298

Horiuchi, Paul, *Italian Village*, 20th c., gouache on paper, gift of the estate of Harold P. Glass, S.C.83.299

Snyder, Amanda, *Clyde from Texas*, 20th c., oil on canvas, gift of Eugene Snyder, S.C.83.175

Snyder, Amanda, *The Peddler*, 20th c., painted wood construction, gift of Eugene Snyder, S.C.83.176

Japanese

Togan, Unkoku, *Daruma*, late 16th-early 17th c., ink on paper, gift of Doyle H. Moore, S.C.83.220

PHOTOGRAPHY

American

Anonymous, 5 untitled photographs, 20th c., black and white, General Acquisitions Fund, S.C.84.74-.78

Stoddard, Seneca Ray, 2 untitled photographs, 1931 negatives, 1977 prints, black and white, gift of Rod Slemmons, S.C.84.15, .16

PRINTS

American

Holtzer, Jenny, *Truisms*, 1983, 8 multilith prints, gift of the Contemporary Art Council, S.C.84.62.1-.8

Holzer, Jenny, *Inflammatory Essays*, 1983, 26 multilith prints, gift of the Contemporary Art Council, S.C.84.63.1-.26

French

Dufy, Raoul, *La Belle Enfant ou L'Amour a Quarante Ans*, 1930, etching, gift of Barbara Johns, S.C.83.25

SILVER

American

Ward, J., *Two Tablespoons*, c. 1790-1810, gift of Dorothy Thurber Simpson and Muriel Thurber Clark, S.C.83.97.1-.2

English

Rattail Tablespoon, 1685, gift of Mrs. John McCone, S.C.83.22

TEXTILES

African

Bark Cloth Hanging, French Equatorial Africa, bark and pigment, gift of Mr. Vincent Jolivet, S.C.83.10

Philippine

T'nalak Cloth Fragment, T'boli, Mindanao, abaca plant fiber, gift of Mrs. Barbara Kirk, S.C.83.9

TOYS, GAMES, PUPPETS, DOLLS

Javanese

Shadow Puppet (wayang kulit), 19-20th c., leather, animal horn and pigment, gift of the estate of Mary Arrington Small, S.C.82.153

GIFTS IN SUPPORT OF THE COLLECTION

CERAMIC

Chinese

Amphora, Tang dynasty, stoneware, gift of Mrs. Frank H. Molitor

DRAWING

American

Martin, Fred, 2 untitled drawings, 20th c., mixed media on paper, gift of an anonymous donor

PAINTING

Japanese

Genre Screen Painting, mid-17th c., ink and color on paper, gift of the estate of Sue M. Naef in memory of her husband Aubrey A. Naef

PHOTOGRAPHY

American

deLory, Peter, 5 photographs, 1972-73, black and white, gift of Christopher Cardozo

deLory, Peter, 10 photographs, 1971-77, black and white, gift of Andrew Scott

Erwit, Elliott, 9 photographs, 1974-78, black and white, gift of Mr. and Mrs. Rene Woolcott

Haynes, Frank J., 28 photographs of *Yellowstone National Park and Colorado*, 1870-80, gift of Dr. R. Doan

Hine, Lewis W., 24 photographs, 1908-22, black and white, gift of Chuck Kuhn

Jackson, William Henry, 11 photographs of *Yellowstone National Park and Colorado*, 1870-80, gift of Dr. R. Doan

Johnston, J. S., 3 photographs, 19th c., albumen, gift of Drs. R. Joseph and Elaine R. Monsen, Jr.

Israeli

Shamir, Marli, 22 photographs, 20th c., exhibition documentation for *Hatumere: Islamic Design in West Africa*, 1982, purchased with exhibition funds

SCULPTURE

African

Male Figure, Baule culture, Ivory Coast, wood, gift of Dr. Bernard Jankelson

Standing Figure, Dogon culture, Mali, wood, gift of Dr. Bernard Jankelson

EXHIBITIONS AND PROGRAMS

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

ARTHUR DOVE AND DUNCAN PHILLIPS: ARTIST AND PATRON

July 1-September 6, 1982

Exhibition organization: Phillips Collection

Lectures

- "Arthur Dove: The Invention of an American Abstraction," Barbara Johns
- "Is there an American Vision? A Look at Early 20th-Century American Painting," Gary Reel
- "What Modern American Painting Meant to American Poets," Dr. Charles Altieri
- "Alfred Stieglitz, A Modernist Champion," Rod Slemmons

BRIAN WALL: SCULPTURE

July 1-September 6, 1982

Exhibition catalogue by Dr. Peter Selz and George W. Neubert

Gallery Talk

Brian Wall

NEDA AL HILALI

July 1-September 6, 1982

Gallery Talk

Neda Al Hilali

THE COLLECTORS: EARLY EUROPEAN CERAMICS AND SILVER

July 29-October 3, 1982

Exhibition catalogue by Julie Emerson

Lectures

- "An Introduction to 18th-Century English Porcelain," Bernard Watney
- "An Introduction to 18th-Century Porcelain," series, Dorothy Lahr

Gallery Talk

Bernard Watney

Demonstrations

- Silversmithing, John Marshall
- High Teas
- China Painting, Anne Perrigo

Films

- "Tea and Swordplay: 18th-Century Decorative Arts in the Cinema," series

DEBORAH BUTTERFIELD

September 2-October 17, 1982

Exhibition organization: Hansen Fuller Goldeen Gallery

OLIVER JACKSON: RECENT PAINTINGS

September 18-November 7, 1982

Exhibition catalogue by Thomas Albright

Performance

Spontaneous Music, James Knapp and Eric Jensen

MICHAEL BURNS: CITYSCAPES

September 18-November 7, 1982

Lectures

- "Michael Burns: Seattle Photographs," Michael Burns
- "Cityscapes," Paul Dorpat
- "The Eyes of the Beholders," panel discussion, Dick Busher, Dennis Andersen, Ben Lifson, Joseph Bartscherer, sponsored by the Photography Council

HATUMERE: ISLAMIC DESIGN IN WEST AFRICA

September 30-November 28, 1982

Lectures

- "The Moving Eye: The Environment Designed as Sequential Experience," Philip Thiel
- "Hatumere: Islamic Design in West Africa," Dr. Labelle Prussin

Demonstration

Islamic Calligraphy, Dr. Walter Andrews

Films

Pattern of Beauty, Nomad and City (also shown at the Seattle Public Library)

ORIENTAL RUGS OF THE HAJJI BABAS

October 28, 1982-January 2, 1983

Exhibition organization: The Asia Society, New York

Lectures

- "Oriental Rugs of the Hajji Babas," Daniel Walker, sponsored by the Asian Arts Council
- "Modern and Contemporary Rugs," Charles Andonian
- "History of Rug Production" Dr. Leonard Helfgott
- "Calligraphy to Carpets: Symbols of Islam," Dr. Jere Bacharach

Performances

Binaat Shahrazad
Clare Cuddy
Baba Karim



Workshops

- "Pattern in Design," Mary Ann Hagen
- "Rugs of the Orient," Charles Andonian, Douglas Barnhart, James Burns, Elizabeth Crumley

Demonstrations

- "Fringes, Tassels, and Trims," Jean Wilson
- Middle-Eastern Carpet Weaving, Marcy Johnson
- Drop-Spindle Spinning, Martha Cramm
- Natural Dyes and Dyeing Techniques, Michele Wipplinger

Films

Woven Gardens, Grass: A Nation's Battle for Life

THE DRAWINGS OF ROBERT MORRIS

November 26, 1982-January 16, 1983

Exhibition organization: William College Museum of Art and the Sterling and Francine Clark Art Institute

Lectures

- "Siteworks and Environmental Considerations," series, Diane Katsiaficas, Ron Glowen, Jeffrey Bishop

Films

Siteworks, Christo's Valley Curtain, Running Fence, films by Robert Morris, *The Future that Was*

SELECTIONS OF MODERN ART FROM THE SEATTLE ART MUSEUM

December 9, 1982-January 16, 1983

ANSEL ADAMS: AN AMERICAN PLACE, 1936

December 16, 1982-January 30, 1983

Exhibition organization: Center for Creative Photography, University of Arizona, Tucson

Gallery Talks

Rod Slemmons, Ray Meuse

Workshop

"Landscape Reconsidered," Carlyn Tucker

FIVE SCULPTURES/N.O.A.A. COLLABORATION

January 27-February 27, 1983

Symposium

- "The N.O.A.A. Project: A Symposium on Issues in Public Art," George Trakas, Doug Hollis, Siah Armajani, Martin Puryear, Pat Fuller, sponsored by the Contemporary Art Council

PACIFIC NORTHWEST ARTISTS AND JAPAN

January 27-February 27, 1983

Exhibition organization: The National Museum of Art, Osaka, Japan

Films

Northwest Visionaries, Three Artists in the Northwest, Japan/Northwest

RECENT WEST COAST ACQUISITIONS

February 12-April 26, 1983

CARNEGIE INTERNATIONAL

February 10-March 27, 1983

Exhibition organization: Museum of Art, Carnegie Institute

Lectures

- "Contemporary Media: Artist's Choices," series, Benjamin Buchloh, C.T. Chew, Brand Griffin, Beth Lapidés, Terence La Noue

Gallery Talks

Bruce Guenther, Terence La Noue

Performances

- "Twice-Told Tales," Constance de Jong
- "Excerpts from the Tuning of the World," David Mahler
- "Rappin' and Poppin'," The Emerald Street Boys

Workshop

"Understanding 20th-Century Art," Gail Blaine, Diane Katsiaficas, Stuart Nakamura, Pam Schick

Film and Video

- "Films for Contemporary Families," series; Video Saturday;
- "Ways of Seeing: Life in the 20th Century," series; *Ruckus Shorts, Ruckus Manhattan*, films by Red Grooms; *Fourteen Americans: Directions of the 1970s*

20TH CENTURY MASTERS: THE THYSSEN-BORNEMISZA COLLECTION

March 17-May 15, 1983

Exhibition organization: International Exhibitions Foundation

Lectures

- "Visions and Reflections of the 20th Century," series, Simon dePury, Alfred Kazin, Dr. Giovanni Costigan, Linda Spoerl, Dr. Eugene Webb, Dore Ashton, Philip Bereano, Richard Estes, Patricia Failing

Gallery Talks

Bruce Guenther, Dore Ashton, Richard Estes

Performances

- "The Spirit Hardens: Readings from Contemporary Literature," Judith Espinola
- "Virginia Woolf: A Spark of Fire," Kathleen Worley

Workshop

"Interpreting Art Through Literature," M. Lee Buxton

Films

- Fourteen Americans; Pursuit of the Marvelous: The Persistence of Surrealism; Futurism; Piet Mondrian; Hopper's Silence;*
- "The Camera's Eye: People and the Land," series; "Ways of Seeing: Life in the 20th Century," series

EDVARD MUNCH: EXPRESSIONIST PAINTING, 1900-1940

April 14-June 12, 1983

Exhibition organization: Elvehjem Museum of Art

Gallery Talks

Dr. Reidar Dittmann, Barbara Johns, Bonnie Pitman-Gelles

Performance

"The Landscape of the Soul," Suzy Hunt, Mark Jenkins

Symposia and Workshops

- "Capturing the Inner Spirit: The World of Edvard Munch," Dr. Reidar Dittmann, Dr. Lars Warme, Dr. Birgitta Steene
- Scandinavian Family Festival (in cooperation with the Imagination Celebration and the Nordic Heritage Museum)

Films

- "Fin-de-siecle: Edvard Munch and His Times," series; *Miss Julie; Hour of the Wolf*

YŌ NO BI: THE BEAUTY OF JAPANESE FOLK ART

June 16-September 18, 1983

Exhibition catalogue by William Jay Rathbun, with contributions by Michael Knight, copublished with the University of Washington Press.

