

Seattle Art Museum
Annual Report

1979-80

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Chairman's Report

I am happy to be able to announce to you that the Seattle Art Museum has located an outstanding new director; and that the Westlake Campaign is moving ahead after months of complex negotiations.

On October 1, 1979, Arnold Hendrik Jolles began his tenure as director of the Seattle Art Museum, after being confirmed to the position by the trustees at our August board meeting.

Arnold Jolles comes to us from the Philadelphia Museum of Art where he has been Assistant Director for Art since 1974; and where he spent a year and a half as Acting Director. He received his B.A. from the University of Chicago while training at the Art Institute of Chicago under its distinguished conservator, Alfred Jakstas. He was Assistant Conservator at the Art Institute of Chicago from 1967 to 1968; and, in 1968, was appointed Conservator at the Minneapolis Institute of Arts. He is regarded as one of the finest museum administrators in the country, and has extensive experience in coordinating design, construction and installation of museum facilities. He began to work directly with Westlake Project architects on the day of his confirmation, and will continue to provide the leadership necessary to assure us of a first-rate downtown museum.

I join our president, Bagley Wright, and the other trustees of the museum in conveying to him and his administration our very best wishes for the future.

The museum received its second major challenge grant this past year, this time from the National Endowment for the Humanities in response to our request for funds to create a children's facility in the new museum and to assure endowment funds for education, conservation and publications. Like the \$600,000 challenge grant from the National Endowment for the Arts last year, this \$530,558 grant will also have to be matched by new or increased contributions to the museum. Here, we should especially like to thank PONCHO for its commitment of \$100,000 to match these grants over the next three years.

At the same time, our operating revenues this year have been enhanced by a grant of \$115,000 from the Corporate Council for the Arts, the largest such annual grant to the museum from CCA in our history. It represents an increase of \$25,000 over its 1978-79 gift to the museum, and we are very grateful.

The progress of the Westlake Project this past year has been rocky at times, but not unexpectedly so, since this is a tripartite partnership between the City of Seattle, the museum and a private developer. You have all probably read more than you wished to in the newspapers on the negotiations. Suffice it to say here that we are satisfied that the protracted negotiations have left the museum in the most advantageous equity situation for the years to come; and that we are confident that the new managing partner, Daon, Inc., will move this project forward quickly. At this time, we are halfway toward our revised campaign goal of \$23,000,000. Now that these negotiations are complete, we expect to move swiftly to raise the balance of funding necessary to meet our goal.

Arnold Jolles will report on the shape of the museum's programs and exhibitions this past year and of his hopes for the years to come. I think I can safely say that the museum, at this point in time, is moving to fulfill its potential as one of the great museums of this country.

John H. Hauberg
John H. Hauberg
Chairman

Director's Report

A museum finds its purpose in works of art and the sum of our labors on their behalf. From works of art we draw our standards. Through them we can participate in the collected experience of mankind. This process is not passive, and indeed, the character of a museum develops from the quality of our participation in it. Every hope, labor and contribution helps build a unique tradition of service and fulfillment. Inspired by its holdings and joy in participation, a community can make of its museum a work of art.

Since 1917, your presidents, Dr. Richard E. Fuller, John H. Hauberg and Bagley Wright, the Board of Trustees, and the museum members, volunteers, and staff have created an institution of great importance for the Northwest and for the country. It is an honor to join you and to report your activity for the past year.

The fiscal year 1979-80 was a period of transition. The museum moved from the splendid progress of the "Tutankhamun" exhibition to the careful consolidation of that achievement. As our focus returned from the Flag Pavilion to Volunteer Park and the Modern Art Pavilion, we began to formulate in depth our plans for Westlake Mall. As the Board of Trustees and the staff analyzed our goals and the means to gain them, the museum presented our public with a program of great excitement and solid success.

* * *

The museum is organized in sections to help manifest our purpose. "Collections and Research" is the finding, tending and study of works of art. "Program" is the activity by which we encourage public participation in the museum on a regional basis. Less visibly, "Administration" and fund raising, or "Development", support our efforts. This report follows that organization.

Collections and Research

The Museum Services division, headed by Registrar Gail Joice-McKeown, tended the

collections with which we are entrusted, and undertook the mounting and protection of the 35 exhibitions we presented. The registrar's staff processed hundreds of incoming loans and loans to other institutions, and 147 additions to the permanent collections. She and her staff also supervised our conservation program, conceived and designed five beautiful exhibitions drawn from our own holdings and, with the help of excellent volunteers, continued the monumental task of cataloguing new accessions and recataloguing the collections.

The departments of Museum Security, now led by Katherine Callison, and Shipping and Receiving, guided by William Lahr, put forth noble efforts to sustain our busy schedule. Michael McCafferty, our designer and head of exhibition installation, and his staff deserve very special praise. The excitement and success of our exhibition presentation this year are due to their talented and continuous toil.

The Curatorial Services division, guided by Associate Director for Curatorial Affairs Henry Trubner, provided the research, development, organization and scholarly basis for our entire exhibition program. Mr. Trubner and curator William Jay Rathbun representing Asian and Japanese art respectively, Charles Cowles, curator, and Bruce Guenther, associate curator of Modern art, and Pamela McClusky of the Ethnic art department are in many respects the soul and conscience of the museum. They have represented our holdings publicly by speaking and lecturing; by finding and advocating acquisitions; by studying and informing the care of our collections; and by representing the museum to the community of scholars and diplomats involved with art. Their individual management of exhibitions will be observed elsewhere, but their responsibility for the resounding success of our entire program must be noted here.

Program

The Educational Services division, newly formed of the department of Education,

Chairman's Report

the Media Center, the Library and the Council Coordinator, is as yet without a division leader. The success of its operations is therefore due solely to the departments which ably contributed to its purpose. Dorothy Lahr and her staff have mounted over 26 lectures, 12 films, and 41 classes and programs for the Education department. By aiding our museum docents and organizing the educational components of our exhibits, they give that essential context to works of art by which curiosity and understanding are nurtured. Two important grants to the Education department, one from the Institute of Museum Services and one from the National Endowment for the Humanities, will advance our divisional planning and future programming. In the Media Center, Jo Nilsson and her staff have rendered great service through the slide library, rights and reproduction supervision, photography, the auditorium, and most particularly through the addition of audio-visual support for our exhibitions. In the Art Reference Library, Elizabeth deFato acquired 376 books and catalogues, added 650 titles to the catalogue, and completed an index of over 2,000 artists working in the Pacific Northwest. Her service to our members, the docents and the staff is much appreciated. Though each of the councils of the museum report their activities elsewhere, Margery Aronson's efforts as Council Coordinator have given important support to their many projects on behalf of the museum.

The Information Services division led by Annie Searle, head of the Public Relations department, is now responsible for editing, design and production of the museum's catalogues, general printed matter, graphics and the newsletter as well as our contact with the press and electronic media. She and her staff have with powerful grace focused public attention on our programs and activities. Four annual reports, numerous posters, gallery guides, brochures, and the Kenneth Callahan portfolio have been produced this year. Richard Hess, newly appointed designer and coordinator of the Publications department, has served with skill and energy since he joined the staff.

The Exhibitions for this year have been extremely successful. All are listed elsewhere but eight are of particular note: "5,000 Years of Korean Art" (which drew over 55,000 visitors) and "The Maruyama-Shijō School of Painting, 1750-1850", both curated by Henry Trubner and William Jay Rathbun; "Paintings and Drawings by Kenneth Callahan" and "Franz Kline: Color Abstractions", curated by Charles Cowles; "Louise Nevelson: The Fourth Dimension" and "Northwest Artists: A Review", curated by Bruce Guenther; and "Objects of Bright Pride" and "Peru's Golden Treasures" curated by Pamela McClusky, which together brought over 100,000 people to the museum. Total attendance for the year was 266,627 of which 59,872 visited the Modern Art Pavilion and 206,755 visited Volunteer Park.

Development

The Development Services division, skillfully headed by Development Officer Dia Dorsey, is responsible for annual fund-raising and for staffing the \$23,000,000 Westlake Campaign. During this year, the effective endowment for museum operations was increased by approximately \$2,700,000 providing a substantial increase in endowment earnings and gifts to the museum for the next year. Annette Cleaves, head of the Membership department, and her staff managed to hold membership income at last year's level despite the affect of inflation and changing economy on discretionary income. Under the leadership of Virginia Wright, an exciting Regents' program was developed and membership in the Regents increased from 83 to 122. The Grants department under Albert Thurmond has significantly increased the support which the museum receives for its programs and exhibitions from government and private granting agencies. In the newly created Systems department, Kristine Komar governs central supplies and inventory for the museum, as well as providing centralized word and data processing, adding significantly to our efficiency.

To support an active museum is not easy. It is less so while massive community attention is being given to our capital campaign for Westlake. Despite energetic efforts by the entire staff, the stability of our funding depends predominantly on the Board of Trustees. On behalf of the staff and the public, I would like to thank the Board, its officers and committees, and particularly, the Westlake Campaign Steering Committee. In addition, our grateful thanks to Mrs. Richard E. Lang, Chairman of "The Orient Expressed" at The Bon; Mrs. Herschell H. Boyd, Chairman of the opening of the new Trader Vic's'; Mrs. Peter Bush, Chairman of the Architectural Tour; Mrs. William O. Barton, Chairman of the Guild Spring Luncheon; Mrs. Joyce Lang, Chairman of the opening of "The Royal Dalton Story" at Frederick & Nelson; and Mrs. Earl Younglove, Chairman of "Christie's Appraisal Days", for their strenuous and successful support this year.

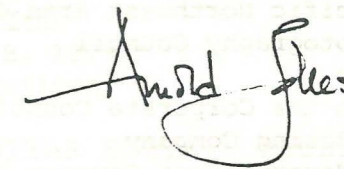
Administration

The Financial Services division, led with spirited concern by Marilyn Davis, Controller, is responsible for Accounting and Retail operations. Mrs. Davis and David Ingham, internal auditor, together with Elizabeth Molitor and Joan Halpin, sales managers, have given their best to assure the continuity of our financial reporting and maintenance of the income for which they are responsible. They have helped balance our new budget and thus provide continued confidence for the future.

The General Administration of the museum has faced many challenges this year, including the reduction of our staff and our operating budget, reorganization of staff responsibilities and the planning of the Westlake Project. Judith Cederblom, assistant director for personnel and planning, and Dorothy Malone, administrative assistant, have both given invaluable assistance to our progress. To them and to our entire staff, I owe a great and personal debt of gratitude.

Each year, the museum must test itself anew. Were we to fail, that failure

would be ours. Our success in 1979-80 is, however, more than we of the staff can take credit for. It must be shared with our Board of Trustees, the many volunteers who give so selflessly of their time and devotion, and my predecessors, Willis Woods and Bagley Wright. Their support is both symbol and proof that our museum will survive and prosper while we contribute in the highest sense to the community that nourishes us.