Lectures

- "*Jan Ken Pon*/Paper, Rock, Scissors: Elements of Japanese Folk Art," William Jay Rathbun
- "The Emergence of Leisure and Luxury: Transition in Tokugawa Japan," Dr. Susan Hanley
- "A Way of Life: Traditions and Toymakers," Gail Okawa

Gallery Talks

William Jay Rathbun, Michael Knight, Ikune Sawada

Performances

Seattle Taiko

Nomura Noh and Kyogen Theatre

Koda Araki V: Art of the Shakuhachi

"Traditional Music and Dance of Japan for Children,"

Junko Berberich, Midori Kono Thiel

Demonstrations

Picnic Foods, Pauline Shiosaki

Cord-making, Seattle Weavers' Guild

Children's Activities, Sonnet Takahisa

Ikebana, Ikebana International

Bon Odori Dance Practice, Bobbi Endo

Japanese Ceramics, Mary Nietfeld

Japanese Carpenters' Tools, Frank Tashiro

Japanese Resist Dyeing Techniques, Susanna Kuo

Metal Engraving, Kiff Slemmons

Indigo Dyeing, Ron Grannich

Bound-Resist Dyeing, Mary Lou Krause, Susan Swanson

Films

Japan/Northwest; Village Potters of Onda; Folk Songs of Japan; Shinto: Nature, God and Man in Japan; Living Arts of Japan; Bunraku; Kabuki; Japanese Handmade Toys; Ikebana; Japan; Scroll of Time

SEATTLE ART MUSEUM PERMANENT COLLECTIONS

Ongoing Exhibitions, July 1982-June 1983

Lectures

"The Art and Culture of Ancient Greece," Dr. Lawrence Bliquez

"An Evening with William Fagg," William Fagg

Performance

"Stories From the Talking Drum," Seattle Storytellers Guild

Films

Ceddo; The Bend in the Niger; Behind the Mask

50 YEARS: THE ANNIVERSARY CASE

June 28, 1983-June 30, 1984

50 YEARS: A LEGACY OF ASIAN ART

June 30, 1983-May 6, 1984

Lectures

"Ganesa and Hanuman: The Elephant and the Monkey,"

Dr. Jack Hawley

"Technology, Taste, and Tea: Aspects of Japanese Ceramics

in the 16th Century," William Jay Rathbun

"Color and Clay: Chinese Glazes," Shirley Ganse

"Japan's Resist-dyed Textiles," Krista Jensen Turnbull

"Asian Ikat Traditions," Mia McEldowney

Gallery Talks

Henry Trubner, Michael Knight, William Jay Rathbun

Performances

"Miyagi Kai: Music for Koto," Madame Takamura

Traditional Japanese Dance, Hanayagi Yosono

"Divine Images: Sacred Dances of South India,"

Vishakha Desai

Gamelan Pacifica

"Lessons for a Sumo Wrestler," Tears of Joy Puppet Theatre

"Korean Classical Dance," Won Kyung Cho

Family Programs

"Elephants, Tigers, and Bears: A Museum Tour," Dorothy Lahr

"Elephants, Tigers, and Bears: A Zoo Tour," Hank Klein

"Myths, Mime, and Movement: Stories of Indian Gods and

Goddesses," Vishakha Desai

"Animal Favorites," Children's Films

"Monkey Tales: Puppet Stories from Southeast Asia," Aurora

Valentinetti

Workshop

Asian Art Workshop for Children, series, Sonnet Takahisa,

Jill Rullkoetter

Demonstrations

Japanese Ceramics, Mary Nietfeld

Japanese Tea Ceremony, Urasenke

Asian Embroidery and Brocade Techniques, Carol Thraillkill,

Kimi Ota, Laotian Senior Club

Storytelling

"Singing Bamboo," Cathy Spagnoli

Films

Buddhism in China; Shinto: Nature, God and Man in Japan; Japanese Tea Ceremony; "Asian Pottery and Ceramics," series; "Japanese Art and Culture," series; "Masterworks of Japanese Cinema," series

PAINTINGS FROM THE ROYAL ACADEMY: TWO CENTURIES OF BRITISH ART

June 30-August 14, 1983

Exhibition organization: International Exhibitions Foundation

Lectures

"Neoclassical Houses in England," David Streatfield

"The Grand Tour," Dr. Fritz Levy

"Robert Adam's Interpretation of Antiquity," Warren Hill

"English Gardens and Country Houses," Roger Scharmer

Gallery Talks

Bonnie Pitman-Gelles, Fritz Levy

Performances

Gallery String Quartet

Star Chamber Group

"Romanticism and After: 19th-Century Perspectives in

Literature," Judith Espinola

Films

Pride and Prejudice; That Hamilton Woman; Tom Jones;

Joseph Andrews

DOCUMENTS NORTHWEST: THE PONCHO SERIES: JEFFREY BISHOP

August 25-September 18, 1983

THE BOX OF DAYLIGHT: NORTHWEST COAST INDIAN ART

September 15-January 8, 1983

Exhibition catalogue by Bill Holm, copublished with the

University of Washington Press.

Lectures

"The Potlatch: Indian Policy and the Law," Douglas Cole

"Opening the Treasure House in the Sky," Peter Macnair

"Calling the People: The Contemporary Coast Salish

Potlatch," Dr. Pamela Amoss

"Children of the Good People," Robert Davidson

"The Kwakiutl Potlatch: Survivor Against All Odds," Bill Holm

"Potlatching Among the Tsimshian," Dr. Jay Miller

Gallery Talks

Nancy Harris, Bill Holm, Robin Wright

Performances

Art Thompson and Westcoast Dancers

Hunt Family

Rainbow Creek Dancers

The Gei Sun Dancers

Twana Dancers, Bruce Miller

Demonstrations

Making a Bentwood Box, Duane Pasco

Silver Engraving, Jim Bender



Storytelling

Oral Traditions of the Primal People, Vi and Ron Hilbert

Tlingit, Haida, and Tsimshian Stories, Ray Nielsen

The Origin of Mt. St. Helens and Other Winter Tales,

Terry Tafoya

Westcoast Stories of the Makah, Maria Parker

Workshop

Northern Two-Dimensional Design Principles: A Formline

Workshop, Robin Wright

Films

In the Land of the War Canoes; Spirit of the Mask; The Crooked Beak of Heaven; Potlatch: A Strict Law Bids Us Dance; The Legend of the Magic Knives; The Loon's Necklace; Our Totem is the Raven; Eagle; The Moon; Northwest Coast Indians: A Search for the Past; Heritage in Cedar: Northwest Coast Indian Woodworking, Past & Present

OUTSIDE NEW YORK: SEATTLE

October 13-November 27, 1983

Exhibition organization: The New Museum of Contemporary Art

Lectures

"Post-minimalism and After: Criticism of the Early 1970s,"

Russell Keziere

"Outside New York: Seattle Artists Panel," Dennis Evans,

Alan Lande, Barbara Noah, Buster Simpson, Paul Berger,

Marsha Burns, Randy Hayes, Fay Jones

Gallery Talk

Bruce Guenther

AMERICAN PRINTS OF THE 1930s AND 1940s

October 13-November 27, 1983

Lectures

"American Criticism Between the Wars: A Search for

Criteria," Gary Reel

Gallery Talks

Kent Lovelace, Debra van Tuinen, Barbara Johns

Demonstration

Studio Visit to Stone Press Gallery, Kent Lovelace,

Debra van Tuinen

Film

The Printmaker

NEW YORK ABSTRACTIONS: 1940s AND 1950s

October 13-November 27, 1983

Lectures

"Object or Action: Controversy about New York School

Painting," Dr. Martha Kingsbury

"The Impersonal Aesthetic: Art Games of the 1960s,"

Patricia Failing

Gallery Talk

Bonnie Pitman-Gelles

200 PHOTOGRAPHS FROM THE MUSEUM COLLECTION

December 8, 1983-February 5, 1984

Lectures

"Photography: The Institution as Collector," Rod Slemmons

"Contemporary Photographers: The Collection as Resource,"

Gerard Albanese, Joseph Bartscherer, Jake Seniuk

"Collections: Context and Connoisseurship," Allan Sekula,

Sam Wagstaff, Joseph Bartscherer

Gallery Talks

John Witter, Joseph Bartscherer, Carlyn Tucker, Susan

Rosenbaum, Mark Frey, Thom Sempere, Paul Macapia

Symposium

"The Art of Collecting and Maintaining Photographs,"

Rod Slemmons, Chuck Rynd, Gary Wiggs, Alice Bear

DOCUMENTS NORTHWEST: THE PONCHO SERIES: ROBERT HELM

December 8, 1983-January 8, 1984

**DOCUMENTS NORTHWEST: THE PONCHO SERIES:
DIANE KATSIAFICAS**

January 14-February 5, 1984

THE RICHARD AND JANE LANG COLLECTION

February 2-April 1, 1984

Exhibition catalogue by Bruce Guenther and Barbara Johns

Lectures

"Looking at Modern Art: A Visual Dialogue," Bonnie Pitman-Gelles

"Abstract Expressionism," Dr. Ileana Leavens

Gallery Talks

Bruce Guenther, Bonnie Pitman-Gelles

Symposia

"Private Collections," Dr. Lorenz Eitner, Hilton Kramer, Gifford Phillips

"20th-Century Art: Public Collections," William Lieberman, JoAnne Birney-Danzker, Patricia Failing, Bruce Guenther

Poetry and Performances

"Poetry of the Imagination," Pat Larson, Sandie Nisbet

"Looser Futures," Jim Knapp, Marc Seales, Phil Sparks, Moyes Lucas

"The Necessary Angel: The Poetry and Prose of Wallace Stevens," John Pierce

Saxophone performance, Denny Goodhew

Films

The New York School; Lee Krasner: The Long View; Jackson Pollock; Willem de Kooning; American Art in the Sixties; Frankenthaler: Toward a New Climate; Alice Neel—Collector of Souls

**PRAISE POEMS: THE KATHERINE WHITE
COLLECTION**

March 8-May 27, 1984

Exhibition catalogue by Pamela McClusky

Lectures

"African Animals & Art," Dr. Eugene Burt, Hank Klein

"Stunning . . . But Is It Art?," Dr. Roy Sieber

"Masks and 'Secret Societies' of the Dan and Wee," William Siegmann

"African Art in Motion and Repose," Pamela McClusky

"Preserving African Traditions Through the Oral Art of Storytelling," Spencer Shaw

"Imagination and the Knowledge of Reality," Dr. John Pemberton III

"House Beautiful, African Style," Roslyn Walker

"Divine Moves: Art and Choreography in the Black Atlantic World," Dr. Robert Farris Thompson

"Art for the Gods: African Shrines and Ritual Display," Dr. Herbert Cole

"Private Eye and Public Exhibition: Unraveling the Clues to African Art," Norman Skougstad

Gallery Talks

Pamela McClusky, Bonnie Pitman-Gelles



Performances

Mbira Concert, Ephat Mujuru

Drumming Demonstration, Yacouba Mask Dance Company

Performance, Yacouba Mask Dance Company

"Music and Dance of the Shona People," Gwinyai

"Rhythms and Dances of Ghana—Living Art," Ocheami

Workshop

"Understanding African Art: A Teacher Workshop,"

Gretchen Jennings

Storytelling

"An Experience in African Music," Ephat Mujuru, Ernest Brown

"Anansi's Calabash," Clare Cuddy

"Snake in the Grass Moving Theatre," Garbanzo & Koko

"African Folktales," Laura Simms, Steve Gorn

"African Travels with a Storyteller," Spencer Shaw

Films

Black Girl, Emitai, Lord of the Sky, Xala, Black and White in Color

**DOCUMENTS NORTHWEST: THE PONCHO SERIES:
GREGORY GRENON**

March 15-April 15, 1984

MORRIS GRAVES: VISIONS OF THE INNER EYE

April 19-May 27, 1984

Exhibition organization: Phillips Collection

Lectures

"Morris Graves: Vision and Enchantment," Theodore Wolff

"Morris Graves' Romanticism," Ron Glowen

"Morris Graves: Vision of the Inner Eye," Ray Kass

Gallery Talks

Vicki Halper, Barbara Johns

Performance and Reading

"The Music of John Cage," The New Performance Group

"From Earth Toward Heaven, From Darkness Toward Light,"

Edward Harkness

Films

Northwest Visionaries, Japan/Northwest, Three Artists in the Northwest

Jasper Johns

American, b. 1930

Thermometer, 1959

Oil on canvas with thermometer

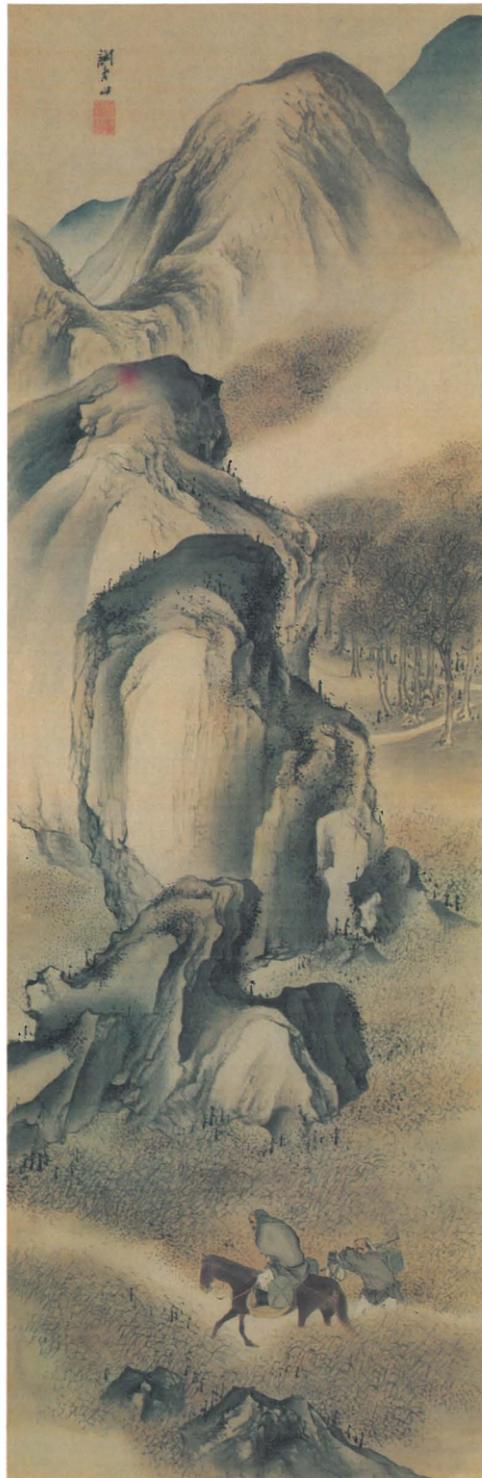
Promised gift of Mr. and Mrs. Bagley Wright in honor of the museum's 50th year



Standing Female Figure
Nigerian, Yoruba, 19th century
Wood, indigo stain, iron
Margaret E. Fuller Purchase Fund, 82.124



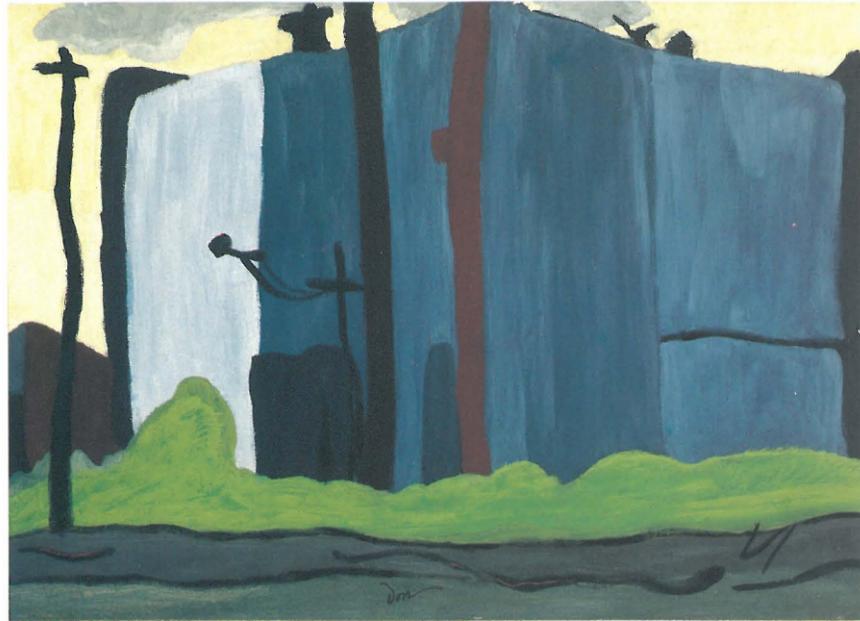
Yosa Buson
Japanese, 1716-1783
Traveling in a Mountain Landscape, c. 1778
Ink and color on silk
Purchased with funds from the estate of
Mary Arrington Small, 84.9



Dish: Two-Bird Design
Chinese, Yuan dynasty, 14th century
Carved black lacquer
Purchased with funds from the Floyd A.
Naramore Memorial Purchase Fund and the
Margaret E. Fuller Purchase Fund, 83.34

Danny Lyon
American, b. 1942
Cotton Pickers, Ferguson Unit, Texas, 1967-69
Silver print
Gift of Steven and Judith Clifford in honor of the
museum's 50th year, 83.288.12

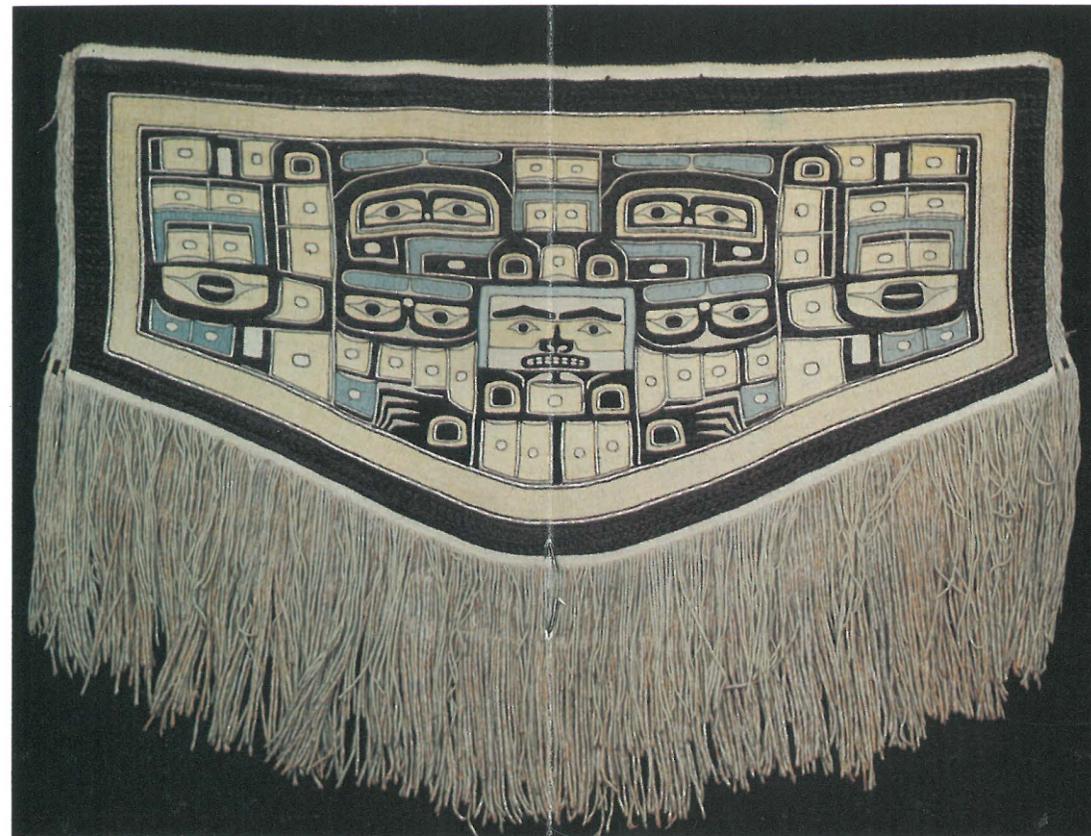




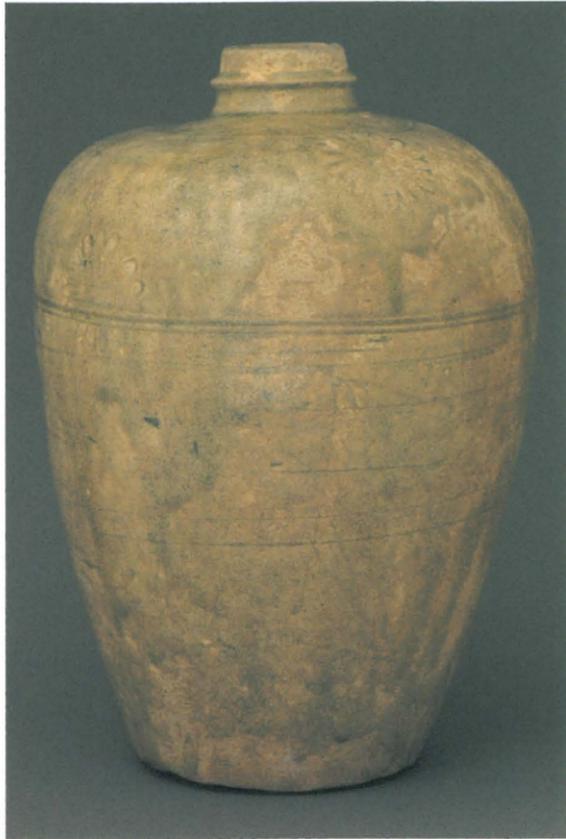
Arthur Dove
 American, 1880-1946
 Power Plant, 1938
 Oil on canvas
 Fractional gift of Mr. and Mrs. Howard S. Wright
 in honor of the museum's 50th year, 84.64



Morris Graves
 American, b. 1910
 Message, 1943
 Tempera on paper
 Gift of Marion Willard Johnson in honor of the museum's 50th year, 83.209



Chilkat Blanket
 Tlingit, 19th century
 Wool and bark
 Gift of John H. Hauberg, 83.229



Vase (*heishi*)
Japanese, 14th century
Ko Seto ware, stoneware
Gift of the Asian Art Council in honor of
its 10th year and the museum's 50th year,
84.11



Two-handled Cup and Cover, 1732-33
Maker: Paul de Lamerie, English
Silver
Given in memory of
Marilyn Werby Rabinovitch
and in honor of the museum's 50th year,
84.85

Hilda Morris
American, b. 1911
Calligraph, 1972
Bronze
Gift of Rainier National Bank in honor of the
museum's 50th year, 84.67



Henri Matisse
 French, 1869-1954
Nu Assis, Bras sur la Tete (Seated Nude, Hands on Head), 1904
 Bronze
 Promised gift in honor of Dr. Richard E. Fuller from the Norman and Amelia Davis Collection



GENERAL PROGRAMS

ART HISTORY LECTURES SERIES

- "Art the Way It Is," Dorothy Lahr
- "Modern Art History," Dr. Ileana Leavens
- "The World of Jade," Dorothy Lahr
- "Chinese Archaeology: New Finds," Michael Knight
- "Design Concepts," sponsored by the Museum Guild, with Sara Turnbull, George Suyama, David Weatherford, Howard Silverman, Judi Guy and Barbara Mitchell
- "The World of Japanese Folk Art," Gail Okawa
- "Magnificent Cultures of Antiquity," Dorothy Lahr
- "Ancient Cultures Across the Continents," Dorothy Lahr
- "Adventures in Art," Dorothy Lahr, Sonnet Takahisa, Jill Rullkoetter
- "Hidden Treasures," Dorothy Lahr
- "English Gardens," David Streatfield
- "Alfred Stieglitz," Dr. Ileana Leavens

FILM SERIES

- "Good Rockin' Tonight: The Original Rock and Roll Movies"
- "Nightfall"
- "Family Films"
- "The Films of Frank Capra"
- "Japanese Experimental Film 1960-1980," organized by the American Federation of Arts, lecture by Audie Bock
- "Films on Japanese Art and Culture," sponsored by the Japanese Consulate and the Department of Asian Art
- "Japanese Masters: The Films of Kurosawa, Mizoguchi, and Ozu"
- "Let's Rock"
- "Somewhere in the Night"
- "The Films of Vincente Minnelli"
- "The Films of Francois Truffaut"

SEMINARS

- Porcelain Seminar, sponsored by Northwest Ceramic Society
- "Pilchuck and the Renaissance in Glassmaking," Dale Chihuly
- "An Investment in Creativity: Scandinavian Public Support of the Arts and Artists," panel discussion, sponsored by Scandinavia Today, University of Washington Graduate School of Public Affairs, and the Department of Scandinavian Languages and Literature

COUNCIL PUBLIC PROGRAMS

Asian Art Council

- "The Cave Paintings at Dunhuang, China," lecture by Dr. Jerome Silbergeld
- "The China Trade," lecture series, Henry Trubner, Dr. H.A. Crosby Forbes, cosponsored with the Decorative Arts Council and the Northwest Ceramic Society of Seattle

Contemporary Art Council

- "Dance, Slap, for Africa," performance by Nigel Rolfe
- "The Art Museum in America," lecture by Helen Searing
- "Contemporary American and European Artists," lecture by Mary Boone
- "Vibrating Forest" and "Power Fingers," display of fireworks machines by Dennis Oppenheim
- "Team Art," lecture/performance by Komar and Melamid, cosponsored with the Center on Contemporary Art
- "Jasper Johns," lecture by Richard Field

- "Current Works," lecture by Susan Rothenberg
- "Current Works," lecture by Eric Fischl
- "The Collecting Tradition: Private Collections," symposium, Dr. Lorenz Eitner, Hilton Kramer, Gifford Phillips
- "The Collecting Tradition: 20th-Century Art, Public Collections," symposium, Mary Beebe, William Lieberman, Patricia Failing
- "Architecture Now," lecture series, Richard Meier, Edward Larrabee Barnes
- "Artist's Books," lecture by Clive Philpott



- "Truisms" and "Inflammatory Essays," display of works by Jenny Holzer
- "Portraits of a Culture," slide show by CANTO

Decorative Arts Council

- "Theatrical Influences on European Porcelain," lecture by Kate Foster
- "Continental Porcelain," seminar with Armin Allen, cosponsored with the Northwest Ceramic Society of Seattle
- "Antique Silver: Pleasures, Puzzles & Problems," lecture by Dr. S. Seymour Rabinovitch
- "Nineteenth-Century British Drinking Glass," lecture by Stephen Parry
- "The China Trade," lecture series, Henry Trubner, Dr. H.A. Crosby Forbes, cosponsored with the Asian Art Council and the Northwest Ceramic Society of Seattle

Ethnic Arts Council

"Rhythms of Ritual: Creation and Context of African Art," seminar, Dr. Jean Borgatti, Ray Silverman, Dr. Eugene Burt, Dr. Simon Ottenberg, Norman Skougstad, Dr. Rene Bravmann
"African Jewelry," lecture by Ramona Solberg
"Chilkat Weaving," demonstration by Cheryl Samuel
"Eskimo Art Revisited: The Legacy of E.W. Wilson," lecture by Dorothy Jean Ray

Pacific Northwest Arts Council

Autograph party for *Fifty Northwest Artists*, Bruce Guenther, cosponsored with the Museum Store

Photography Council

"Issues in Contemporary Photography," lecture by Ben Lifson
"Talks on Photography," lecture series, John Grimes, Robbert Flick, cosponsored with the University of Washington School of Art
Workshop on photography by Goodwin Harding
"Collections: Context and Connoisseurship," lecture series, Allan Sekula, Sam Wagstaff, panel discussion with Joseph Bartscherer, Allan Sekula, Sam Wagstaff
Performance and video demonstration by Norie Sato and Alan Lande
"Re/guarding the Media: The Status of Information and the Arts in a Mass Media Society," series; video programs by Paper Tiger Television, lectures by Martha Gever, Esther Parada, panel discussion with Martha Gever, Esther Parada, Emmett Murray, Gary Reel, Carlyn Tucker

PERFORMANCES

Sunday Chamber Music Concerts, Music Performance Trust
Funds administered by the American Federation of Musicians, Local #76, organized by Ronald Phillips
"Tales from Around the World," Seattle Storytellers Guild
"Holiday Stories," Spencer Shaw

SPECIAL EVENTS

Appraisal Day with Christie's of London, sponsored by the Seattle Art Museum Guild
Annual Holiday Gingerbread House Display
Downtown Seattle Condominium Tour, sponsored by the Seattle Art Museum Guild



Festivities celebrating the 50th anniversary of Seattle Art Museum, June 1983:

Gala dinner and dancing
Fireworks display by Dennis Oppenheim
Proclamation by Mayor Royer designating the month of June 1983 as "Seattle Art Museum Month to honor the birthday of Richard E. Fuller"
"Day at the Races," benefit for the Seattle Art Museum to celebrate the museum's and the Longacres Race Track's 50th anniversaries
"When the Going was Good," lecture by Sherman E. Lee
Historical film program on the Seattle Art Museum KOMO-TV's *A.M. Northwest* broadcast live from the museum
"Collecting Asian Art: Reflections on the Seattle Art Museum," lecture by Dr. Peter Drucker
Musical performance by Pro Musica

DOCENT TRAINING AND TOURS

Concentrating on special exhibitions and the permanent collection, these lectures are held on the second and fourth Friday of each month, October through May. Seattle Art Museum docents conduct daily tours at Volunteer Park and the Pavilion at Seattle Center, Tuesday through Sunday. Special tours for schools and the handicapped are available upon request.