Arnold Jolles
Director

Acknowledgements

In addition to support which is described in the next section for exhibitions, programs and publications, the museum would like to thank the following organizations for support to the museum during 1979-80:

The Seattle Art Museum Guild
The Asian Art Council
The Contemporary Art Council
The Ethnic Arts Council
The Pacific Northwest Arts Council
The Photography Council
The Bon
Through the Corporate Council for the Arts:
The Boeing Company
The Weyerhaeuser Company Foundation
William Randolph Hearst Foundation
Seattle-First National Bank
SAFECO Corporation
Pacific Northwest Bell
PACCAR Foundation
Rainier National Bank
Simpson Timber Company Fund
Western International Hotels
The Seattle Times
The Skinner Foundation
Washington Mutual Savings Bank
Pacific National Bank of Washington
People's National Bank of Washington
Univar Corporation
Burlington Northern Foundation
Crown Zellerbach Foundation
Union Pacific Foundation
Frederick & Nelson
The Institute of Museum Services
The King County Arts Commission
The National Endowment for the Arts
The National Endowment for the Humanities
PONCHO
Rainier Bank
Seattle Post-Intelligencer
Trader Vic's Restaurant
Xerox Corporation

Exhibitions and Programs

THE ART OF NORWAY, 1750-1914
Through July 15, 1979
Volunteer Park
Curator: Rebecca Ginnings-Bruckner
Exhibition Design: Michael McCafferty

Publications

Exhibition Handbook and Slide Sets
Learning Guide
Events Calendar
Braille Guide
Immigration Brochure

Symposium on Norwegian Culture (May 26)

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

Lectures and Demonstrations

Albert Stenn, "100 Years of Norwegian Silver, 1814-1914" (May 13)
Lauritz Opstad, "Treasures of the Oslo Museum of Applied Art" (May 17)
Audun Tovan, Hardanger Fiddle Demonstration (June 2)
Andy Feroy, Woodcarving Demonstration (June 9)
Ingrid Lieberg, Hardanger Lace and Embroidery Demonstration (June 10)
Tacoma and Everett Male Chorus Concert (June 16)
Dr. Marion Nelson, "Expressionism in Norwegian Folk Traditions" (June 20)
Lila Nelson, "Textiles in Celebration: The Role of Rural Norway" (June 21)
Florence-Buck, Rosemaling Demonstration (July 5)
Karl Swanson, Weaving Demonstration (July 5)
Edwin Bracher, Chip Carving Demonstration (July 8)
Tronde Gjerde, "Motifs in Norwegian Folk Art" (July 12)

Films

"Edvard Munch" (May 31, June 28)
Short films (daily during exhibit)

Support

National Endowment for the Humanities

Washington Commission for the Humanities
The Lutheran Brotherhood

Exhibition Organization
The Elvenjem Museum of Art

PHOTOGRAPHS AND DRAWINGS BY WALTER COTTEN
Through July 29, 1979
Modern Art Pavilion

LAWRENCE HANSON: ENVIRONMENTAL INSTALLATION
Through July 8, 1979
Modern Art Pavilion

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

PHOTOGRAPHS BY GEORGE KINCADE
Through August 12, 1979
Modern Art Pavilion

IT IS WRITTEN: CALLIGRAPHY IN THE ARTS OF THE MUSLIM WORLD
Through August 12, 1979
Volunteer Park
Curator: Henry Trubner
Exhibition Design: Michael McCafferty

Publications
Symposium Flyer
Gallery Handout

Symposium on Islamic Art (June 28)
Participants: Jere Bacharach, Department of History, UW; Walter Andrews, Department of Near Eastern Languages and Literature, UW; Howard Crane, Department of Art, Ohio State University; Anthony Welch, Art History Department, University of Victoria; Lisa Golombek, Curator of the Islamic Collection, Royal Ontario Museum; Irene A. Bierman, Middle East Study Center, Portland State University; Fawzi Khouri, Boeing Corporation.

Lectures

Anthony Welch, "Calligraphy" (July 26)
Irene Bierman, "Islamic Art" (July 29)

Support

The Asian Art Council

Exhibition Organization

The Asia House Gallery

CHINESE JADE CARVINGS FROM THE
COLLECTION: A SELECTION

June 15, 1979

Volunteer Park

Curator: William Jay Rathbun

WASHINGTON OPEN

June 21 - September 9, 1979

Modern Art Pavilion

Curators: Charles Cowles and Sarah Clark

Jurors

Jack Cowart, Barbara Haskell, Henry
Hopkins

Publications

Prospectus

Poster/Checklist

Ilo Liston Honorable Mention Award,
1979

Designer: Tommer Peterson

Support

The Pacific Northwest Arts Council

NORTHWEST MASTERS FROM THE CITY OF
SEATTLE COLLECTION

From the City's "1% for Art" Collection

July 19 - September 9, 1979

Modern Art Pavilion

Guest Curator: Richard Andrews

Lecture

Fred Hoffman, "Tobey, Graves and Masters
of the Northwest" (July 31)

SELECTIONS FROM THE MUSEUM COL-
LECTION: EUROPEAN PAINTINGS

July 20 - October 7, 1979

Volunteer Park

Organized by: Gail Joice-McKeown

IMPERIAL CHINA: PHOTOGRAPHY 1846-
1912

August 9 - September 30, 1979

Volunteer Park

Curators: Henry Trubner and William Jay
Rathbun

Lecture

Robert Knapp, "The Chinese World Before
the Revolution" (August 16)

Support

The Seattle Regional China Council

The Asian Art Council

Exhibition Organization

The Asia House Gallery

CHINESE ART FROM THE MUSEUM COL-
LECTION

August 9 - September 30, 1979

Volunteer Park

Curator: William Jay Rathbun

Demonstration

Seikai Kunii, "Calligraphy" (Sep-
tember 30)

EARTHWORKS: LAND RECLAMATION AS
SCULPTURE

Organized with assistance from the King
County Arts Commission

August 17 - September 30, 1979

Modern Art Pavilion

Curators: Charles Cowles and Sarah Clark

Exhibition Design: Artech

Publications

Exhibition Catalogue (December 1980)

Symposia on "Earthworks"

Introduction of Artists and Robert

Morris Address (July 31)

"Government, Industry and Environmental
Art" (August 7)

"Architectural and Environmental Art"
(August 14)

Final Symposium, including Brian
O'Doherty Address (August 18)

Support

King County Arts Commission

The Contemporary Art Council

OBJECTS OF BRIGHT PRIDE: NORTHWEST
COAST INDIAN ART

August 30 - October 7, 1979

Volunteer Park

Curator: Pamela McClusky

Exhibition Design: Michael McCafferty

Publications

Gallery Guide

Lectures

Allen Wardwell, "More About Objects of
Bright Pride" (August 30)

Peter MacNair, "Contemporary Northwest
Coast Indian Art" (September 13)

Bill Holm, "Some Objects of Bright Pride
in European Collections" (September 20)

Special Events

Family Day (September 8)

Contemporary Northwest Coast Indian

Art Workshop (September 15)

Cape Fox Dancers Performance

(September 28)

Films

"Crooked Beak of Heaven" (September 8,
9; October 2)

Support

National Endowment for the Arts

Washington State Arts Commission

The Ethnic Arts Council

Exhibition Organization

The American Federation of Arts

NORTHWEST PHOTOGRAPHY: KIM STEELE,
COLLEEN CHARTIER AND DAN POWELL

September 20 - November 4, 1979

Modern Art Pavilion

Curator: Charles Cowles

Lecture

Paul Berger, "The Roots of Contemporary
Photography" (September 11)

Support

The Photography Council

FRANZ KLINE: THE COLOR ABSTRACTIONS

September 27 - November 25, 1979

Modern Art Pavilion

Curator: Charles Cowles

Exhibition Design: Michael McCafferty

Publications

Gallery Guide

Lectures

David Rubin, "The Significance of Kline's

Color Paintings" (October 16)

Irving Sandler, "Franz Kline and the New
York School" (November 16)*

Workshops

Peg Koetsch, "Perceiving Kline's Creative
Color Processes" (November 16)*

Support

The Contemporary Art Council

Exhibition Organization

The Phillips Collection

HERBERT BAYER: PHOTOGRAPHIC WORKS

October 18 - November 25, 1979

Modern Art Pavilion

Curator: Charles Cowles

Lecture

Leroy Searle, "Bayer's Photographs"
(October 23)

5,000 YEARS OF KOREAN ART

November 1 - January 13, 1980

Curators: Henry Trubner and William Jay
Rathbun

Exhibition Design: Michael McCafferty

Publications

Symposium Brochure

Gallery Guide

Symposium

International Symposium on Korean Art,
November 19-20

Lectures

Glenn Webb, "Korean Buddhist Sculpture"
(November 6)

Dorothy Lahr, "Korean Sculpture and
Painting" (November 15)*

Richard Pearson, "Korean Archaeology and
Early History" (November 16)*

Clarence F. Shangraw, "The Enduring Craft
of the Korean Potter" (November 18)*

Ikhwan Choe, "Literati Painting"
(November 27)

Byng-Sam Han, "Korean Archaeology"
(January 8)

* During "Museum Week '79"

Workshops and Demonstrations

Korean Calligraphy Demonstration
(November 12)*

Elizabeth McKinnon, "Stories of Korea"
(November 12, 17)*

Mary Nietfeld, "Korean Ceramics Workshop"
(November 12)*

Aak Korean Court Music and Dance Per-
formance (December 16)

Korean costumed folk dance and music from
the Korean Artist Association
(November 12,* January 13)

Teacher Training Workshop (November 8)
Family Day (November 12)*

Films

"Discovering the Art of Korea"
(November 20, 23, December 18,
January 13)

Support

The National Endowment for the Arts
The Seattle Arts Commission
The King County Arts Commission
The Asian Art Council

Exhibition Organization

The Asian Art Museum of San Francisco

GEORGE HERMS RETROSPECTIVE:
ASSEMBLAGE

November 15 - January 6, 1980
Modern Art Pavilion
Curator: Charles Cowles

18th CENTURY EUROPEAN PORCELAINS
FROM THE COLLECTION

December - July, 1980
Volunteer Park
Organized by Julianne Emerson

PAINTINGS AND DRAWINGS BY KENNETH
CALLAHAN

Annual Regents' Exhibition
December 13 - March 2, 1980
Modern Art Pavilion
Curator: Charles Cowles
Exhibition Design: Michael McCafferty

Publications

Gallery Guide
Exhibition Portfolio

Lectures

Bruce Guenther, "Callahan" (December 11)

Workshops

Peg Koetsch, "Reading Callahan's
Paintings" (February 21)