GUILD DAY PROGRAMS

Programs are presented on the first and third Thursday of each month from October through April. The following individuals participated in this program: Dr. Labelle Prussin, Henry Siegel, Dr. Jere Bacharach, Pamela Miller, Ramona Solberg, Tony Angel, Kenneth Sorrels, David Weatherford, Alice Rooney, Bertram Bruenner, Terje Leiren, Bruce Guenther, Dorothy Lahr, Pamela McClusky, Bill Holm, Arnold Jolles, Gervais Reed, Henry Trubner, Chris Manojlovic, Rosemary Hunt, Rod Slemmons, General Barnes, Noreen Frink, James Crider, Linda Farris, Daniel Ramirez, Glenn Webb, David Streatfield.

SENIOR DAY PROGRAMS

Programs are presented on the first Friday of the month from October through June for all senior citizens. The following individuals participated in this program: Jim Stephenson, Anne Turner, M. Taylor Bowie, Clarence Anderson, Dr. Pierre Loebel, The Hope Lutheran School Bell Choir and the Bush School Choir, W. Ryland Hill, Rebecca Ginnings-Bruckner, Earl Layman, Jean Radford, Robert Durham, Camille Chrysler and the Mercer Island Dance International, Henry Siegel, Dr. Nils Schonstrom, Dorothy Lahr, Ann Slettebak, Boyer Gonzales, Bellevue High School Choral Group, Eugenia Smith, Arthur Gardiner, Clarence Anderson, Cathryn Wiley, Pamela McClusky, Dr. Stanley Chapple, Dan Ramirez, Bill Spiedel.

LOANS TO OTHER INSTITUTIONS

Islam Centennial Fourteen, New York, *The Heritage of Islam*, March 3, 1982 - April 5, 1984, 1.
Houston Museum of Natural Science
The California Academy of Sciences, San Francisco
The Minnesota Science Museum, St. Paul
The National Museum of Natural History, Smithsonian Institution, Washington, D.C.
The Brooklyn Museum
Royal Ontario Museum, Toronto
Missoula Museum of the Arts, Montana, *Asian Di-Visions*, July 24 - September 4, 1982, 6.
Henry Art Gallery, University of Washington, Seattle, *Spiritualism in Northwest Art*, July 20 - August 29, 1982, 10.
Artrain, Inc., Detroit, *Unique Heritage: The West Coast*, September 1, 1982 - October 11, 1983, 6.
Michigan
California
Oregon
Washington
Alaska
Bellevue Art Museum, Bellevue, Washington, *Ten Monotype Artists*, July 30 - August 29, 1982, 1.
Sir George Williams Art Galleries, Concordia University, Montreal, Quebec, *Bruno Bobak Retrospective Exhibition: 1943-1983*, January 13, 1983 - June 15, 1984, 1.
Confederation Centre Art Gallery and Museum, Charlottetown, Prince Edward Island
Beaverbrook Art Gallery, Fredericton, New Brunswick
Art Gallery of Windsor, Ontario
Robert McLaughlin Gallery, Oshawa, Ontario
Art Gallery of Peterborough, Ontario
Mendel Art Gallery, Saskatoon, Saskatchewan
Burnaby Art Gallery, British Columbia
Winnipeg Art Gallery, Manitoba
National Museum of Art, Osaka, Japan, *Pacific Northwest Artists and Japan*, October 2 - November 28, 1982, 43.
Seattle Art Museum
Seattle/Nantes Sister City Association, Nantes, France, *An Artist's Perceptions of Nature: Johsel Namkung*, September 20 - December 31, 1982, 30.
Governor's Mansion, Olympia, Washington, April 22 - August 31, 1982, 8.
Governor's Mansion, Olympia, Washington, August 31, 1982 - September 1, 1983, 11.
Bumbershoot, Seattle Center, August 2 - September 2, 1982, 1.
Terra Museum of American Art, Evanston, Illinois, *Solitude: Inner Visions in American Art*, September 24 - December 30, 1982, 1.
National Museum of African Art, Smithsonian Institution, Washington, D.C., *Emblems of Status and Achievement*, October 15, 1982 - April 31, 1983, 10.
The Art Museum, Princeton University, *Drawings from the Holy Roman Empire, 1540-1680, A Selection from North American Collections*, October 3, 1982 - June 19, 1983, 1.
The National Gallery of Art

Museum of Art, Carnegie Institute

Contemporary Art Museum, Houston, *In Our Time: Houston's Contemporary Art Museum, 1948-1982*, October 23, 1982 - February 20, 1983, 1.

Yellowstone Art Center, Billings, Montana, *Chinese Robes: 1750-1900*, October 28 - December 31, 1982, 3.

Seattle Arts Commission, exhibited in Seattle Center Playhouse, October 20, 1982 - June 23, 1983, 1.

Seattle University, *A Contemporary Japanese Netsuke Exhibit*, December 5 - 12, 1982, 4.

Art Gallery of Greater Victoria, British Columbia, *Works on Paper by Mark Tobey*, January 14 - March 20, 1983, 8.

Manolides Gallery, Seattle, exhibited at Kittridge Gallery, University of Puget Sound, Tacoma, *Charles Laurens Heald Retrospective Exhibition*, January 11 - February 4, 1983, 1.

Bellevue Art Museum, Washington, *5,000 Years of Faces*, January 28 - July 30, 1983, 13.

Kresge Art Center Gallery, Michigan State University, East Lansing, *William Gamble, Artist and Collector*, February 6 - March 6, 1983, 2.

China House Gallery, China Institute, New York, *Chinese Bamboo Carvings*, March 16, 1983 - January 17, 1984, 1.

Nelson Gallery, Atkins Museum, Kansas City, Missouri
Asian Art Museum of San Francisco, The Avery Brundage Collection

Valley Museum of Art, LaConnor, Washington, *Richard Gilkey and Philip McCracken, Paintings and Sculpture*, February 5 - April 10, 1983, 3.

Whitney Museum of American Art, New York, *1983 Biennial*, March 15 - May 29, 1983, 1.

The Phillips Collection, Washington, D.C., *Morris Graves: Vision of the Inner Eye*, April 9, 1983 - September 4, 1984, 11.

The Greenville Museum of Art, South Carolina

The Whitney Museum of American Art, New York

The Oakland Museum of Art

San Diego Museum of Art

Seattle Art Museum

Cleveland Museum of Art, *Reflections of Reality in Japanese Art*, March 14 - May 1, 1983, 4.

Henry Art Gallery, University of Washington, Seattle, *Radical Space/Rational Time*, March 11 - May 19, 1983, 15.

Whatcom Museum of History and Industry, Bellingham, Washington, *Robert Maki Exhibition*, March 28 - May 27, 1983, 1.

Bellevue Art Museum, Washington, *Regional Art: 1940-1962*, April 9 - May 8, 1983, 5.

Valley Museum of Northwest Art, LaConnor, Washington, *The Summer Show*, June 17 - October 2, 1983, 1.

Equivalents Gallery, Seattle, *Fifth Anniversary Exhibition*, June 23 - July 31, 1983, 1.

Bellevue Art Museum, Washington, *School of Art, University of Washington: 1920-1960*, July 16 - September 25, 1983, 8.

FINANCIAL STATEMENTS

Balance Sheets All Funds June 30, 1983

Edmonton Art Gallery, Alberta, Canada, *Winnipeg West: 1945-1965*, September 2, 1983 - November 1984, 1.
Surrey Art Gallery, Surrey, British Columbia
Rodman Hall Arts Centre, St. Catharines, Ontario
Art Gallery of Hamilton, Ontario
Beaverbrook Art Gallery, Fredericton, New Brunswick
Art Gallery of Windsor, Ontario
Sir George Williams Art Galleries, Montreal, Quebec
Tacoma Art Museum, Children's Gallery, Washington, "*Op!*" (*Art of Illusion*), October 10, 1983 - May 1984, 2.
Archer M. Huntington Art Gallery, The University of Texas at Austin, *Nuremberg: A Renaissance City, 1500-1600*, September 2, 1983 - March 1984, 1.
Spencer Museum of Art, Lawrence, Kansas
University of California, Santa Barbara
Art Museum of South Texas, Corpus Christi, *Boyd Wright Exhibition*, October 15 - December 2, 1983, 1.
Stadische Kunsthalle Dusseldorf, Germany, *Francis Picabia*, October 28, 1983 - May 1984, 1.
Kunsthau Zurich, Switzerland
Moderna Museet, Stockholm, Sweden
National Museum of African Art, Smithsonian Institution, Washington, D.C., *The Artistry of African Islam*, November 29, 1983 - May 23, 1984, 4.
S.I.T.E.S. (Smithsonian Institution Traveling Exhibition Service), Washington, D.C., *The Art of Cameroon*, January 1, 1984 - January 31, 1986, 6.
Smithsonian Institution, Evans Gallery
Museum of Fine Arts, Houston
New Orleans Museum of Art
Field Museum, Chicago
American Museum of Natural History, New York
L.A. County Museum of Natural History
National Gallery of Art, Washington, D.C., *Leonardo's Last Supper*, December 18, 1983 - March 4, 1984, 1.
Center for the Fine Arts, Miami, Florida, *In Quest of Excellence*, January 12 - April 22, 1984, 3.
Fundacio Joan Miro, Barcelona, Spain, *Marcel Duchamp Exhibition*, February 15 - August 19, 1984, 1.
Caixa de Pensions, Madrid
Ludwig Museum, Köln, West Germany
Philadelphia Museum of Art, *Masters of 17th Century Dutch Genre Painting*, March 17 - November 18, 1984, 1.
Staatliche Museen Preussischer Kulturbesitz, Berlin (Dahlem)
Royal Academy of Arts, London
Elvehjem Museum of Art, Madison, Wisconsin, *A Century of American Printmaking*, February 18 - April 8, 1984, 2.
Pacific Science Center, Seattle, *China: 7,000 Years of Discovery*, March 1 - August 31, 1984, 9.
Los Angeles County Museum of Art, *Light of Asia*, March 6, 1984 - February 1985, 3.
Art Institute of Chicago
The Brooklyn Museum

National Gallery of Art, Washington, D.C., *Mark Tobey: City Paintings*, March 18 - June 17, 1984, 6.
Amon Carter Museum, Fort Worth, Texas, *The Early Landscapes of Frederic Edwin Church, 1846-1854*, March 9 - April 29, 1984, 1.
Museen der Stadt Köln, West Germany, *Centennial Celebration of Max Beckmann's Birthday*, April 19 - June 24, 1984, 1.
Birmingham Museum of Art, Alabama, *Festival of Art, Nigeria*, April 14 - June 3, 1984, 3.
Anthropology Museum, University of British Columbia, Vancouver, *The Hidden Dimension: Face Masking in East Asia*, May 22, 1984 - January 31, 1985, 4.
Western Gallery, Western Washington University, Bellingham, *29 Photographs from the Collection of the Seattle Art Museum*, April 18 - May 4, 1984, 29.
Nordic Heritage Museum, Seattle, *Helmi Juvonen Exhibition*, April 28 - July 1, 1984, 3.
Oakland Museum, California, *Soft Gold*, June 2 - September 2, 1984, 1.
Museum of African Art, Smithsonian Institution, Washington, D.C., *The Art of African Gameboards*, June 17 - October 7, 1984, 2.