WALLACE BERMAN RETROSPECTIVE

December 13 - January 27, 1980
Modern Art Pavilion
Selected by: Charles Cowles

Exhibition Organization

The Fellows of Contemporary Art
The Otis Art Institute Gallery

PHOTOGRAPHS BY PAUL BERGER

January 11 - March 2, 1980
Modern Art Pavilion
Curator: Bruce Guenther

Publications

Exhibition Postcard

Lectures

Paul Berger, "The Last Five Years"
(February 7)

17th CENTURY DUTCH AND FLEMISH
PAINTING FROM THE COLLECTION

February 7 - March 30, 1980
Volunteer Park
Organized by Gail Joice-McKeown

OLD MASTER DRAWINGS FROM THE COL-
LECTION

February 7 - March 30, 1980
Volunteer Park
Guest Curator: Dr. Erna Mandowsky

Publications

Guide to the Old Master Drawings
Collection

JAPANESE CERAMICS FROM THE
TANAKAMARU COLLECTION

From the Collection of Mr. Zenpachi
Tanakamaru
February 14 - March 30, 1980
Volunteer Park

* During "Museum Week '79"

Curators: Henry Trubner and William Jay
Rathbun
Exhibition Design: Michael McCafferty

Support

Washington State Arts Commission

NEW IDEAS #3: CHRIS JONIC AND PETER
MILLETT

February 14 - March 16, 1980
Modern Art Pavilion

PERU'S GOLDEN TREASURES

March 20 - July 20, 1980
Volunteer Park
Curator: Pamela McClusky
Exhibition Design: Michael McCafferty

Publications

Exhibition Poster
Exhibition Brochure
Slide Set and Study Guide

Lectures

Alan Sawyer, "Symbolism in the Ancient
Art of the Andes" (May 8)
Pam McClusky, Gallery
Talks (July 15)

Workshops and Demonstrations

Teacher Training Workshop (April 17)
"Sukay: Music of the Andes" (May 1)
Family Day (May 10)
Peg Koetsch, "Peruvian Synaesthetic
Workshop" (June 26)

Films

"Sweat of the Sun" (March 20 - July 20)

Slide/Tape

Paul Macapia and Alan Viegel
12-minute introductory production for
the exhibition

Television Program

KCTS-TV, "Peru's Golden Treasures," a
30-minute on-site production

Support

The Ethnic Arts Council
Pay'n Save Corporation

Exhibition Organization

The American Museum of Natural History

THE DIMENSIONS OF PHOTOGRAPHY:
PHOTOGRAPHS FROM THE COLLECTION
March 11 - April 13, 1980
Modern Art Pavilion
Curator: Bruce Guenther

Publications

Guide to the Exhibition

Lecture Series: "Second Sight:
The Cultural Dimensions of
Photography"

A. D. Coleman, "Photography as Culture"
(March 5)
Grace Seiberling, "Amateurs and Art:
Early Victorian Photography" (March 12)
Alan Trachtenberg, "Photography and its
Public" (March 19)
Anne Tucker, "Photographic Facts"
(March 26)
Van Deren Coke, "Photography and Modern
Art" (April 2)
Alex Sweetman, "The Culture of Photo-
graphy and the Contemporary Scene"
(April 9)

Support

The Washington Commission for the
Humanities
The Photography Council
The University of Washington

LOUISE NEVELSON: THE FOURTH
DIMENSION

March 27 - May 18, 1980
Modern Art Pavilion
Curator: Bruce Guenther

Publications

Gallery Guide

Workshops

Peg Koetsch, "What is Nevelson's Point
of View?" (March 27)

Films

"Nevelson in Process" (April 10)

Support

Washington State Arts Commission
Seattle Arts Commission

Exhibition Organization

The Phoenix Art Museum and the Pace
Gallery

**MASTERS OF JAPANESE REALISM:
MARUYAMA-SHIJŌ SCHOOL OF PAINTING,
1780-1850**

April 24 - June 15, 1980

Volunteer Park

Curators: William Jay Rathbun and Henry
Trubner

Exhibition Design: Michael McCafferty

Support

Seattle Arts Commission
The Photography Council

Exhibition Organization

The Art Museum and Galleries, California
State University at Long Beach

NORTHWEST ARTISTS: A REVIEW

May 29 - July 13, 1980

Modern Art Pavilion

Curator: Bruce Guenther

Publications

Exhibition Checklist

Support

Seattle Arts Commission
Pacific Northwest Arts Council

PHOTOGRAPHY AND THE CITY

From the City of Seattle's "1% for Art"
Collection

June 17 - August 17, 1980

Guest Curator: Richard Andrews

Publications

Gallery Guide

Lectures

Johei Sasaki, "The Characteristics of
Painting by Okyō" (May 18)

Stephen Addiss, "The Development of the
Maruyama-Shijō School" (June 8)

Workshops and Demonstrations

Peg Koetsch, "Shijō Workshop" (May 29)

Display: Seattle Ikebana (April 23-27)

Fumiko Kimura, "Japanese Painting
Technique" (June 1)

Support

The Agency for Cultural Affairs, Tokyo
The National Endowment for the Arts
The Japan Society of New York

Exhibition Organization

The Seattle Art Museum
The St. Louis Art Museum

**MATISSE: PRINTS AND ILLUSTRATED
BOOKS**

May 1 - June 8, 1980

Modern Art Pavilion

Curator: Bruce Guenther

Support

Washington State Arts Commission

Exhibition Organization

The Museum of Modern Art

FREDERICK SOMMER AT 75

May 27 - July 13, 1980

Modern Art Pavilion

Curator: Bruce Guenther

Lectures

Leland Rice, "Sommer's Photographs"
(June 12)

ADDITIONAL PROGRAMS

Art History Classes (September - May)

Senior Days (Monthly, October - June)

Fall Chamber Music Concert Series

(September 9 - October 14)

Spring Chamber Music Concert Series

(April 13 - May 25)

Support for Music Series

Music Performance Trust Funds, Local 76

American Federation of Musicians

Training Workshops for Seattle Symphony

"Musical Keys" Program (monthly,
September - June)

Performances

"The Best of Black Arts/West" (July 21,
22; August 11, 12)

Classical Flute Concert (February 10)

Thalia Chamber Symphony Concert (March 8,
May 17)

Flute and Piano Concert (June 29)

Lectures

Judith Tannebaum, "History of Modern Art
as Seen in the Chicago Collection"
(July 20)

Rick Dillingham, "Southwest Pottery"
(February 27)

Malcolm Miller, "Chartres Cathedral"
(March 11)

Wes Pulkka, "Seattle's Outdoor Sculpture:
An Artist's Point of View" (June 19)

John P. Cushion, "18th Century Porcelain"
(August 25)

Films/Film Series

Fantasy Film Series (July 19-September 6)

Children's Film Series (September 15 -
November 17)

"The Cinema of King Vidor" Film Series
(September 27 - December 6)

Dracula Halloween Matinee (October 27)

Christmas Matinee (December 15)

Films on the art and culture of Korea
(December 18)

Children's Film Series (January 12 -
April 12)

"Killer Bs" Film Series (January 17 -
March 20)

Japan Films (February 17, 24)

Coop Film Series (April 2 - June 4)

"The Life of Edvard Munch" (June 26)

DURING "MUSEUM WEEK '79"

Performances

Bill Evans Dance Company (November 11, 18)

Seattle Brass Ensemble (November 11, 12,
17)

Energy Resource Bank and the Bosco Boys
(November 11, 16)

Korean Artist Association (November 12)

The Empty Space (November 12, 14, 17,
18)

Friends of the Rag (November 18)

Dennis Evans (November 18)

Lectures or Informal Talks

Arnold Jolles, "Approaching the Future"
(November 11)

Michael McCafferty, "Behind the Scenes:
Exhibition Design and Installation"
(November 13)

William Jay Rathbun, "Japanese Treasures
in the Seattle Art Museum" (November 13)

Dorothy Lahr, "The Museum and its
Audience, Past, Present and Future"
(November 13)

Dia Dorsey, "Treasures of Seattle Art
Museum" (November 13)

Joanna Eckstein, "Remembering SAM's
Early Days" (November 14)

Christian Staub, "After 'L' Art Pour L'
Art', Photography for Photography's
Sake?" (November 14)

Dorothy Lahr, "Korean Sculpture and
Painting" (November 15)

Yvonne Yerina, "A History of Women's
Fashions and Costumes as Shown in
Art" (November 15)

Gail Joice-McKeown, "The Care of Works
of Art" (November 15, 16)

Charles Cowles, "Modern Art in the
Seattle Art Museum" (November 15)

Bill Ritchie, "Electronic Media in Art"
(November 15)

Dr. Richard Pearson, "Korean Archaeology
and Early History" (November 16)

Irving Sandler, "Franz Kline and the New
York School" (November 16)

Pamela McClusky, "Ethnic Art in the Seattle
Art Museum" (November 17)

Clarence F. Shangraw, "The Enduring
Craft of the Korean Potter"
(November 18)

Workshops and Demonstrations

Korean Calligraphy Demonstration
(November 11)

Acquisitions

TO THE COLLECTION OF THE SEATTLE ART MUSEUM

BRONZES

China

Shang Dynasty, Anyang, Ko, bronze with black patina, L. 6-1/2", Gift of Mr. and Mrs. Henry Trubner, 79.102.

Shang Dynasty, Anyang, Finial, bronze with blue-green patina, L. 3-3/4", Gift of Mr. and Mrs. Henry Trubner, 79.103.

CERAMICS

American

20th C., PRICE, Kenneth, Untitled Cup No. 8, 1973/74, orange, red, blue, purple glaze on porcelain, cup 4 x 4 x 3", bar 2-1/2 x 1 x 1/2", Purchased with funds from the Contemporary Art Acquisition Fund, 79.32a,b.

Late 19th C., Zuni, New Mexico, Water Jar, Terracotta and slip, black and red paint, H. 10" x W. 13-1/2", Gift of Mr. John Hauberg, 79.73.

20th C., SHORES, Kenneth, Untitled #30, ceramic and feathers, 12-1/2 x 12-1/2 x 3", Gift of Anne Gould Hauberg and John Hauberg, 80.17.

China

2nd quarter of 19th C., Chinese export, Cider Jug, blue and white porcelain, H. 5-7/8", with lid 7-1/2" x D. 5-7/8", Gift of Mrs. Ford. Q. Elvidge, 79.71.

18th C., Three Saucers, Chinese export porcelain, H. 1-1/8" x D. 4-3/4", Gift of Mrs. Charles E. Stuart, 79.116.1-3.

Egypt

Shawabti, blue glazed, H. 4-1/4", Gift of Mrs. Dorothy Allendoerfer, 79.28.

Shawabti, glazed, pale green, H. 7-3/4", Gift of Mrs. Dorothy Allendoerfer, 79.29.

Shawabti, glazed, turquoise, H. 4-3/8", Gift of Mrs. Dorothy Allendoerfer, 79.30.