EXHIBITIONS CIRCULATED BY THE SEATTLE ART MUSEUM

Mark Boyle, April 9, 1981 - November 28, 1982.
Newport Harbor Art Museum, California
Huntsville Museum of Art, Alabama
Institute of Contemporary Art, Boston
San Francisco Museum of Modern Art
Old Master Drawings, in cooperation with Western Association of Art Museums, August 30, 1981 - October 1, 1982, 47.
Owensboro Museum of Fine Arts, Kentucky
Galleries of the Claremont Colleges, California
San Diego Museum of Art
El Paso Museum of Art, Texas
Colorado Springs Fine Arts Center
Louisiana Art and Science Center, Baton Rouge
Arapaho Community College, Littleton, Colorado
American Prints of the 1930s and 1940s, September 1983 - March 1984, 57.
Sheehan Gallery of Art, Whitman College, Walla Walla, Washington
29 Photographs from the Seattle Art Museum, April 18 - May 4, 1984.
Western Gallery, Art Department, Western Washington University, Bellingham
Norman Lundin, December 1983 - May 27, 1984, 23.
San Jose Museum of Art, California,

	Unrestricted Funds				Restricted Funds		Endowment Funds	Total All Funds	
	Operating	Major Gifts Awaiting Designation	Board Designated	Ancillary Groups	Capital Project	Other			
ASSETS									
Cash	\$ 97,925			\$ 50,566	\$ 148,491	\$ 100,321	\$ 755	\$ 85,000	\$ 334,567
Short-term cash investments (Note 5)	11,262		\$ 784,660	104,564	900,486	299,916	482,279	980,476	2,663,157
Receivables	223,711			3,956	227,667	311,025	21,246		559,938
Inventories	161,347			7,495	168,842				168,842
Prepaid expenses	74,161			3,603	77,764	2,588			80,352
Investments (Note 5)	2,865		439,009	38,760	480,634	189,062	239,423	1,845,301	2,754,420
Due from other funds			435,000		435,000	77,343		15,000	527,343
Land and building held as investment (Notes 1 and 3)		\$11,007,368			11,007,368				11,007,368
	\$ 571,271	\$11,007,368	\$1,658,669	\$ 208,944	\$13,446,252	\$ 980,255	\$ 743,703	\$ 2,925,777	\$18,095,987
LIABILITIES AND FUND BALANCES (DEFICIT)									
Accounts payable	\$ 106,386			\$ 6,861	\$ 113,247			\$ 5,814	\$ 119,061
Accrued expenses	338,884				338,884	\$ 39,261			378,145
Deferred membership income	129,800				129,800				129,800
Deferred unexpended gifts and grants (Notes 3, 4 and 8)	13,442			275	13,717	505,994	\$ 734,983		1,254,694
Due to other funds	62,273			21,350	83,623	435,000	8,720		527,343
	650,785			28,486	679,271	980,255	743,703	5,814	2,409,043
Commitments (Notes 6 and 9)									
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			497,614		497,614				497,614
Unappropriated—major gifts		\$11,007,368			11,007,368				11,007,368
Unappropriated—other	(79,514)			180,458	100,944				100,944
Endowment								2,919,963	2,919,963
	(79,514)	11,007,368	1,658,669	180,458	12,766,981	0	0	2,919,963	15,686,944
	\$ 571,271	\$11,007,368	\$ 1,658,669	\$ 208,944	\$13,446,252	\$ 980,255	\$ 743,703	\$ 2,925,777	\$18,095,987

See notes to financial statements.

**Statements of Activity All Funds
Year Ended June 30, 1983**

	Unrestricted Funds					Restricted Funds		Endowment Funds	Total All Funds
	Operating	Major Gifts Awaiting Designation	Board Designated	Ancillary Groups	Total	Capital Project	Other		
SUPPORT AND REVENUE:									
Contributions:									
General memberships	\$ 448,774			\$ 47,796	\$ 496,570			\$ 496,570	
Gifts (Note 8)	497,270	\$ 9,425,000		14,964	9,937,234	\$ 1,670,338	\$ 56,942	11,664,514	
Fund raising events	33,800			21,057	54,857			54,857	
Grants:									
Private	131,185				131,185			131,185	
Governmental (Note 4)	213,517			11,645	225,162			225,162	
Admissions	131,778			13,439	145,217			145,217	
Investment income	437,356		\$ 1,033	16,306	454,695	77,312	103,933	635,940	
Net realized investment gains (losses)	6,647		(940)		5,707		(70)	5,637	
Retail operations, net	39,474				39,474			39,474	
Donated services and facilities	142,561				142,561			142,561	
Other income	89,114		21,031	8,955	119,100		1,537	120,637	
Interfund transfer of development rights purchased		1,582,368			1,582,368	(1,582,368)			
Interfund transfers	60,319		4,178	(58,744)	5,753	10,000	(15,753)		
	<u>2,231,795</u>	<u>11,007,368</u>	<u>25,302</u>	<u>75,418</u>	<u>13,339,883</u>	<u>175,282</u>	<u>146,589</u>	<u>13,661,754</u>	
EXPENSES:									
Program:									
Collections and research:									
Museum services	523,342				523,342			523,342	
Curatorial services	279,782				279,782		629	280,411	
Accession of art objects			4,538	2,127	6,665		120,885	127,550	
Programmed activities:									
Education	379,007			19,198	398,205		1,854	400,059	
Informational services	113,875			13,829	127,704		20,609	148,313	
Exhibitions	425,847			5,827	431,674			431,674	
	<u>1,721,853</u>		<u>4,538</u>	<u>40,981</u>	<u>1,767,372</u>		<u>143,977</u>	<u>1,911,349</u>	
Supporting services:									
Administrative:									
General	253,433			2,947	256,380	175,282	1,673	433,335	
Financial	129,845				129,845			129,845	
Development	325,402		7,966	9,886	343,254			343,254	
	<u>708,680</u>		<u>7,966</u>	<u>12,833</u>	<u>729,479</u>	<u>175,282</u>	<u>1,673</u>	<u>906,434</u>	
	<u>2,430,533</u>		<u>12,504</u>	<u>53,814</u>	<u>2,496,851</u>	<u>175,282</u>	<u>145,650</u>	<u>2,817,783</u>	
EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES BEFORE CAPITAL INCREASES, NET	<u>(198,738)</u>	<u>11,007,368</u>	<u>12,798</u>	<u>21,604</u>	<u>10,843,032</u>	<u>0</u>	<u>939</u>	<u>10,843,971</u>	
CAPITAL INCREASES, NET:									
Gifts and grants							\$ 593,576	593,576	
Sale of capital assets			2,133		2,133			2,133	
Investment income							466	466	
Net realized investment losses							(5,858)	(5,858)	
Transfer to Restricted Fund							939	939	
Capital expenditures							(1,436)	(1,436)	
			<u>2,133</u>		<u>2,133</u>		<u>(939)</u>	<u>587,687</u>	
EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES AFTER CAPITAL INCREASES, NET	<u>(\$ 198,738)</u>	<u>\$11,007,368</u>	<u>\$ 14,931</u>	<u>\$ 21,604</u>	<u>\$10,845,165</u>	<u>\$ 0</u>	<u>\$ 0</u>	<u>\$ 587,687</u>	<u>\$11,432,852</u>

See notes to financial statements.

**Statements of Changes in Fund Balances
Year Ended June 30, 1983**

	Unrestricted Funds					Endowment Funds	Total All Funds	
	Unappropriated	Major Gifts Awaiting Designation	Board Designated for Endowment	Board Designated for Other Specific Purposes	Ancillary Groups			Total
Fund balances, beginning	\$ 119,224		\$ 1,258,905	\$ 384,833	\$ 158,854	\$ 1,921,816	\$ 2,332,276	\$ 4,254,092
Excess (deficiency) of support and revenue over expenses after capital increases, net	(198,738)	\$11,007,368		14,931	21,604	10,845,165	587,687	11,432,852
Changes in Board designations			(97,850)	97,850				
Fund balances (deficit), ending	<u>(\$ 79,514)</u>	<u>\$11,007,368</u>	<u>\$ 1,161,055</u>	<u>\$ 497,614</u>	<u>\$ 180,458</u>	<u>\$12,766,981</u>	<u>\$ 2,919,963</u>	<u>\$15,686,944</u>

See notes to financial statements.

**NOTES TO FINANCIAL STATEMENT
Year Ended June 30, 1983**

1. Summary of significant accounting policies:

Basis of presentation:

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

Fund accounting:

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

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

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

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

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

Inventories:

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

Prepaid exhibition expenses and deferred income:

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

Art collections and property and equipment:

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

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.

Land and building held as investment:

Land and building held as investment represents the contribution by J.C. Penney Company, Inc. in December 1982 of land and a building in downtown Seattle and the purchase by the Museum of the unused development right of the building. It has been valued at the fair value at the date of gift, as determined by an appraisal of the land and existing building, plus costs associated with the purchase of the unused development rights of the building. The appraisal summary defined fair value as the most probable selling price of the land and building immediately prior to the date of gift, however, actual market value will fluctuate with market conditions.

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

3. Capital project:

In September 1978, a capital and endowment fund drive was approved by the Board of Trustees for a new downtown museum. At that time it was anticipated that the monies collected would build what was commonly referred to as the Westlake Project. In March 1982 the Westlake Project was terminated.

At the present time the Museum Site Selection Committee is investigating potential sites for a new museum, including a building contributed to the Museum in 1982 (Note 1). To date, no decision has been made regarding a site for the new museum.

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, 1982, investment income was transferred to the Operating Fund. In the year ended June 30, 1983, investment income was credited to the Capital Campaign Fund.

Capital Building Fund—Principal may be used for construction costs of the Capital complex. Investment income earned during the year ended June 30, 1982 was transferred to the Operating Fund. In the year ended June 30, 1983, 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.

The unexpended Capital Campaign Funds and the contributions to the Capital Building Fund of \$355,358 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.

4. National Endowment for the Humanities grant:

A challenge grant in the amount of \$530,558 was awarded to the Museum by the National Endowment for the Humanities in November 1979. The grant funds will be 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 current fiscal year \$122,689 of the grant amount was received by the Museum, of which \$20,534 was earmarked for conservation expenditures. During the year the Museum incurred \$32,690 in conservation expenditures, therefore \$32,690 has been recognized as revenue in the current fiscal year. The total deferred unexpended gifts and grants relating to this grant amounted to \$433,322 at June 30, 1983.

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

5. Investments:

Investments at June 30, 1983 are composed of the following:

	Cost	Market Value
Short-term cash investments . . .	\$2,667,574	\$2,667,574
Bonds	\$1,634,606	\$1,870,499
Common and preferred stocks . .	1,119,814	1,412,365
	\$2,754,420	\$3,282,864

6. Pension benefit plans:

The Museum maintains a pension plan covering substantially all employees which it funds through an annuity program. Total pension expense was \$101,579 for the year. It is the Museum's policy to fund pension costs accrued under this plan.

The accumulated plan benefits and plan net assets, for the Museum's defined benefit plan, as of July 1, 1982, which is the date of the most recent plan review, are presented below:

Actuarial present value of accumulated plan benefits:	
Vested	\$166,909
Nonvested	35,519
	\$202,428
Net assets available for plan benefits	\$252,335

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

The Museum is also providing cash retirement benefits for certain employees not eligible for the annuity plan. The total pension expense was \$11,027 for the year. It is the Museum's policy to pay pension benefits as they come due, under this plan. At June 30, 1983, a liability equal to the actuarially computed present value of vested benefits has been included in the accompanying balance sheet.

7. Income Taxes:

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

8. 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, 1983, the Museum received \$301,118 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	\$ 73,242

Statement of activity:	
Gifts—Unrestricted Funds, Operating	\$227,876

The Trusts are comprised of the following corpus balances as of June 30, 1983 (Unaudited):

Charles Edward Stuart Charitable Trust	\$2,660,675
Richard E. Lang Endowment Fund at the Seattle Foundation	257,229
Arthur Ederer Charitable Trust	63,246
	\$2,981,150

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.

9. Commitments:

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

Year ending June 30,	
1984	\$38,000
1985	17,000
	\$55,000

Total rental expense for all operating leases for the year ended June 30, 1983 amounted to approximately \$51,000.

Board of Trustees
Seattle Art Museum
Seattle, Washington

We have examined the balance sheets of the Seattle Art Museum as at June 30, 1983 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, 1983, and the results of its operations and changes in 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

Seattle, Washington
August 16, 1983

**Balance Sheets All Funds
June 30, 1984**

	Unrestricted Funds					Restricted Funds		Endowment Funds	Total All Funds
	Operating	Major Gifts Awaiting Designation	Board Designated	Ancillary Groups	Total	Capital Project	Other		
ASSETS									
Cash	\$ 151,951			\$ 27,088	\$ 179,039	\$ 328	\$ 53,222		\$ 232,589
Short-term cash investments (Note 5)	84,815		\$ 1,168,323	79,419	1,332,557	277,793	414,791	\$1,113,183	3,138,324
Receivables	213,436			4,599	218,035		33,655		251,690
Inventories	220,139			4,410	224,549				224,549
Prepaid expenses	92,426			588	93,014	4,697			97,711
Investments (Note 5)	42,747		523,407	39,268	605,422	105,867	278,181	2,111,021	3,100,491
Due from other funds			8,806		8,806	200,508			209,314
Land and building held as investment (Notes 1,3 and 9)		\$11,007,368			11,007,368				11,007,368
	\$ 805,514	\$11,007,368	\$1,700,536	\$ 155,372	\$13,668,790	\$ 589,193	\$ 779,849	\$ 3,224,204	\$18,262,036
LIABILITIES AND FUND BALANCES (DEFICIT)									
Accounts payable	\$ 126,291			\$ 7,057	\$ 133,348			\$ 3,400	\$ 136,748
Accrued expenses	252,671				252,671	\$ 43,873			296,544
Deferred membership income	136,140				136,140				136,140
Deferred unexpended gifts and grants (Notes 3, 4 and 8)	107,278			365	107,643	545,320	\$ 773,915		1,426,878
Due to other funds	192,438			10,942	203,380		5,934		209,314
	814,818			18,364	833,182	589,193	779,849	3,400	2,205,624
Commitments (Notes 6 and 9)									
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			539,481		539,481				539,481
Unappropriated—major gifts		\$11,007,368			11,007,368				11,007,368
Unappropriated—other	(9,304)			137,008	127,704				127,704
Endowment								3,220,804	3,220,804
	(9,304)	11,007,368	1,700,536	137,008	12,835,608	0	0	3,220,804	16,056,412
	\$ 805,514	\$11,007,368	\$ 1,700,536	\$ 155,372	\$13,668,790	\$ 589,193	\$ 779,849	\$ 3,224,204	\$18,262,036

See notes to financial statements.

**Statements of Activity—All Funds
Year Ended June 30, 1984**

	Unrestricted Funds				Restricted Funds		Endowment Funds	Total All Funds
	Operating	Board Designated	Ancillary Groups	Total	Capital Project	Other		
SUPPORT AND REVENUE:								
Contributions:								
General memberships	\$ 492,704		\$ 52,833	\$ 545,537				\$ 545,537
Gifts (Note 8)	569,263		4,585	573,848	\$ 253,971	\$ 192,699		1,020,518
Fund raising events	16,306		9,208	25,514				25,514
Grants:								
Private	84,165			84,165				84,165
Governmental (Note 4)	322,201		8,270	330,471				330,471
Admissions	141,558		7,902	149,460				149,460
Investment income	462,114	\$ 11,044	14,997	488,155	63,929	108,497		660,581
Net realized investment gains		10,368		10,368		736		11,104
Retail operations, net	42,452			42,452				42,452
Donated services and facilities	135,813			135,813				135,813
Other income	80,894	17,749	17,493	116,136		17,875		134,011
Interfund transfers	79,631	(390)	(57,056)	22,185		(22,185)		0
	<u>2,427,101</u>	<u>38,771</u>	<u>58,232</u>	<u>2,524,104</u>	<u>317,900</u>	<u>297,622</u>		<u>3,139,626</u>
EXPENSES:								
Program:								
Collections and research:								
Museum services	521,229			521,229				521,229
Curatorial services	266,366			266,366				266,366
Accession of art objects		875	41,255	42,130		166,155		208,285
Programmed activities:								
Education	361,506		37,623	399,129		850		399,979
Informational services	112,663			112,663		10,542		123,205
Exhibitions	396,961		8,118	405,079				405,079
	<u>1,658,725</u>	<u>875</u>	<u>86,996</u>	<u>1,746,596</u>		<u>177,547</u>		<u>1,924,143</u>
Supporting services:								
Administrative:								
General	259,678		10,065	269,743	317,900	7,392		595,035
Financial	153,999			153,999				153,999
Development	284,489		4,621	289,110				289,110
	<u>698,166</u>		<u>14,686</u>	<u>712,852</u>	<u>317,900</u>	<u>7,392</u>		<u>1,038,144</u>
	<u>2,356,891</u>	<u>875</u>	<u>101,682</u>	<u>2,459,448</u>	<u>317,900</u>	<u>184,939</u>		<u>2,962,287</u>
EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES BEFORE CAPITAL INCREASES, NET	<u>70,210</u>	<u>37,896</u>	<u>(43,450)</u>	<u>64,656</u>	<u>0</u>	<u>112,683</u>		<u>177,339</u>
CAPITAL INCREASES, NET:								
Gifts and grants							\$ 122,228	122,228
Sale of capital assets		3,971		3,971			1,343	3,971
Investment income							64,587	64,587
Net realized investment gains							(112,683)	0
Transfer to Endowment Fund							(112,683)	0
		<u>3,971</u>		<u>3,971</u>			<u>300,841</u>	<u>192,129</u>
EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES AFTER CAPITAL INCREASES, NET	<u>\$ 70,210</u>	<u>\$ 41,867</u>	<u>(\$ 43,450)</u>	<u>\$ 68,627</u>	<u>\$ 0</u>	<u>\$ 0</u>	<u>\$ 300,841</u>	<u>\$ 369,468</u>

See notes to financial statements.

**Statements of Changes in Fund Balances
Year Ended June 30, 1984**

	Unrestricted Funds						Endowment Funds	Total All Funds
	Unappropriated	Major Gifts Awaiting Designation	Board Designated for Endowment	Board Designated for Other Specific Purposes	Ancillary Groups	Total		
Fund balances (deficit), beginning	(\$ 79,514)	\$11,007,368	\$ 1,161,055	\$ 497,614	\$ 180,458	\$12,766,981	\$ 2,919,963	\$15,686,944
Excess (deficiency) of support and revenue over expenses after capital increases, net	70,210			41,867	(43,450)	68,627	300,841	369,468
Fund balances (deficit), ending	<u>(\$ 9,304)</u>	<u>\$11,007,368</u>	<u>\$ 1,161,055</u>	<u>\$ 539,481</u>	<u>\$ 137,008</u>	<u>\$12,835,608</u>	<u>\$ 3,220,804</u>	<u>\$16,056,412</u>

See notes to financial statements.

**NOTES TO FINANCIAL STATEMENT
Year Ended June 30, 1984**

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, Rentaloft, Contemporary Art Council, Asian Art Council, Pacific Northwest Arts Council, Ethnic Arts Council, Photography Council, Docents, 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, which include resources available for support of Museum operations which are not restricted by donors.

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

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

Inventories:

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

Prepaid exhibition expenses and deferred income:

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

Art collections and property and equipment:

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

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.

Land and building held as investment:

Land and building held as investment represents the contribution by J.C. Penney Company, Inc. in December 1982 of land and a building in downtown Seattle and the purchase by the Museum of the unused development right of the building. It has been valued at the fair value at the date of gift, as determined by an appraisal of the land and existing building, plus costs associated with the purchase of the unused development rights of the building. The appraisal summary defined fair value as the most probable selling price of the land and building immediately prior to the date of gift, however, actual market value will fluctuate with market conditions.

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

3. 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 (Note 9) 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, 1984, 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, 1984, 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, 1984, a portion of 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 \$320,754 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.

4. 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 current fiscal year \$9,950 of the grant amount was received by the Museum. During the year the Museum incurred \$35,945 in conservation expenditures, therefore \$35,945 has been recognized as revenue in the current fiscal year. The total deferred unexpended gifts and grants relating to this grant amounted to \$407,327 at June 30, 1984.

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

5. Investments:

Investments at June 30, 1984 are composed of the following:

	Cost	Market Value
Short-term cash investments . . .	\$3,138,324	\$3,138,324
Bonds	\$1,978,129	\$2,038,551
Common and preferred stocks . .	1,122,362	1,200,465
	\$3,100,491	\$3,239,016

6. Pension benefit plans:

The Museum maintains a pension plan covering substantially all employees which it funds through an annuity program. Total pension expense was \$45,830 for the year. It is the Museum's policy to fund pension costs accrued under this plan.

The accumulated plan benefits and plan net assets, for the Museum's defined benefit plan, as of July 1, 1983, which is the date of the most recent plan review, are presented below:

Actuarial present value of accumulated plan benefits:	
Vested	\$237,197
Nonvested	55,817
	\$293,014
Net assets available for plan benefits	\$425,145

The assumed rate of return used in determining the actuarial present value of accumulated plan benefits was 5.5% for pre-retirement benefits and 5.0% for post-retirement benefits.

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, 1984, a liability equal to the actuarially computed present value of vested benefits has been included in the accompanying balance sheet.

7. Income Taxes:

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

8. 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, 1984, the Museum received \$247,044 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	\$ 54,657
Statement of activity:	
Gifts—Unrestricted Funds, Operating	\$192,387
The Trusts are comprised of the following corpus balances as of June 30, 1984 (Unaudited):	
Charles Edward Stuart Charitable Trust	\$2,660,675
Richard E. Lang Endowment Fund at the Seattle Foundation	242,492
Arthur Ederer Charitable Trust	62,957
	\$2,966,124

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.

9. Subsequent event:

In July 1984 the Board of Trustees approved a Real Estate Exchange Agreement (the Agreement) to trade the former J.C. Penney Building, which was contributed to the Museum in December 1982 (Note 1), for the Arcade Property in downtown Seattle. The Arcade Property is owned by Arcade Development Company (ADC). In addition to the transfer of the properties, the Museum will pay ADC approximately \$3,040,000 and assume a loan secured by the Arcade Property of approximately \$18,800,000. The Museum will also assume the operating and leasehold improvement obligations of ADC related to this property. The Agreement required Seattle Art Museum to obtain a \$1,000,000 irrevocable line of credit as an earnest money deposit. The Agreement provides that this exchange should occur no later than October 8, 1984.

Board of Trustees
Seattle Art Museum
Seattle, Washington

We have examined the balance sheets of the Seattle Art Museum as at June 30, 1984 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, 1984, 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

Seattle, Washington
August 24, 1984

**CONTRIBUTIONS,
PLEDGES, AND
PAYMENTS ON PLEDGES
OF \$500 AND OVER
JULY 1, 1982—JUNE 30, 1984**

Individuals and Foundations

Mr. and Mrs. Morris J. Alhadeff
Dr. and Mrs. Ellsworth C. Alvord, Jr.
American Express Foundation
Mr. and Mrs. Lucius Andrew III
Archibald Foundation
Mr. Robert M. Arnold
Asian Art Council
Mr. and Mrs. John C. Atwood, Jr.
Mr. and Mrs. Frederick Ayer II
Mrs. Ceibert Baillargeon
Mr. and Mrs. Leonard L. Bartlett
Mr. and Mrs. Ward Beecher
Mr. Jeffrey B. Bishop
Mr. and Mrs. Clarence A. Black
Mr. and Mrs. Prentice Bloedel
Mr. and Mrs. William E. Boeing, Jr.
Dr. and Mrs. Herschell H. Boyd
Mrs. Rena G. Bransten
Mrs. Louis Brechemin
Mr. and Mrs. Anson Brooks
Mrs. Theodore D. Carlson
Dr. Oliver E. Cobb
Contemporary Art Council
Mr. and Mrs. Richard P. Cooley
Mr. and Mrs. Frederick W. Davis
Mr. and Mrs. George L. Davis, Jr.
Mr. Norman Davis
Decorative Arts Council
Mr. and Mrs. Michael Dederer
Mullen and Reilly Dickerson
Mr. and Mrs. G. J. Doces
Mr. and Mrs. Robert B. Dootson
Mr. and Mrs. Peter F. Drucker
Miss Joanna Eckstein
Arthur Ederer Estate
Mrs. Helen G. Eisenberg
Ethnic Arts Council
Mr. and Mrs. Hugh S. Ferguson
Jane A. Ferguson Trust
Mr. and Mrs. John Ferris
Mr. and Mrs. Kenneth R. Fisher
Mr. and Mrs. Albert O. Foster
Mr. Don Foster
Ms. Pamela Foster
Mr. and Mrs. Paul S. Friedlander
Mr. and Mrs. Peter Garrett
Mrs. Sidney Gerber
Mr. Ted Gibson
Gleed Trust II
Mr. and Mrs. Stanley D. Golub
Mr. and Mrs. Max Gurvich
Mrs. Julia F. Hamilton
Handweavers Guild of America
Mr. and Mrs. Marshall Hatch
Mrs. Anne Gould Hauberg
Mr. and Mrs. John H. Hauberg

Mr. and Mrs. Richard C. Hedreen
Mr. and Mrs. Robert M. Helsell
Mr. and Mrs. Charles M. Henderson
Mr. and Mrs. Dan F. Henderson
Mrs. Andrew R. Hilén
Ms. Catherine Hillenbrand
Mr. and Mrs. Lynn P. Himmelman
Dr. and Mrs. Wallace Hodges
Mr. and Mrs. David C. Hoedemaker
Mr. and Mrs. Gordon W. Ingham
Mr. and Mrs. Henry C. Isaacson, Jr.
Mr. and Mrs. Roy E. Jackson
Mrs. Mark A. Jensen
Dr. and Mrs. Charles Kaplan
Ms. Diane Katsiaficas
Dr. Solomon Katz
Mr. and Mrs. Albert S. Kerry, Jr.
Mr. and Mrs. Paul H. Kirk
Mr. George M. Kohn
Mr. Henry L. Kotkins
Kreielsheimer Foundation
Mrs. Pat Kristoferson
Mrs. Richard E. Lang
Richard E. Lang Endowment Fund
Mr. and Mrs. David Lonay
Mrs. Thomas H. MacLachlan
Mrs. Coe V. Malone
Dr. and Mrs. Mart Mannik
Mrs. Christopher Marker
Dr. and Mrs. James T. Mason
Mr. and Mrs. R. B. McEachern
Mrs. A. H. Meadowcroft
R. D. Merrill Foundation
Metropolitan Center for Far Eastern Art Studies
Mrs. Moritz Milburn
Mobil Foundation
Mr. John Moga
Mrs. Frank Molitor
Mrs. Marsha Morrison
Mr. and Mrs. Furman C. Moseley
Mr. and Mrs. Harry Mullikin
Music and Art Foundation
Mrs. Aubrey A. Naef
Floyd A. Naramore Estate
Mr. and Mrs. John N. Nordstrom
Mrs. Lloyd W. Nordstrom
Pacific Northwest Arts Council
Mrs. Virginia W. Patterson
Mrs. Ernest N. Patty
Mrs. Margaret L. Perthou
Photography Council
Mr. and Mrs. Charles M. Pigott
Frederick Pipes Estate
PONCHO
Mrs. Fenton Radford
Simpson R. Reed Foundation
Mr. and Mrs. William G. Reed