England

18th C., Teapot with Lid, 1765-1770, Worcester, soft paste porcelain, H. 4-1/4" with lid 5-11/16", Gift of Mrs. Charles E. Stuart, 79.119a,b.

18th C., Sparrow Beak Jug, ca. 1780, Lowestoft, soft paste porcelain, H. 3-1/8" with handle to spout 3-1/8", Gift of Mrs. Charles E. Stuart, 79.122.

France

18th C., Deep Dish, pre-1753, Vincennes, soft paste porcelain, D. 7-1/2", Gift of Mrs. Charles E. Stuart, 79.120.

18th C., Two-Handled Cup and Cover, pre-1753, Vincennes, soft paste porcelain, H. 3-3/8", with lid 5", D. 3-3/4", Gift of Mrs. Charles E. Stuart, 79.121a,b.

Germany

18th C., Cup and Saucer, ca. 1725, Meissen, hard paste porcelain, white with under-glaze blue decoration, (a) H. 1-3/4", (b) D. 4-3/4", H. 7/8", Gift of Mrs. Charles E. Stuart, 79.33a,b.

18th C., Figurine, ca. 1760, Meissen, hard paste porcelain, H. 6-1/4", Gift of Mr. and Mrs. Charles E. Stuart, 79.117.

18th C., Pair of Trencher Salts, ca. 1738, Meissen, hard paste porcelain, H. 1-9/16", W. 3-1/2", Gift of Mrs. Charles E. Stuart, 79.118.1-.2.

18th C., Beaker, ca. 1760, Meissen, hard paste porcelain, H. 2-5/8", D. 3-1/8", Gift of Mrs. Charles E. Stuart, 79.123.

18th C., Five-Lobed Bowl and Beaker, 1774-1813, Meissen, hard paste porcelain, Bowl: H. 1-7/8", W. 5-1/8"; Beaker: H. 2-3/8", D. 2-7/8", Gift of Mrs. Charles E. Stuart, 79.124a,b.

Theatre Games for Children (November 11)
Korean Ceramics Workshop (November 12)
Stories of Korea (November 12, 17)
Silkscreen Workshop (November 15)
Synaesthetic Workshop on Kline's Color Processes (November 16)

Films

"Northwest Visionaries" (November 11, 15)
PNAC daily Northwest films (November 12, 14)
"Icabod and Mr. Toad" (November 17)

Support for "Museum Week '79"

Seattle Arts Commission
King County Arts Commission

Iran

Pre-Islamic Iranian, 2,000-2,500 B.C. (?), Bronze Age, Vessel, with lug handle, tapering bottom, polychrome, H. 2-3/8", D. 3", Gift of Mr. R. Soleimani, Hadji Gallery, London, 79.70.

Korea

Koryu Dynasty, early 12th C., Cup and Stand, gray green celadon, Cup: H. 2-1/8", D. 3-3/4"; Stand: H. 2-1/4", D. 6-3/4", Gift of Sarah C. Lindblad, 79.77a,b.

Koryu Dynasty, 14th C., Bowl, greenish gray celadon, H. 2-5/8", D. 7-5/8", Gift of Sarah C. Lindblad, 79.78.

DRAWINGS

American

20th C., BRAZEAU, Variations on Given Forms, 1961, ink and wax resist on paper, 20 x 24", Gift of Mrs. Elizabeth Brazeau 80.7.

20th C., CLOSE, Chuck, Phil Fingerprint/Random, 1979, stamp pad paper ink on paper, 40 x 26", Gift of American Art Foundation, 79.84.

20th C., HANSON, Lawrence, "...thus, 'ma' ...", mixed media, 18 x 23-5/8", purchased with funds from the Northwest Contemporary Acquisition Fund, 79.75.

20th C., JENKINS, Paul Ripley, (1940-1974), Untitled, pencil on graph paper, 11-3/4 x 15-3/4", Gift of Francine Seders, 79.107.

20th C., WILMARTH, Christopher, Edge of Straight Stray, 1978, graphite/watercolor on paper, 35 x 36", Gift of the Artist, 79.26.

France

20th C., DAMIAN, Horia, San Francisco Project, 1978, gouache, pencil, mounted on paperboard, 29-1/2 x 42-5/8", Gift of Mariana Niculescu, 80.21.

MASKS

Africa

West Africa, Dan Tribe, Female Face Mask, wood and raffia, H. 9-3/4", W. 7-3/8", Gift of anonymous donor, 79.100.

PAINTINGS

American

20th C., BENJAMIN, Kark, Untitled #38, 1976, oil on canvas, 53-1/2 x 53-1/2", Gift of Mr. Tony DeLap, Los Angeles, California, 79.82.

20th C., CALLAHAN, Kenneth, The Tides, 1956, tempera on paper, 22 x 30", Gift of Mr. and Mrs. Michael Johnson, 79.80.

20th C., HOFMANN, Hans, Untitled #5, Estate #97, oil on paper, 23-3/4 x 18-3/4", Gift of Mr. and Mrs. Richard Hedreen, 79.104.

20th C., JENKINS, Paul Ripley, (1940-1974), Pink and Blue Tent, 1974, watercolor on paper, 10-3/8 x 16-1/2", Gift of Francine Seders, 79.108.

20th C., LAWRENCE, Jacob, Study for the Munich Olympic Games, 1971, gouache, 35-1/2 x 27", Purchased with funds from PONCHO, 79.31.

20th C., MARSH, Reginald, Untitled, 1936, watercolor on paper, 13-3/8 x 19-3/8", Gift of the Estate of Mrs. Reginald Marsh, 79.110.

20th C., MARSH, Reginald, Manhattan Skyline, n.d., watercolor on paper, 13-1/2 x 19-3/8", Gift of the Estate of Mrs. Reginald Marsh, 79.111.

20th C., MARSH, Reginald, Untitled, n.d., watercolor on paper, 15-3/8 x 22-7/8", Gift of the Estate of Mrs. Reginald Marsh, 79.112.

20th C., PARKER, Lucinda, Candy Dance, 1980, acrylic, rhoplex, graphite on canvas, 72 x 72", Purchased with funds from the Northwest Acquisition Fund, 80.27.

20th C., SIM-HAMILTON, Isabel, Eggs Benedict, 1978, enamel on board, 17-1/4 x 19-1/4", Purchased with funds from the Katherine B. Baker Memorial Award and Northwest Contemporary Acquisition Fund, 79.74.

20th C., TOBEY, Mark, Market Scene, 1944, tempera on paper, 11-1/2 x 7-1/2", Gift of Mrs. Albert Enders in memory of Edna Buckingham Cole, 79.145.

20th C., WALKOWITZ, Abraham, Untitled, watercolor, 13 x 8-1/2", Sidney and Anne Gerber Collection, 80.3.

Native America

Tlingit, ca. 1850, Frog House Screen, painted cedar, 8' 11" x 10' 9", Gift of Mr. John Hauberg, 79.98.

Japan

19th C., KANSAI, Mori, Landscape, ca. 1800, ink and color on silk hanging scroll, Overall: H. 67-1/4 x 17" Painting: H. 38-3/8 x 11-7/8", Gift of the Estate of Ann Wright Meerkirk, 80.23.

PHOTOGRAPHS

American

20th C., BANNISTER, Fred, Portrait of Kinkade, black and white photograph, 10-1/4 x 13-1/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.64.

20th C., BURNS, Marsha, Untitled, Anonymous Figure #45196, silver print, 6-1/4 x 8", Gift of Matthew Kangas, 79.105.

20th C., BUSER, Dick, Untitled, 1975, cibachrome, 16 x 20", Gift of the Artist and the Traver Gallery, 79.65.

20th C., CUNNINGHAM, Imogen, Morris Graves in his Leek Garden, 1973, silver print, 8-1/4 x 7-1/4", Gift of Mr. John Hauberg, 79.72.

20th C., CURTIS, Edward, Evening on Rainier, 1904, black and white photo-

graph, 13 x 19-1/2", Gift of Mr. Kenneth Osterud, 79.67.

20th C., CURTIS, Edward, Nisqually and the Summit of Rainier, 1904, black and white photograph, 12-1/4 x 18-1/4", Gift of Mr. Kenneth Osterud, 79.68.

20th C., CURTIS, Edward, Untitled, 1904, black and white photograph, 17 x 20-1/2", Gift of Mr. Kenneth Osterud, 79.69.

20th C., KINKADE, George, After Freud, black and white photograph, 15-3/4 x 19-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.34.

20th C., KINKADE, George, After Gershwin or An Afternoon at the Zoo, black and white photograph, 19-3/4 x 15-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.35.

20th C., KINKADE, George, After Paganini, black and white photograph, 19-7/8 x 9-7/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.36.

20th C., KINKADE, George, Black and White, black and white photograph, 19-5/8 x 8-7/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.37.

20th C., KINKADE, George, Curtain Call, black and white photograph, 13-1/4 x 18-3/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.38.

20th C., KINKADE, George, Design for Warmth, black and white photograph, 15-7/8 x 19-1/2", Gift of Mr. and Mrs. Hugh Kinkade, 79.39.

20th C., KINKADE, George, Everything in its Place, black and white photograph, 12-1/2 x 17", Gift of Mr. and Mrs. Hugh Kinkade, 79.40.

20th C., KINKADE, George, Eyrie, before 1948, black and white photograph, 13-3/4 x 17-3/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.41.

20th C., KINKADE, George, 5 A.M., black and white photograph, 11-3/4 x 18-3/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.42.

20th C., KINKADE, George, Immensity, 1949, black and white photograph, 15-1/4 x 19-1/2", Gift of Mr. and Mrs. Hugh Kinkade, 79.43.

20th C., KINKADE, George, The Long Thin Line, black and white photograph, 18-5/8 x 13-7/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.44.

20th C., KINKADE, George, The Loser, black and white photograph, 15-3/4 x 19-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.45.

20th C., KINKADE, George, New Age, black and white photograph, 19-3/4 x 15-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.46.

20th C., KINKADE, George, Sanctuary, black and white photograph, 16-1/2 x 13-5/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.47.

20th C., KINKADE, George, The Silver Chord is Broken, black and white photograph, 17-1/2 x 14-1/2", Gift of Mr. and Mrs. Hugh Kinkade, 79.48.

20th C., KINKADE, George, Six Too Many, black and white photograph, 19-1/2 x 15-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.49.

20th C., KINKADE, George, Space Design, before 1963, black and white photograph, 15-7/8 x 19-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.50.

20th C., KINKADE, George, Space, Form and Time, black and white photograph, 15-5/8 x 7-5/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.51.

20th C., KINKADE, George, Sublimity, before 1943, black and white photograph, 17-3/4 x 14-1/2", Gift of Mr. and Mrs. Hugh Kinkade, 79.51.

20th C., KINKADE, George, Twilight of the Gods, black and white photograph, 19-3/4 x 15-7/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.53.

20th C., KINKADE, George, White Bark Pine, black and white photograph, 7-1/2 x 15-1/2", Gift of Mr. and Mrs. Hugh Kinkade, 79.54.

20th C., KINKADE, George, The Years Go By, black and white photograph, 15-7/8 x 19-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.55.

20th C., KINKADE, George, Untitled, black and white photograph, 10-1/4 x 13-1/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.56.

20th C., KINKADE, George, Untitled, black and white photograph, 13 x 7-1/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.57.

20th C., KINKADE, George, Untitled, black and white photograph, 13-1/2 x 8", Gift of Mr. and Mrs. Hugh Kinkade, 79.58.

20th C., KINKADE, George, Untitled, black and white photograph, 10-1/2 x 13-3/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.59.

20th C., KINKADE, George, Untitled, black and white photograph, 15-1/2 x 13-1/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.60.

20th C., KINKADE, George, J. Pluvios, black and white photograph, 15-7/8 x 19-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.61.

20th C., KINKADE, George, Aiguille De Pinus, black and white photograph, 19-3/4 x 15-7/8", Gift of Mr. and Mrs. Hugh Kinkade, 79.62.

20th C., KINKADE, George, Branches, black and white photograph, 15-3/4 x 19-3/4", Gift of Mr. and Mrs. Hugh Kinkade, 79.63.

20th C., VON DEM BUSSCHE, Wolf, Foley Square, N.Y.C./79, neg. taken 1967, silver print, 7 x 9-3/8", Gift of anonymous donor, 80.22.

PRINTS

American

20th C., BAUERMEISTER, Mary, An Investment Report, 1973, lithograph, 26 x 19", Gift of Frontline, 80.8.

20th C., BAUERMEISTER, Mary, Rainbow, 1973, lithograph, 18 x 25", Gift of Frontline, 80.9.

20th C., BEARDEN, Romare, Tidings, 1973, silkscreen, 22 x 29", Gift of Frontline, 80.10.

20th C., CALDER, Alexander, Balloons, 1973, lithograph, 39-1/3 x 28-1/2", Gift of Frontline, 80.11.

20th C., GROOMS, Red, Mango Mango, 1974, silkscreen, 40 x 29", Gift of Frontline, 80.12.

20th C., JOHNS, Jasper, Hinged Canvas, 1971, lithograph, 36 x 29-1/2", 48/69, Gemini G.E.L., Gift of American Art Foundation, 79.92.

20th C., JOHNS, Jasper, Grey Alphabets, 1968, lithograph, 60 x 42", 52/59, Gemini G.E.L., Gift of American Art Foundation, 79.93.

20th C., MANGOLD, Robert, B. Orange, 1979, etching and lithograph, ed. of 50, 43-3/4 x 40-3/4", Crown Point Press, Gift of American Art Foundation, 79.85.

20th C., OLDENBURG, Claes, Drums - London (Soft Drum Set), 1966, offset lithoposter, 189/300, 24 x 35-1/4", Purchase of Contemporary Arts Council, Gift by Exchange, 79.66.

20th C., RAUSCHENBERG, Robert, Support, 1973, silkscreen, 29-1/2 x 22", Gift of Frontline, 80.13.

20th C., RENOUF, Edda, Clusters, 1976, portfolio of eight etchings and aquatints, ed. of 25, 8-3/4 x 8-3/4", Parasol Press Ltd., Gift of American Art Foundation, 79.86.1-8.

20th C., RIVERS, Larry, Living at the Movies, 1974, silkscreen, 24-1/2 x 35", Gift of Frontline, 80.14.

20th C., ROSENQUIST, James, Night Smoke, 1969-70, lithograph, 18/18, 22-1/2 x 31", ULAE, Gift of American Art Foundation, 79.94.

20th C., ROSENQUIST, James, Music School, 1971, lithograph, 59/70, 34-1/2 x 30", Castelli/Petersburg, Gift of American Art Foundation, 79.95.

20th C., ROSENQUIST, James, Untitled (Landing Net) 1974, etching ed. of 80, 28 x 40-1/2", Castelli/Multiples, Gift of American Art Foundation, 79.96.

20th C., ROSENQUIST, James, Mastaba, 1971, lithograph, ed. of 100, 32 x 24", Castelli/Petersburg, Gift of American Art Foundation, 79.97.

20th C., ROSENQUIST, James, Horizontal Bar, 1973, lithograph, silkscreen and collage, 22 x 30", Gift of Frontline, 80.15.

20th C., WARHOL, Andy, Vote McGovern, 1972, silkscreen, 112/250, 42 x 42", Gemini G.E.L., Gift of American Art Foundation, 79.87.

20th C. WARHOL, Andy, Mick Jagger, 1975 (#1), silkscreen, 5/250, 44 x 28-7/8", Castelli Graphics, Gift of American Art Foundation, 79.88.

20th C., WARHOL, Andy, Ms. Lillian, 1977, silkscreen, 27/50, 39-1/4 x 29-1/2", Factory Editions, Gift of American Art Foundation, 79.89.

20th C., WARHOL, Andy, Muhammed Ali, 1979, silkscreen, 121/150, 40 x 30", Multiples, Gift of American Art Foundation, 79.90.

20th C., WARHOL, Andy, Mao Tse Tung, 1972, silkscreen, ed. of 250, 36 x 36", Stylin Studios, Gift of American Art Foundation, 79.91.

20th C., ZUNICA, Francisco, Yucateca Con Fruta, 1974, silkscreen, 24 x 30", Gift of American Art Foundation, 80.16.

SCULPTURE

American

20th C., BEASLEY, Bruce, Dihexamon, 1970, ed., 10, cast acrylic, 1' 14", Gift of Mr. and Mrs. Michael Johnson, 79.81.

20th C., JENKINS, Paul Ripley (1940-1974), Beach Tent, parchment and color (unknown pigment) over wire, approximately 15 x 24", Gift of the Pacific Northwest Arts Council, 79.106.

20th C., WILMARTH, Christopher, Leavers and Dreams, 1976, tempered glass and steel, 60 x 70 x 50", Purchase of the Margaret E. Fuller Purchase Fund, 80.1.

20th C., WHARTON, Margaret, Five Secrets of a Chair, painted wood, multiple sections, Gift of Catherine Hillenbrand, 79.83.

Africa

West Africa, Yoruba Tribe, Ibeji (Twin) Figure, wood with string and beads, H. 9-3/8", W. 3-1/2", D. 3-3/8", Gift of an anonymous donor, 79.101.

Peru

Pre-Columbian, Chavin Culture, c. 700-400 B.C., Reptilian Animal, stone, H. 2-1/4", W. 5/8", D. 3-1/2", Gift of Mr. Harmer Johnson, 79.99

TEXTILES

Japan

Early 19th C., Ainu Robe, elm bark woven strips, L. 48", W. 49", Gift of Mr. and Mrs. Gordon Ingham and Mrs. Virginia Lutey, 80.2.

19th C., Futon Cover, ca. 1850, multicolor on dark blue ground, 57-1/4 x 51-1/2", Purchase of the Edith Young Memorial Fund, 80.19.

19th C., Rain Cape, ca. 1840, kasuri blue and white, 37-1/4 x 95", Purchase of the Edith Young Memorial Fund, 80.20.

Early 20th C., Wedding Kimono, (Furisode) white satin brocade with silver hand embroidery, Gift of an anonymous donor in memory of Mimi Robinson Arnold, 80.24.

TO THE STUDY COLLECTION

CERAMICS

China

18th C., Tea Bowl, ca. 1790, Chinese export hard paste porcelain, H. 2-3/4", D. 2-5/8", Gift of Mrs. Charles E. Stuart, SC 79.130.

18th C., Saucer, ca. 1770, Chinese export hard paste porcelain, H. 1-1/8", D. 4-5/8", Gift of Mrs. Charles E. Stuart, SC 79.140.

19th C., Snuff Bottle, ca. 1850, porcelain with underglaze red and blue decoration, H. 3-3/8", Gift of Daisy Bryant, SC 80.25.

Denmark

18th C., Chocolate Pot With Lid, 1780-1790, Royal Copenhagen hard paste porcelain, H. with lid 5-1/8", W. with handle 7-3/8", Gift of Mrs. Charles E. Stuart, SC 79.131a,b.

England

18th C., Two Teabowls and Saucers, ca. 1770, Lowestoft soft paste porcelain, Bowls: H. 1-7/8", D. 3"; Saucers: H. 1-3/16", D. 4-3/4", Gift of Mrs. Charles E. Stuart, SC 79.121.1a,b and .2a,b.

18th C., Butterboat, ca. 1760, Lowestoft soft paste porcelain, L. with handle 5-1/8", H. 2-3/8", Gift of Mrs. Charles E. Stuart, SC 79.132.

18th C., Four Tea Bowls, ca. 1760-1765, Worcester soft paste porcelain, H. 1-15/16", D. 3-5/16", Gift of Mrs. Charles Stuart, SC 79.133.1-4.

18th C., Bowl, ca. 1760-1765, Worcester soft paste porcelain, H. 1-13/16", D. 5-5/8", Gift of Mrs. Charles E. Stuart, SC 79.134.

18th C., Cream Jug, 1765-1770, Worcester, soft paste porcelain, H. 3-3/8", Spout to handle 3-1/4", Gift of Mrs. Charles E. Stuart, SC 79.136.

France

18th-19th C., Cup and Deep Saucer, 1780-1802, Sevres, overglaze blue porcelain, Cup: H. 2-9/16", D. 2-5/8", with handle 3-9/16"; Saucer: H. 1-3/8", D. 5-3/16", Gift of Mrs. Charles E. Stuart, SC 79.135a,b.

18th C., Cup, 1785-1790, Rouen faience, H. 2-7/16", D. 2-9/16", with handle 3-1/4", Gift of Mrs. Charles E. Stuart, SC 79.137.

Germany

18th C., Cup and Saucer, 1763-1774, Meissen, hard paste porcelain, Cup: H. 1-13/16", D. 3-1/8", with handle 3-7/8"; Saucer: H. 1-1/8", D. 5-7/8", Gift of Mrs. Charles E. Stuart, SC 79.126a,b.

18th C., Four Saucers, 1750-1760, Meissen, hard paste porcelain, H. 1", D. 4-13/16", Gift of Mrs. Charles E. Stuart, SC 79.127.1-4.

18th-19th C., Cup, ca. 1774-1813, Meissen, hard paste porcelain, H. 2-3/8", D. 2-1/4" with handle 3-1/8", Gift of Mrs. Charles E. Stuart, SC 79.128.

18th C., Three Tea Bowls, ca. 1765, Meissen, hard paste porcelain, H. 1-1/2", D. 2-7/16", Gift of Mrs. Charles E. Stuart, SC 79.129.1-3.

19th C., Figurine, ca. mid-19th C., Meissen, hard paste porcelain, H. 4-5/8", Gift of Mrs. Charles E. Stuart, SC 79.138.