Mr. and Mrs. John Stringham Robinson
 Mr. and Mrs. Nat S. Rogers
 Mr. and Mrs. Peter H. Rose
 Mrs. Clarence T. Rottler
 Mr. and Mrs. Samuel Rubinstein
 Mr. and Mrs. Herman Sarkowsky
 "Scandinavia Today"
 Mr. and Mrs. Walter E. Schoenfeld
 Mr. and Mrs. George S. Schuchart
 Seattle Art Museum Guild
 Seattle Trust Guest Artist Program
 Gertrude M. Shank Trust
 Tilly and Alfred Shemanski Foundation
 Mr. and Mrs. Langdon S. Simons, Jr.
 Mr. and Mrs. David E. Skinner II
 Mary Small Estate
 Mrs. Gertrude H. Spangler
 Mr. and Mrs. Malcolm Stamper
 Mr. and Mrs. William K. Street
 Mr. and Mrs. Samuel N. Stroum
 C. E. Stuart Foundation
 Mrs. Edward C. Sweeney
 Mrs. Severt Thurston
 Mr. and Mrs. William Traver
 Professor and Mrs. George Tsutakawa
 Mrs. Corydon Wagner
 Mr. George Wallerstein
 Washington Jockey Club
 Mr. and Mrs. R. Duke Watson
 Mr. and Mrs. Gerald A. Williams
 Mr. and Mrs. Bagley Wright
 Mr. and Mrs. Howard S. Wright
 Mrs. Walter L. Wyckoff

Corporations

American Express
 Arthur Andersen and Company
 Atalanta/Sosnoff Corporation
 Broadacres, Inc.
 First Interstate Bank
 Foster & Marshall
 Frederick & Nelson
 IBM Corporation
 Mobil Oil Corporation
 Nordstrom
 Pacific Northwest Bell
 SAFECO
 SCM Corporation
 Seattle Trust & Savings Bank
 Starbucks Coffee & Teas
 TRA
 Washington Concessions
 Westin Hotel

Corporate Council For The Arts

\$200,000 + Members
 The Boeing Company

\$50,000 + Members

William Randolph Hearst Foundation
 Pacific Northwest Bell
 Rainier Bancorporation Foundation *
 SAFECO Corporation
 Seafirst Foundation
 Weyerhaeuser Company Foundation *

\$25,000 + Members

Burlington Northern Foundation *
 PACCAR Foundation

\$15,000 + Members

Merrill Lynch Pierce Fenner and Smith *
 The Seattle Times *
 Simpson Timber Company Fund
 Skinner Foundation
 - N C Machinery Company
 - Pepsi Cola/Seven Up Bottling Company
 - Skinner Corporation

\$10,000 + Members

Chevron U.S.A., Inc.
 Crown Zellerbach Foundation
 First Interstate Foundation
 Nordstrom, Inc.
 People's National Bank
 Puget Sound Power & Light Company
 Seattle Savings League
 Union Pacific Foundation
 Univar Corporation
 Westin Hotels

\$5,000 + Members

Airborne Freight Corporation
 Alaska Airlines
 Associated Grocers, Inc.
 The Bon
 Fisher Broadcasting Company (KOMO Radio & TV)
 John Fluke Manufacturing Company
 Frederick & Nelson
 KIRO, Inc.
 Northern Life Insurance Company
 Pay 'N Save Corporation
 Puget Sound National Bank **
 Telzon, Inc.
 Unigard Insurance Group
 Washington Natural Gas Company
 Wright Schuchart, Inc.
 - Howard S. Wright Construction Company
 - Wright Schuchart Harbor Company
 - General Construction Company

\$1,000 + Members

Adams News Company, Inc.
 Alaskan Copper Companies, Inc.
 Albertsons, Inc.
 Arthur Andersen & Company
 Atlantic Richfield Foundation
 A T & T
 Bank of California
 Robert A. Barnes, Inc.
 Battelle Human Affairs Research Center
 Eddie Bauer, Inc.
 Jack A. Benaroya Company
 Bogle & Gates
 Brown & Haley **
 Cable Howse & Ragen
 CH2M Hill
 Chalker Engineers, Inc. **
 Concrete Technology Corporation **
 Continental Can Company, U.S.A.
 Continental, Inc.
 Cornerstone Development Corporation **
 Criton Technologies
 Deloitte Haskins & Sells
 Eldec Corporation
 Ernst & Whinney (Seattle)
 Exxon Nuclear Company, Inc.
 Farmers New World Life Insurance Company
 Fisher Mills, Inc.
 Foster & Marshall/American Express
 Foster Pepper & Riviera
 General Telephone Company of the Northwest
 Gibson Company
 Gull Industries, Inc.
 Hatch & Kirk, Inc.
 The Hillhaven Corporation **
 Honeywell, Inc.
 IBM Corporation
 Jet Equipment & Tools, Inc.
 Johnson & Higgins of Washington, Inc.
 Howard Johnson & Company

Kerry Investment Company
 KING Broadcasting Company
 Leckenby Company Foundation
 Loomis/Mayne Nickless Incorporated
 Merrill Lynch Pierce Fenner and Smith (Tacoma) **
 Monsanto Fund
 Nalley's Fine Foods **
 Norcliffe Company/Seaboard Lumber Company
 Northwest Building Corporation
 Old National Bank of Washington
 Pacific First Federal Savings Bank **
 Pacific Gamble Robinson Company
 Parker Smith & Feek, Inc.
 Peat Marwick Mitchell & Company
 J. C. Penney Company
 Perkins Coie Stone Olsen & Williams
 Physio Control Corporation
 Price Waterhouse & Company
 Puget Corporation of Washington **
 The Rabel Foundation
 Rainier Brewing Company
 Riddell Williams Bullitt & Walkinshaw
 The Robbins Company
 Safeway Stores, Inc.
 Schoenfeld/Gardner Foundation **
 Sears Roebuck & Company
 Sheraton Tacoma Hotel **
 Shidler McBroom & Gates
 South Tacoma Motor Company **
 Sterling Recreation Organization
 Sundstrand Data Control, Inc.
 Texaco, Inc.
 Touche Ross & Company
 Tribune Publishing Company **
 UNICO Properties, Inc.
 Union Oil Company
 University Book Store
 Washington Jockey Club
 Washington Mutual Savings Bank
 Weisfield's Jewelers, Inc.
 Westmor Partnership
 Wright Runstad & Company
 Xerox Corporation
 Arthur Young & Company
 Zetec, Inc.
 Anonymous (1)

\$500 + Members

Ackerley Communications, Inc.
 Alcoa Foundation
 The Alpac Corporation of Tacoma
 ASKO Processing, Inc.
 Baugh Construction Company
 Bonanza Stores, Inc.
 Ben Bridge Jeweler, Inc.
 Canadian Imperial Bank of Commerce
 Capital Federal Savings & Loan
 CHG International **
 Citibank/Citicorp (USA), Inc.
 Citizens Federal Savings & Loan

Consolidated Dairy Products (Darigold)
 The Craftsman Press, Inc.
 Crescent Manufacturing Company
 Walter W. Cribbins Company **
 Dean Witter (Tacoma) **
 Edgewater Inn
 Ernst & Whitney (Tacoma) **
 Exxon Company, U.S.A., Inc.
 Family Life Insurance Company
 Family Savings & Loan
 Foss Launch & Tug Company
 Gaco Western, Inc.
 Gerrish Bearing & Industrial Supplies, Inc. **
 GM Nameplate, Inc.
 Great Western Union Federal Savings & Loan
 Great Northwest Federal Savings & Loan
 The Harris Architects **
 Home Savings & Loan
 The Journal-American **
 Kawaguchi Travel Service
 Keeg's, Inc.
 Kentucky Fried Chicken of Tacoma, Inc. **
 Kidder Peabody & Company, Inc.
 K & L Distributors, Inc.
 The Koll Company
 Kraft Smith, Inc.
 Lamson Products Company
 Lanier Business Products, Inc.
 Lane Powell Moss & Miller
 Lease Crutcher Construction Company
 Lennon Packing Co.—A Division of Levinson Enterprises
 Littler, Inc.
 Lynnwood Savings & Loan
 Magnolia Hi-Fi & Video
 Marsh & McLennan, Inc.
 J. M. Martinac Shipbuilding Corporation **
 The McKinley Architects
 Metropolitan Federal Savings & Loan
 Milliman & Robertson, Inc.
 Moss Adams (Tacoma) **
 The NBBJ Group
 Nicholson Manufacturing Company
 E. A. Nord Foundation
 Northwest Envelope Company
 Northwest Protective Service, Inc.
 Northwestern Glass, an Indian Head Company
 Olympic Prefabricators, Inc.
 Olympic Savings & Loan
 Osberg Construction Company
 Pacific Northern Oil Corporation
 Pacific Propeller, Inc.
 Pease & Sons, Inc. **
 Pentagon Services Corporation
 Pigott Enterprises, Inc.
 Pioneer First Federal Savings & Loan
 Piper Jaffray & Hopwood, Inc.
 Pope & Talbot, Inc.
 Preston Thorgrimson Ellis & Holman
 Prudential-Bache Securities
 Pryde Corporation
 QFC/Quality Food Centers

Rockcor, Inc.
 Rottler Manufacturing Co.
 Frank Russell Company **
 Savings Bank of Puget Sound
 Schwarz, Shera & Associates **
 Sea-Land Service, Inc.
 Seattle Mortgage Company
 Seattle Sheraton Hotel
 Shell Companies Foundation, Inc.
 Skyway Luggage Company
 Space Needle Corporation
 Stusser Electric Company
 John F. Sullivan Company
 TAM Engineering Corporation **
 Ticor Title Insurance
 Totem Ocean Trailer Express, Inc.
 TRA
 United Bank, A Savings Bank **
 The Warwick Hotel
 Western Automation Corporation
 Western Furnaces, Inc. **
 Winsome Industries, Inc.
 * Includes both unrestricted and designated grants
 ** Contribution through Tacoma/Pierce County Campaign

Government Agencies

Institute of Museum Services
 King County Arts Commission
 National Endowment for the Arts
 National Endowment for the Humanities
 Seattle Arts Commission
 Washington Commission for the Humanities

**REGENTS
 FROM JULY 1, 1982,
 TO JUNE 30, 1984**

Mr. and Mrs. Morris J. Alhadeff
 Mr. and Mrs. Victor D. Alhadeff (through 1983)
 Mr. and Mrs. James Evan Allison
 Dr. and Mrs. Ellsworth C. Alvord, Jr.
 Mr. and Mrs. Jerome D. Anches
 Mr. and Mrs. Lucius A. D. Andrew III (through 1983)
 Mr. Michael Andrews
 Mr. Robert M. Arnold
 Mr. and Mrs. John C. Atwood, Jr.
 Mr. and Mrs. Frederick Ayer II
 Mr. and Mrs. Don Paul Badgley (through 1983)
 Mrs. Maurice C. Balcom
 Mr. and Mrs. Raleigh Baxter
 Mr. and Mrs. Jack A. Benaroya
 Mr. and Mrs. Norman E. Berg (through 1982)
 Mr. DeGraff Berkey
 Mr. and Mrs. John A. Beyer (through 1983)
 Betty L. Blakeney
 Mr. and Mrs. Robert J. Block
 Mr. and Mrs. Prentice Bloedel
 Mr. and Mrs. John Keith Blume (through 1983)
 Mr. and Mrs. William B. Blume
 Mr. and Mrs. Herman Blumenthal
 Mr. and Mrs. William E. Boeing, Jr.
 Dr. and Mrs. Herschell H. Boyd
 Mrs. Louis Brechemin
 Bob and Bobbie Bridge
 Mr. and Mrs. Anson Brooks
 Mr. and Mrs. Robert F. Buck (through 1982)
 Mrs. Jackson Burke
 Mr. and Mrs. Louis K. Bye
 Mr. and Mrs. Victor I. Calderon
 Mr. and Mrs. Edward E. Carlson (through 1982)
 Mrs. Theodore D. Carlson
 Mrs. Charles W. Cole
 Dottie Cressman
 Mr. Norman Davis
 Professor and Mrs. Brewster C. Denny
 Mr. and Mrs. Josef Diamond
 Mr. and Mrs. Robert B. Dootson
 Mr. and Mrs. Bryant R. Dunn
 Mr. and Mrs. Robert B. Dunn
 Mrs. Virginia G. Evans
 Mr. and Mrs. Frank E. Everett, Jr.
 Mr. and Mrs. John Spencer Fay
 Mr. and Mrs. Hugh S. Ferguson
 Mr. and Mrs. Kenneth R. Fisher
 Mr. and Mrs. Alexander M. Fisker
 Mr. and Mrs. Albert O. Foster
 Mr. and Mrs. Thomas B. Foster
 Mr. and Mrs. Kemper Freeman (through 1982)
 Mr. and Mrs. Paul S. Friedlander
 Mr. and Mrs. Peter Garrett
 Mr. and Mrs. Ted Gibson
 Mrs. Thomas Gleed*
 Mr. and Mrs. Stanley Golub
 Mr. and Mrs. Joshua Green, Jr.
 Dr. Ralph R. Green (through 1983)
 Mr. and Mrs. Max Gurvich
 Ms. Melba Hartzell (through 1983)