19th C., Figurine, ca. mid-19th C., Meissen, hard paste porcelain, H. 5" Gift of Mrs. Charles E. Stuart, SC 79.139.

18th C., Figurine, 1745 (?), Meissen, hard paste porcelain, H. 4-1/2", Gift of Mrs. Charles E. Stuart, SC 79.144.

Iran

Pre-Islamic Iranian, Azerbaijan, Ewer, 1,000 B.C., earthenware, H. 5-1/2", Gift of Mr. R. Soleimani, Hadji Gallery, London, SC 79.79.

Japan

19th C., Pair of Saucers, n.d., Kakiemon porcelain, H. 1-1/4", D. 5-7/8", Gift of Mrs. Charles E. Stuart, SC 79.141.1.2.

PAINTINGS

American

20th C., MARSH, Reginald, Untitled (#51-14), oil on masonite, 20 x 15-3/4", Gift of the Estate of Mrs. Reginald Marsh, SC 79.113.

20th C., MARSH, Reginald, Untitled (#50-16), oil on masonite, 18-1/2 x 24", Gift of the Estate of Mrs. Reginald Marsh, SC 79.114.

29th C., MARSH, Reginald, Untitled (#Wc ND 254), tempera on cardboard, 21-3/4 x 30", Gift of the Estate of Mrs. Reginald Marsh, SC 79.115.

China

Sung Dynasty (?), ca. 1400, Hanging Scroll, ink on silk, 79-3/4 x 29-1/8", Gift of the Estate of Ann Wright Meerkerk, SC 79.76.

18th C., Scholars in Landscape, ca. 1700, ink and color on silk, Overall: 91 x 43-1/4", Image: 59 x 37-1/4", Gift of Mr. Kenneth Easterday, SC 80.18.

18th C., CHAO, Meng Fu, Horses, ink and color on silk hand scroll, Painting H. 11-3/4", L. 181-3/4", Gift of Heirs of the Estate of Ann Wright Meerkerk, SC 80.26.

Europe

Late 18th - early 19th C., Portrait of a Seated Woman, n.d., 31-7/8 x 25-1/4", Gift of Mrs. Charles E. Stuart, SC 69.142.

France

18th C., VAN LOO, Charles Andre (attributed to), Portrait of a Young Woman, n.d., 35-3/4 x 28-1/2", Gift of Mrs. Charles E. Stuart, SC 79.143.

TEXTILES

China

19th C., Overgarment, embroidered satin, L. shoulder to hem 44-3/4", W. 25-1/2", Gift of Mrs. Calder Blaine Bressler in memory of her sister, Emily Hartwell Tupper, SC 79.109.

Europe

Fan, lace and ivory, 9-1/2 x 17-1/2", Gift of Mrs. Walter Lowen, SC 80.6.

Japan

Meiji Period, early 20th C., Kimono, red silk with gold and colored silk embroidery, H. 63", W. 50" at shoulder, Gift of Mr. David Pinkerton, SC 80.5.

Peru

Chancay Valley, ca. 1300 A.D., Weavers' Implements, basketry, wood and thread, Gift of Dr. Harold Brown, SC 80.4.

TO SUPPORT THE COLLECTION

CERAMICS

Europe

A collection of fifteen 18-20th C. porcelains, Gift of Mrs. Charles E. Stuart.

Iran

Amlash, 700 B.C., Oil Lamp With Spout and Handle, black burnished clay, Gift of Mr. R. Soleimani, Hadji Gallery, London.

Japan

20th C., Vase, hand painted porcelain, Gift of The Noritake Co. and The Bon.

DECORATIVE ARTS

American

18th C., Chest of Drawers, mahogany veneer and pine, Gift of Mrs. Charles E. Stuart.

GLASS

American

20th C., Steuben crystal, Cathedral, Gift of Mr. and Mrs. Jack Utz.

Unknown

Tureen, white glass, Gift of Mrs. Berthold Block

GRAPHICS

Europe

A collection of twenty-four 18th - 19th C. prints, Gift of Mrs. Charles E. Stuart.

LACQUER

Unknown

Box, with oil portrait on lid, Gift of Mrs. Berthold Block.

METAL

Tibet

Prayer Box with interior items of paper and stone Buddha, n.d., Gift of Dr. and Mrs. Joseph M. Sim.

Unknown

Snuff Box, silver, Gift of Mrs. Berthold Block.

PAINTING

Japan

20th C., I-IJIMA, Shunkei, Turmoil, calligraphy hanging scroll, Gift of the Artist and The Bon.

Unknown

Seven Miniatures, watercolor on ivory, Gift of Mrs. Berthold Block.

TEXTILES

France

18th C., Aubusson (?), Verdure Tapestry, silk, wool, linen backing, Gift of Mrs. Charles E. Stuart.

India

20th C., Assam, Yardage, gold brocade on silk, Gift of Dr. and Mrs. Joseph M. Sim.

Japan

20th C., YANAGIMOTO, Yoshiko, Mt. Fuji, silk finger weaving, Gift of the Artist and The Bon.

Loans to Other Institutions

Institute of Contemporary Art, Boston,
Sam Francis: Works on Paper, A Survey
1948-1979, September - October, 1979, 1.

Portland Art Museum, Warp and Weft of Islam,
July 28 - September 2, 1979, 10.

University of Nebraska, Preston Dickenson,
September 4, 1979 - August 10, 1980, 1.

Whitney Museum of American Art
University of New Mexico
Colorado Springs Fine Arts Center
University of Georgia

The Dixon Gallery and Garden, Memphis,
Tennessee, Jules Dupre, September 9 -
October 21, 1979, 1.

The Bon, Seattle, The Orient Expressed,
August 31 - September 24, 1979, 8.

The Michigan Oriental Art Society, Chinese
Snuff Bottles, November 4 - December 16,
1979, 12.

Bellevue Art Museum, Glen Alps Retrospective,
September 14 - October 28, 1979, 1.

The Whatcom Museum of History and Art,
Bellingham, Washington.

Asia House Gallery, Masterworks of Japanese
Buddhist Painting From Western Collections,
October 11 - December 9, 1979, 4.

Denver Art Museum

Portland Art Museum, Louis Bunce Retro-
spective, November 21 - December 30,
1979, 2.

Tacoma Art Museum, Birds in Art, October 1979 -
May 31, 1980, 5.

Henry Gallery, Seattle, Boyer Gonzales
Retrospective, October 3 - 28, 1979, 3.

Stedelijk Museum, Ellsworth Kelly, December
1979 - June 1980, 1.

Hayward Gallery, London
Centre George Pompidou, Paris
Kunsthalle, Baden-Baden

Nordstroms, Seattle, Seattle U.S.A.,
October 4 - 14, 1979, 6.

Whitney Museum of American Art, Andy Warhol
Portraits of the 70's, November 20, 1979 -
January 27, 1980, 1.

Washington State Museum of Art, Pullman,
Drawing 1900-1945: A Survey of American
Works, October 18 - November 16, 1979, 6.

San Jose Museum of Art, Andrew Wyeth,
November 17, 1979 - January 9, 1980, 1.

Sheehan Gallery, Whitman College, Walla
Walla, Renaissance, October 30 - end
of November 1979, 11.

Frederick & Nelson, Seattle, November 15
- 16, 1979, 4.

Munson Williams-Proctor Institute, Utica,
New York, The Olympics in Art, January 13
- March 2, 1980, 1.

Museum of Albuquerque, New Mexico, Japanese
Art, February 1 - July 1, 1980, 6.

Smithsonian Institute - Residence of Vice
President Mondale, March 1980 -
April 1981, 3.

Bellevue Art Museum, Gilkey: A Selected
Review, March 12 - May 5, 1980, 2.

The Fine Arts Museums of San Francisco at
the California Palace of the Legion of
Honor, Continental Porcelain, March 15 -
September 1, 1980, 21.

Portland State University, Visiting Artist
Program - Carl Andre, May 26 -
June 8, 1980, 1.

Foster/White Gallery, Seattle, Jack
Stangle: A Memorial Retrospective,
June 3 - 23, 1980, 1.

REPORT OF THE REGENTS

Membership in the Regents Program this past year has grown from 83 to 122, and since all Regents participate in programs on a no-host basis, their entire contribution goes directly to support museum operations.

This past year, the Regents began by hosting a reception for the museum's new director, Arnold Jolles, at the Modern Art Pavilion on October 10. After cocktails and tour of the "Franz Kline" exhibition, Mr. Jolles spoke on his hopes for the museum in the years to come.

The Regents also held two gala parties to celebrate the year's most important exhibitions. On October 30, the Regents hosted a dinner to honor His Excellency, Kim Yong Shik, the Korean Ambassador to the United States, and to pre-preview the "5,000 Years of Korean Art" exhibition. Mrs. Herschell H. Boyd coordinated the arrangements for the event.

On May 7, the Regents celebrated the "Peru's Golden Treasures" exhibition with cocktails and dinner in the Garden Court, arranged by Mrs. Paul S. Friedlander. Andre Emmerich, New York City gallery owner and specialist in pre-Columbian art, toured the Regents through the exhibition following dinner.

Each year, one exhibition organized by the Seattle Art Museum is dedicated to the Regents, who are individually named in the accompanying catalogue. This year, the Regents' exhibition was the "Kenneth Callahan" retrospective. Regents gathered at the Modern Art Pavilion on March 2 for a special reception honoring Mr. Callahan. Following cocktails and a light buffet, Associate Curator of Modern Art Bruce Guenther and I interviewed Mr. Callahan on his work.

Another annual Regents' event, "The Collector's Viewpoint", took place on July 17 when two very special visits to private art collections in the Seattle area were made: the contemporary Northwest art collection of Marshall and Helen Hatch; and the internationally known Ethnic art

collection of Katherine White, our newest museum trustee.

All in all, it has been an exciting year, and I am pleased to have served as Chairman. I am happy to announce that Mrs. Paul S. Friedlander will be taking over as Chairman for the 1980-81 year. Plans for programs in the new year are already being formulated.

Virginia Wright
Chairman

REPORT OF THE MUSEUM GUILD

Service and support for the Seattle Art Museum are provided by the Guild through its activities. In an effort to more clearly define these activities, the Bylaws and Handbook of the Guild were updated in anticipation of the new museum at Westlake.

The Guild made several gifts to the museum during the year from proceeds recognized from its myriad activities. Primary gifts included a five-year \$50,000 pledge to the Westlake Campaign; a \$10,000 grant to the Education department; and \$10,000 to the endowment for the purchase of works of art. In addition, funds were given for books, for kitchen equipment and for miscellaneous items in various departments.

The museum has 135 active docents who this year toured 25,939 people. Twenty-five of these docents have given fifteen or more years of service to the museum. Many handicapped groups were also toured this year; and Spanish-language tours were given for all major exhibitions.

Members of the Speakers Bureau are currently completing rules of procedure. A brochure explaining the function of the Speakers Bureau has been created and distributed within the Seattle Public Library. Fifteen lecture presentations with slides were given this past year, and greater publicity should bring the community's attention to this program as a valuable resource for understanding the museum and its collections.

Making the museum more inviting for visitors and members was achieved, in part, through the flower arrangements at all exhibition previews, Rentaloft "Featured Artist" openings, and during the holiday season. Personal hospitality was extended to nearly 125 at each of the 13 Guild Day programs during the year; and to nearly 150 senior citizens on "Senior Day" each month, October through June. Afternoon programs for Guild Day this year featured "Women in Art". Invited speakers held fine arts degrees and work in art-related fields. This was a well-received program, all the more gratifying because many had not previously spoken at the museum.

Established in 1973, the Rental/Sales Gallery ("Rentaloft") has raised over \$45,000 since then. With the exception of a part-time business manager, all staffing is volunteer. The Guild also provides volunteers who staff admission desks at both Volunteer Park and the Modern Art Pavilion on a regular basis. Such help represents over 8,000 hours of service to the museum for the year. Fund-raising activities for the Guild this year were highlighted by "Christie's Appraisal Days" and "A Touch of Gold", the annual Spring Luncheon and fashion show. The many hours of work on each project were rewarded with substantial funds raised for museum needs.

GUILD EXECUTIVE COMMITTEE

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REPORT OF THE ASIAN ART COUNCIL

The Asian Art Council is a group dedicated to encouraging the understanding of Asian art by bringing lecturers and scholars to the museum for cultural programs and by working closely with the Asian Art Department.

"It is Written: Calligraphy in the Art of the Muslim World", was an Asia House, New York, major traveling exhibition of over one hundred choice examples of the written word from the 7th to the 19th centuries. Asian Art Council activities in support of the exhibition included hosting a reception for members of the Canadian Society for Asian Arts, sponsoring a lecture by Anthony Welch, the organizer of the exhibition, and hosting a reception for the Calligraphy Symposium which was co-sponsored by the Asian Art Council and the University of Washington.

During "Museum Week '79", Curator of Japanese Art William Jay Rathbun was among the Seattle Art Museum staff members who gave slide presentations on aspects of the museum's collections. Mr. Rathbun spoke informally on the museum's collection of Japanese art. The council also sponsored a talk for "Museum Week" given by Clarence F. Shangraw, Senior Curator of the Asian Art Museum of San Francisco, on "The Enduring Craft of the Korean Potter".

The opening of "5,000 Years of Korean Art", a major event for the museum, was jointly sponsored by the museum and the Asian Art Council. The exhibition of over 345 objects illustrating all aspects of Korean Art dating from 3,000 B.C. through the 20th Century included many national treasures never before seen outside Korea. Other Council activities in support of the exhibition included funding for the International Symposium on Korean Art, organized by Henry Trubner, Associate Director for Curatorial Affairs and the Asian Art Department, and for daily public screenings of the film, "Discovering the Art of Korea", which accompanied this outstanding exhibition.

During the spring of 1980, the Asian Art Council hosted a preview for its members of the exhibition, "Japanese Ceramics from

the Tanakamaru Collection". This selection of choice ceramics and porcelains, drawn from the renowned collection assembled by the late Zenpachi Tanakamaru of Fukuoka, Japan, was exhibited in only two museums in the United States, Seattle and the Metropolitan Museum, New York.

"Masters of Japanese Realism: The Maruyama Shijō School of Painting, 1750-1850" was presented at the Seattle Art Museum from April 24 - June 15, 1980. The Asian Art Council supported the exhibition preview and arranged for Ikebana arrangements in the galleries the first week of the exhibition. They also provided funds for various educational programs and lectures, including sponsorship of a lecture demonstration on suiboku-ga and Japanese painting techniques by Tacoma artist Fumiko Kimura. Council members also had a private viewing of this exhibition with tours by curators followed by refreshments and a subscription dinner at Asuka Restaurant.

Throughout the year, the Asian Art Council has been pleased to be able to assist the Asian Art department whenever called upon to do so, and to provide additional funding when needed, as well as support the department's professional activities with energy and hard work. The council looks forward to a continuation of the close relationship it enjoys with the Asian Art department.

ASIAN ART COUNCIL OFFICERS

Gordon Ingham, President
 Ayama Tsutakawa, 1st Vice President
 Mary Robinson, 2nd Vice President, Secretary
 Grace Morgan, Treasurer

REPORT OF THE CONTEMPORARY ART COUNCIL

Earthworks: Land Reclamation as Sculpture was the major international symposium in which the Contemporary Art Council cooperated with the King County Arts Commission and the King County Department of Public Works in August 1979. The council received a letter of thanks from Ina Bray, Chairman of the King County Arts Commission, for the council's welcome involvement in the Earthworks project.

The Contemporary Art Council has invited public participation in many of its events this past year. In November 1979, Irving Sandler presented a lecture on "Franz Kline and the New York School", and there was a dinner honoring Dr. Sandler for council members and guests following the talk. The Contemporary Art Council sponsored public screenings of a Blackwood Film Production, "14 Americans: Directions in the 1970's" in March, and of a film on the life of Edvard Munch in June. In May, the council sponsored a two-day Art Dealers' Conference at the Lakeside School where an audience of council members, the public and press heard panel discussions about trends in modern art, collecting, artist/dealer relationships, new art forms, and other aspects of the art scene. Participating dealers were: Leo Castelli, Andre Emmerich, Wanda Hansen, Alanna Heiss, Max Protetch and Donald Young. The conference was well attended and covered by the local press.

In May, the council sponsored a reception for its members for the dedication of the James Rosati sculpture in the new Park Hilton Hotel in downtown Seattle. Mr. Rosati was present to answer questions from the audience.

The council's Third Annual Croquet Tournament was held on July 27 at the Seahawks Training Field in Kirkland. The Kronos String Quartet played gentle accompaniment while 16 teams played croquet under the watchful eyes of members of the Puget Sound Croquet Association who acted as coaches. The weather was fantastic, as usual, and the box lunches delicious. We expect that we will have over \$1,000 to

divide between our endowment and acquisition funds as a result of this event.

We are pleased that we were able to support the efforts of the museum's Modern Art department throughout the past year and we look forward to continued participation in contemporary art activities in the future.

CONTEMPORARY ART COUNCIL OFFICERS

- Anne Gerber, Chairman
- Polly Rawn, Vice President
- Bob Camuso, Secretary
- Mary Lycette, Treasurer

REPORT OF THE ETHNIC ARTS COUNCIL

"Peru's Golden Treasures" and "Objects of Bright Pride: Northwest Coast Indian Art" received major support and engendered much enthusiasm this past year from the Ethnic Arts Council, especially in its work with the new Department of Ethnic Art.

The council sponsored several events in conjunction with the "Objects of Bright Pride" exhibition, which consisted of works from the collections of the American Museum of Natural History from the tribes along the coastal region from Yakutat Bay, Alaska to Puget Sound. Activities in support of the exhibition included a preview, a dinner for exhibition curator Allen Wardwell, a reception for Professor Bill Holm, following his lecture, and a successful workshop on Pacific Northwest Coast Indian art with the museum's Education department.

The Ethnic Arts Council's participation in "Museum Week '79" included a slide talk by Gene Burdt, "An Evening of Exploration of African Art", and a screening of the film, "Kingdom of Bronze", as well as Pam McClusky's talks on the museum's ethnic art collection.

The council established a goal of monthly programs for its members. A December "Southwestern Fiesta" featured a Mexican dinner, films and slides, and in February, the council sponsored a public talk by ceramic artist and authority Rick Dillingham on Southwestern Pueblo Pottery. These programs prepared council members for the council trip in April to Albuquerque, Santa Fe and Taos, New Mexico.

Under the guidance of Dr. Alan Sawyer, Professor of Anthropology at the University of British Columbia, council members toured "Peru's Golden Treasures" in March. These artifacts presented another view of ethnic heritage from that of "Objects of Bright Pride". The council has already begun to involve itself with the two major exhibitions of Ethnic art for the

coming year: "The Patterns of Fiber" from the Seattle Art Museum's textile collection, and "Hawai'i: The Royal Isles".

ETHNIC ARTS COUNCIL OFFICERS

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

REPORT OF THE PACIFIC NORTHWEST ARTS COUNCIL

Members of the Pacific Northwest Arts Council are actively involved in promoting the arts of the region. The council serves as a catalyst between patrons and artists and its activities support the efforts of the museum's Modern Art department with special programs, lectures, tours of public and private collections and visits to studios. At present, the Pacific Northwest Arts Council is the museum's largest council with 190 members.

Many of the council's programs this past year honored some of the outstanding artists of our region. The 35 artists exhibiting in the "Washington Open" were guests of the council at a dinner party at the Modern Art Pavilion following a special preview of the exhibition for council members. A December brunch at Longacres honored artist Kenneth Callahan during his major exhibition at the Modern Art Pavilion. The opening of "New Ideas #3" was combined with a reception for artists Chris Jonic and Peter Millett, whose work was featured in the Modern Art Pavilion exhibition. Council members and guests also previewed "Northwest Artists: A Review" in May for their annual meeting, and sponsored a barbeque dinner afterwards with the featured artists. Seattle fashion designer Robert Richmond's creations were highlighted at a Pacific Northwest Arts Council benefit luncheon in April.

The council's contribution to "Museum Week '79" was the support of extensive programming of films by Northwest filmmakers throughout the week. These screenings included the film "Northwest Visionaries" by Ken Levine, a copy of which the council purchased for the museum. The council had also provided funding for the production of this film.

In October, the council sponsored a bus tour of Seattle's public art works with tour guides Anne Gould Hauberg and Jacquetta Blanchett, followed by a picnic lunch prepared by the council's own culinary geniuses, in the Atrium of the Pike Place Market.

With funds raised from various activities during the year, the council purchased a

sculpture by Paul Ripley Jenkins, "Beach Tent", for the museum's collection.

Council members are looking forward to continuing support of the Modern Art department's programs which sustain the arts and artists of the Northwest.

PACIFIC NORTHWEST ARTS COUNCIL OFFICERS

Renee Anches, President
Anne Gould Hauberg, Vice President
Paul Skinner, Vice President
Thomas Wilson, Treasurer
Deborah Walsh, Secretary

REPORT OF THE PHOTOGRAPHY COUNCIL

In this second year of Photography Council activity, we are happy to report that membership in the council has nearly doubled and this growth has allowed the council to develop new programs as well as to continue with those previously established.