Mr. and Mrs. Marshall Hatch
 Mr. and Mrs. John H. Hauberg
 Mr. and Mrs. Richard C. Hedreen
 Mr. and Mrs. Robert M. Helsell
 Mr. and Mrs. Dan F. Henderson
 Mr. and Mrs. Paul Hendricks (through 1982)
 Mr. and Mrs. George S. Hiddleston
 Mr. and Mrs. Lynn P. Himmelman
 Mr. and Mrs. David C. Hoedemaker
 Mr. and Mrs. Patrick Hughes
 Mr. and Mrs. Gordon Ingram
 Mrs. Neal H. Ingham
 Mr. and Mrs. Henry C. Isaacson, Sr.
 Mr. and Mrs. Roy E. Jackson (through 1983)
 Mr. and Mrs. Michael Johnson (through 1984)
 Mr. and Mrs. Ofell H. Johnson
 Dr. and Mrs. Charles Kaplan (through 1984)
 Mr. and Mrs. Albert S. Kerry, Jr.
 Mrs. Samuel Ketcham
 Mr. William P. Ketcham
 Mr. and Mrs. Henry H. Ketchum, Jr.
 Ms. Helen C. Kloess
 Mr. and Mrs. C. Calvert Knudsen
 Mr. Henry L. Kotkins
 Mr. and Mrs. Gerald E. Kravik
 Mr. and Mrs. Knut E. Kravik
 Mrs. Pat Kristoferson
 Richard E.* and Jane Lang
 Mr. and Mrs. E. Keith Larson
 Mr. and Mrs. Richard Lea
 Mr. and Mrs. Irving J. Levine
 Mrs. Arthur B. Lipkin
 Mr. and Mrs. David Lonay
 Mrs. Thomas H. MacLachlan
 Mr. and Mrs. Robert M. MacRae
 Mr. and Mrs. Michael J. Maloney
 Dr. and Mrs. Mart Mannik
 Mr. and Mrs. George C. Martin (through 1983)
 Mr. and Mrs. David E. Maryatt
 Mr. and Mrs. Fred W. Maxwell, Jr.
 Mr. and Mrs. John M. McClelland, Jr.
 Mr. and Mr. John A. McCone
 Mr. and Mrs. Pendleton Miller
 Mr. John A. Moga
 Mr. and Mrs. Philip Monroe
 Drs. R. Joseph and Elaine Monsen, Jr.
 Mr. and Mrs. Harry E. Morgan, Jr.
 Mr. and Mrs. Furman C. Moseley
 Mr. and Mrs. Harry Mullikin
 Mr. and Mrs. John N. Nordstrom
 Mrs. Lloyd W. Nordstrom
 Mr. and Mrs. Nathaniel B. Page
 Mrs. Ernest Patty (through 1984)
 Mrs. Margaret L. Perthou
 Mr. and Mrs. Sheffield Phelps
 Mr. and Mrs. Charles M. Pigott
 Mr. and Mrs. James C. Pigott
 Mrs. F. Arnold Polson
 Mr. and Mrs. Stuart Prestrud
 Mrs. Fenton Radford

Mr. and Mrs. Edward A. Rauscher
 Mr. and Mrs. William G. Reed
 Mr. Philip E. Renshaw
 Mr. and Mrs. J. Stringham Robinson
 Mr. William Rourke (through 1983)
 Mr. and Mrs. Sam Rubinstein
 Ms. Marda Runstad
 Major General and Mrs. Kendall Russell
 Mr. and Mrs. Herman Sarkowsky
 Mr. and Mrs. George S. Schairer
 Mr. and Mrs. Douglas R. Scheumann
 Mr. and Mrs. Ralph A. Schoenfeld
 Sylvia Schoenfeld
 Mr. and Mrs. Walter E. Schoenfeld
 Mr. and Mrs. George S. Schuchart
 Mr. and Mrs. John L. Scott
 Mr. and Mrs. Martin Selig (through 1982)
 Mrs. Marjorie Siegel (through 1984)
 Mr. and Mrs. Langdon S. Simons, Jr.
 Mr. and Mrs. David E. Skinner II
 Mr. William B. Staadecker
 Mr. and Mrs. Harold E. Stack
 Mr. and Mrs. Malcolm Stamper
 Mr. and Mrs. William K. Street
 Mr. and Mrs. Samuel N. Stroum
 Mr. and Mrs. Sidney Thal
 Mr. and Mrs. Robert H. Thurston
 Mrs. Severt W. Thurston
 Dr. and Mrs. William L. Topp
 Dr. and Mrs. Donald G. Toraason
 Mr. and Mrs. Roland M. Trafton
 Mrs. Glen Kerry Trimble
 Mr. and Mrs. G. Robert Truex, Jr. (through 1982)
 Mrs. Corydon Wagner
 Mr. and Mrs. Tedrowe Watkins
 Mr. and Mrs. R. Duke Watson
 Mr. David R. Weatherford
 Mr. and Mrs. Holt Webster
 Mr. and Mrs. George H. Weyerhaeuser
 Mr. and Mrs. Welles R. Wiley
 Mr. and Mrs. Robert B. Wilson
 Mr. and Mrs. Bagley Wright
 Mr. and Mrs. Howard S. Wright
 Mr. and Mrs. T. Evans Wyckoff
 Mrs. Walter L. Wyckoff
 Mr. and Mrs. David C. Wyman
 Mrs. David E. Wyman
 Mr. and Mrs. David E. Wyman, Jr.

* deceased

GUILD EXECUTIVE COMMITTEE OFFICERS

1982-83

Mrs. E. Keith Larson, Chairman
 Mrs. William O. Barton, Vice-Chairman
 Mrs. John Kennedy, Secretary
 Mrs. Frederic A. Raney, Treasurer
 Mrs. L. W. Ford, Parliamentarian

1983-84

Mrs. John R. Broom, Chairman
 Mrs. Henry Chin, Vice-Chairman
 Mrs. John Kennedy, Secretary
 Mrs. Frederic A. Raney, Treasurer
 Dottie Cressman, Parliamentarian

COUNCIL OFFICERS

1982-83

Asian Art Council

Albert S. Kerry, Jr., President
 Grace Morgan, Vice-President
 Mary Robinson, 2nd Vice-President
 Mary Robinson, Secretary
 George Gibbs, Treasurer

Contemporary Art Council

Helen Gurvich, President (to 10/82)
 Parks Anderson, Vice-President (to 10/82)
 Virginia Wright, Vice-President
 Cathy Hillenbrand, Secretary (to 10/82)
 Bill Calderhead, Secretary
 Ann Hauberg, Treasurer

Collectors Forum

Virginia Wright, Chairman
 Advisory Committee:
 Bob Camuso
 Robert B. Dootson
 Ann Hauberg
 R. Joseph Monsen, Jr.

Decorative Arts Council

Margaret L. Perthou, President
 Dwight Robinson, Vice-President
 Laurene Gandy, 2nd Vice-President
 Shirley Younglove, Secretary
 Marcia Sanford, Treasurer

Ethnic Arts Council

Ellen Ferguson, President
 Nancy Harris, Vice-President
 Lynette Miller, Secretary
 Jim Bergstrom, Treasurer

Pacific Northwest Arts Council

David Maryatt, President
 Tom Wilson, Vice-President
 Lucille Fuller, Secretary
 Catherine Munter, Treasurer

Photography Council

Joe Bartscherer, President
 Carlyn Tucker, Vice-President
 Mark Frey, Secretary
 John Wesley, Treasurer

1983-84

Asian Art Council

Bob Shields, President
 Virginia Evans, Vice-President
 Grace Morgan, 2nd Vice-President
 Mary Robinson, Secretary
 George Gibbs, Treasurer

Contemporary Art Council

Parks Anderson, President
 Virginia Wright, Vice-President (to 11/83)
 Helen Eisenberg, Vice-President
 Bill Calderhead, Secretary (to 11/83)
 Carole Fuller, Secretary
 Ann Hauberg, Treasurer (to 11/83)
 Bill Calderhead, Treasurer

Collectors Forum

Virginia Wright, Chairman
 Advisory Committee:
 Bob Camuso
 Robert B. Dootson
 Ann Hauberg
 R. Joseph Monsen, Jr.

Decorative Arts Council

Mary Robinson, President
 Laurene Gandy, Vice-President
 Warren Hill, 2nd Vice-President
 Mary Lou Everett, Secretary
 Ingrid Philbrick, Treasurer

Ethnic Arts Council

Ellen Ferguson, President
 Jim Bergstrom, Vice-President
 Lynette Miller, Secretary
 Eugene Nester, Treasurer

Pacific Northwest Arts Council

Tom Wilson, President
 Joanne Lonay, Vice-President
 Lucille Fuller, Secretary
 Renee Anches, Treasurer

Photography Council

Joe Bartscherer, President
 Carlyn Tucker, Vice-President
 Mark Frey, Secretary
 Jake Seniuk, Treasurer

STAFF

Administration

Arnold H. Jolles, Director
Judith Cederblom, Assistant Director for Planning and Personnel
Paula Bluebaugh Rondeau, Assistant to the Director
Mrs. Coe V. Malone, Administrative Assistant
Cindy Myers, Secretary/Receptionist
Marcia Pockros, Receptionist (through 1983)
Benjamin Beadles, Receptionist (through 1983)
Bonnie Pomeranz, Receptionist
Josef Peterson, Mail Clerk

Division of Curatorial Services

Asian Art

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

Decorative Arts

Julie Emerson, Assistant Curator

Ethnic Art

Pamela McClusky, Associate Curator
Norman Skougstad, Curatorial Assistant
Linda Knudsen, Catalogue Assistant, Work-study

Japanese Art

William J. Rathbun, Curator

Modern Art

Bruce Guenther, Curator of Contemporary Art
Rod Slemmons, Associate Curator, Photography
Barbara Johns, Curatorial Assistant (through 1983)
Vicki Halper, Curatorial Assistant
John Pierce, Secretary
Tore Hoven, Pavilion Manager

Division of Development Services

Development

John Hembroff, Development Officer (through 1983)
Annette Cleaves, Assistant Development Officer and
Membership Manager
Helen Painter, Deferred Giving Consultant (on contract)
Karen Porterfield, Development Assistant

Grants

Albert Thurmond, Grants Manager (through 1983)
Regina Cullen, Grants Manager (through 1983)
Susan Starbuck, Grants Coordinator

Membership

Julie Hanger, Membership Coordinator (through 1983)
Rebecca Blanchard, Membership Coordinator (through 1983)
Linda Stimpson, Membership Assistant

Systems

Trish Bloch, Systems Coordinator (through 1983)
Kris Komar, Systems Assistant
Louise Blanks, Word Processing Operator
Linda Wickersham, Receptionist

Division of Educational Services

Councils

Linda Haverfield, Council Coordinator

Education Department

Bonnie Pitman-Gelles, Associate Director for Program and
Chairman of Education
Dorothy Lahr, Museum Educator
Sonnet Takahisa, Education Program Coordinator
Jill Rullkoetter, Education Program Coordinator
Maureen Treseler, Administrative Assistant (through 1983)
Nanette Rosenthal, Administrative Assistant
Paula Thurman, Secretary
Greg Olson, Film Coordinator
Cherry Haisten, Secretary

Library

Elizabeth deFato, Librarian
Deborah Baytos, Assistant, Work-study
Elizabeth Conners, Assistant, Work-study
Anthony Wellnitz, Assistant, Work-study

Media and Publications

Suzanne Kotz, Media and Publications Coordinator

Paul Macapia, Chief Photographer
Deborah Barringer, Layout and Production Artist
Debbie Oglesby, Photo Lab Technician
Lindsay Smith, Audio-Visual Technician
Nina Schnell, Assistant, Work-study (through 1983)
Amy Lanset, Assistant, Work-study

Volunteers/Docent Tours

Laura Harris-White, Volunteer Coordinator
Jeri Tingley, Assistant, Work-study
Ann Friedman, Assistant
Piper Bellemans, Assistant, Work-study (through 1983)

Division of Financial Services

Accounting

David Ingham, Controller
Tommy (Margaret) Cooper, Assistant Controller
(through 1983)
Emily Arfin, Assistant Controller
Susan Doss, Cashier and Payroll Clerk
Dianne Chew, Accounts Payable Clerk
Karl Sifferman, Accounting Clerk

Retail

Joan Halpin, Sales Manager
Sandy Milam, Assistant Sales Manager

Volunteer Park Store

Mrs. Buell Blake, Salesperson (through 1983)
Karen Contreras, Salesperson
Diane Pickette, Salesperson
Joellyn Rock, Salesperson

Pavilion Store

Petra Joski, Senior Salesperson
Dorothy Youngberg, Salesperson

Rentaleft

Suzenne Anderson, Manager (Supported by Guild)

Division of Public Affairs

Annie Searle, Public Affairs Officer
Steve Davolt, Public Relations Manager (through 1983)
Helen Abbott, Public Relations Coordinator

Division of Museum Services

Installation/Exhibition Design

Michael McCafferty, Exhibitions Designer
Chris Manojlovic, Exhibitions Design Assistant
Robert Meyer, Exhibitions Assistant (through 1983)
Tom Augustziny, Exhibitions Assistant
Jack Mackey, Exhibitions Assistant

Registration

Gail Joice, Registrar
Evelyn Klebanoff, Assistant Registrar
Dale Rollins, Assistant Registrar
Paula Wolf, Assistant to the Registrar
Lena Mercer, Assistant to the Registrar
Alice Bear, Archival Technician

Shipping

William J. Lahr, Shipping Supervisor
Gordon Lambert, Shipping Assistant A
Dennis Meyer, Shipping Assistant B
Jayne Lilienfeld, Collections Storage Assistant (through 1983)

Security

Kathy Callison, Chief (through 1983)
John Wickstrom, Chief

Museum Guard A:

Tim Bonow
Robert Call
Carlos Contreras
David Figge (through 1983)
Gary Jones
Toby Kilpatrick

Museum Guard B:

Phillip Arnautoff
Rob Garwood
Saye Kinney
Kris Kinsey
Izumi Kuroiwa
Mark Leonard
Jack Mackey (through 1983)
Guita Monfaredi
Leon Reed
David Stimson
Jeffrey Tosh
Emily Trovillion (through 1983)
Nancy Vigil