"Second Sight: Cultural Dimensions of Photography", was a six-part lecture series co-sponsored with the University of Washington, funded in part by the Washington Commission for the Humanities, provided for public admission to the series without charge. The grant also provided funds for sign language interpreters at each lecture, which was a valuable service to a new segment of the photographic audience. Lecturers in the series were: A. D. Coleman, Grace Seiberling, Alan Trachtenberg, Anne Tucker, Van Deren Coke and Alex Sweetman. Council members enjoyed receptions in honor of the speakers after the lectures at the Merrill House. A photography exhibition, "Dimensions of Photography", which was accompanied by a gallery guide, featured images from the museum's collection from the 1850's to the 1950's, and it provided some visual reference for the series.

To "rescue" photographic works of artistic or historical value by lesser-known photographers which might otherwise be lost, was one of the council's major objectives this past year. Under the leadership of past president Jack McLaughlan, photographs by George Kinkade were "rescued" and exhibited at the Modern Art Pavilion during the summer.

"First Tuesday", a series of educational and social events held at the Merrill House, was inaugurated this year. Three photographers who were commissioned by the Seattle Arts Commission to produce portfolios of urban photographs, John Gossage, Anthony Hernandez, and Ford Gilbreath, gave slide presentations for this series. Other "First Tuesday" programs included a slide talk by Colleen Chartier, a Christmas party and

photography swap in December, and a follow-up session in February after last year's photographic workshop.

"Enlarge Yourself" was a three-day workshop with sessions conducted by twenty-four faculty members drawn from the Seattle area's photographic community, held at the Factory of Visual Arts in late November. The workshop exposed a great number of differing viewpoints about the art of photography. "Enlarge Yourself" was an outstanding financial success, and it enabled the council to free itself of a debt to the museum which had been incurred through the 1979 lecture series.

Among other activities were the annual Photography Council Day at Pilchuck Glass Center, with dialogues exploring aspects of photography; sponsorship of a lecture by Christian Staub during "Museum Week '79"; and co-sponsorship with the Asian Art Council of a special preview and reception for the exhibition, "Imperial China: Photography, 1846-1912".

Clearly, much has been accomplished this past year, and we look forward to a growing program and increased vitality from the council as we cooperate with the Modern Art department staff on photographic endeavors.

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 Gordon Lambert, Assistant
 Dennis Meyer, Assistant
 Jayne Lilienfeld, Shipping and Receiving
 Clerk

SECURITY

Gary George, Chief (to 3/1/80)
 Kathy Callison, Chief (as of 3/1/80)
 Philip Arnautoff
 Tim Bonow
 Wayne Brown
 Robert Call
 Philip Dahl
 David Figge
 Toby Kilpatrick
 Kris Kinsey
 Mary Krause
 Izumi Kuroiwa
 John Mackey
 Leon Reed
 Ed Shepard
 David Stimson
 Nancy Vigil
 Terri Wade-Bonow

SEATTLE PARK DEPARTMENT MAINTENANCE
STAFF

Robert Ramsey, Chief Custodial Engineer
 Dan Skiffington, Custodial Engineer
 James Barnes, Custodian (to 1/18/80)

SEATTLE ART MUSEUM
 YEAR ENDED JUNE 30, 1980

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SEATTLE ART MUSEUM
 ANNUAL FINANCIAL REPORT
 YEAR ENDED JUNE 30, 1980

Board of Trustees
Seattle Art Museum
Seattle, Washington

We have examined the financial statements of the various funds of the Seattle Art Museum as at and for the year ended June 30, 1980, listed in the foregoing table of contents. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of Seattle Art Museum at June 30, 1980, 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.

Laurentthal + Horowitz

September 17, 1980

SEATTLE ART MUSEUM

BALANCE SHEET - ALL FUNDS - JUNE 30, 1980

	Unrestricted Funds				Restricted Funds		Endowment Funds	Total all Funds
	Operating	Board Designated	Ancillary Groups	Total	Westlake Project	Other		
ASSETS								
Cash	\$ 98,718		\$ 38,402	\$ 137,120		\$ 5,074		\$ 142,194
Short-term cash investments (Notes 5 and 7)		\$1,123,678	26,797	1,150,475	\$ 122,040	166,672	\$ 538,207	1,977,394
Receivables	174,246		8,766	183,012		1,708		184,720
Pledges receivable, net of allowance for uncollectible pledges of \$260,000 (Note 3)					3,235,268		61,500	3,296,768
Inventories	206,525		2,868	209,393				209,393
Prepaid expenses (Note 10)	76,685		317	77,002	332			77,334
Investments (Note 5)		331,840		331,840	10,212	16,381	1,569,533	1,927,966
Due from other funds		53,369	54,665	108,034	92,697			200,731
	<u>\$ 556,174</u>	<u>\$1,508,887</u>	<u>\$ 131,815</u>	<u>\$2,196,876</u>	<u>\$3,460,549</u>	<u>\$ 189,835</u>	<u>\$2,169,240</u>	<u>\$8,016,500</u>
LIABILITIES AND FUND BALANCES								
Accounts payable	\$ 136,593		\$ 9,311	\$ 145,904	\$ 3,012	\$ 29	\$ 5,465	\$ 154,410
Accrued expenses (Note 8)	130,248			130,248				130,248
Deferred membership income	128,400			128,400				128,400
Deferred unexpended gifts, grants and pledges (Note 3)					3,457,537	189,806	61,500	3,708,843
Deferred income	42,007		811	42,818				42,818
Due to other funds	200,731			200,731				200,731
	<u>637,979</u>		<u>10,122</u>	<u>648,101</u>	<u>3,460,549</u>	<u>189,835</u>	<u>66,965</u>	<u>4,365,450</u>
Commitments (Notes 7 and 10)								
Fund balances (deficit) (Note 6):								
Designated by Board of Trustees for endowment		\$ 994,367		994,367				994,367
Designated by Board of Trustees for other specific purposes		514,520		514,520				514,520
Unappropriated	(81,805)		121,693	39,888				39,888
Endowment						2,102,275		2,102,275
	<u>(81,805)</u>	<u>1,508,887</u>	<u>121,693</u>	<u>1,548,775</u>		<u>2,102,275</u>		<u>3,651,050</u>
	<u>\$ 556,174</u>	<u>\$1,508,887</u>	<u>\$ 131,815</u>	<u>\$2,196,876</u>	<u>\$3,460,549</u>	<u>\$ 189,835</u>	<u>\$2,169,240</u>	<u>\$8,016,500</u>

See notes to financial statements.

SEATTLE ART MUSEUM
STATEMENT OF ACTIVITY - ALL FUNDS
YEAR ENDED JUNE 30, 1980

	Unrestricted Funds			Restricted Funds		Endowment Funds	Total all Funds
	Operating	Board Designated	Ancillary Groups	Westlake Project	Other		
SUPPORT AND REVENUE:							
Contributions:							
General memberships	\$ 494,150		\$ 41,775	\$ 535,925			\$ 535,925
Gifts	210,528	\$ 733	6,850	218,111	\$ 274,642		492,753
Fund raising events	85,176		31,161	116,337			116,337
Grants:							
Private	14,536		150	14,686			14,686
Governmental	169,181			169,181			169,181
Admissions	145,226		6,333	151,559			151,559
Investment income	352,650	791	6,360	359,801	28,908		388,709
Retail operations, net	5,094		10,533	15,627			15,627
Other income	29,218	10,498	1,084	40,800			40,800
Transfers to operating fund	122,826		(23,626)	99,200	(99,200)		
	<u>1,628,585</u>	<u>12,022</u>	<u>80,620</u>	<u>1,721,227</u>	<u>204,350</u>		<u>1,925,577</u>
EXPENSES:							
Program:							
Collections and research:							
Museum services	398,681		15,790	414,471			414,471
Curatorial services	179,725		1,557	181,282			181,282
Accession of art objects					200,060		200,060
Programmed activities:							
Education	264,325			264,325	670		264,995
Informational services	137,725			137,725	2,883		140,608
Exhibitions	481,685		2,417	484,102			484,102
	<u>1,462,141</u>		<u>19,764</u>	<u>1,481,905</u>	<u>203,613</u>		<u>1,685,518</u>
SUPPORTING SERVICES:							
Administrative:							
General	208,363			208,363	737		209,100
Financial	141,753			141,753			141,753
Development	121,961		12,568	134,529			134,529
	<u>472,077</u>		<u>12,568</u>	<u>484,645</u>	<u>737</u>		<u>485,382</u>
	<u>1,934,218</u>		<u>32,332</u>	<u>1,966,550</u>	<u>204,350</u>		<u>2,170,900</u>
EXCESS OF SUPPORT AND REVENUE (EXPENSES) BEFORE CAPITAL INCREASES, NET	(305,633)	12,022	48,288	(245,323)	0		(245,323)
CAPITAL INCREASES, NET:							
Gifts and grants				\$ 210,540		\$ 174,080	384,620
Grant, NEA (Note 4)				159,900			159,900
Investment income				31,919			31,919
Net realized investment gains						65,396	65,396
Sale of capital assets	101,298			101,298			101,298
Fund transfers		(10,000)		(10,000)	10,000		
Capital expenditures				(412,359)			(412,359)
	<u>101,298</u>	<u>(10,000)</u>		<u>91,298</u>	<u>0</u>	<u>239,476</u>	<u>330,774</u>
EXCESS OF SUPPORT AND REVENUE (EXPENSES) AFTER CAPITAL INCREASES, NET	(\$ 305,633)	\$ 113,320	\$ 38,288	(\$ 154,025)	\$ 0	\$ 0	\$ 239,476

See notes to financial statements.

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SEATTLE ART MUSEUM
STATEMENT OF CHANGES IN FUND BALANCES
YEAR ENDED JUNE 30, 1980

	Unrestricted				Endowment Fund	Total all Funds	
	Operating	Board Designated for Endowment	Board Designated for Other Specific Purposes	Ancillary Groups			
Fund balances (deficit), beginning	(\$ 81,805)	\$1,300,000	\$401,200	\$ 83,405	\$1,702,800	\$1,862,799	\$3,565,599
Excess of support and revenue (expenses) after capital increases, net	(305,633)		113,320	38,288	(154,025)	239,476	85,451
Fund transfers (Note 6)	305,633	(305,633)					
Fund balances (deficit), ending	<u>(\$ 81,805)</u>	<u>\$ 994,367</u>	<u>\$514,520</u>	<u>\$121,693</u>	<u>\$1,548,775</u>	<u>\$2,102,275</u>	<u>\$3,651,050</u>

See notes to financial statements.

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SEATTLE ART MUSEUM
WESTLAKE PROJECT FUNDS (NOTE 3)
BALANCE SHEET - JUNE 30, 1980

	<u>Campaign Fund</u>	<u>Building Fund</u>	<u>Total</u>
ASSETS			
Short-term cash investments (Note 5)	\$ 91,296	\$ 30,744	\$ 122,040
Pledges receivable	2,923,210	572,058	3,495,268
Less allowance for uncollectible pledges	(255,000)	(5,000)	(260,000)
	2,668,210	567,058	3,235,268
Prepaid expenses	332		332
Investments (Note 5)	10,212		10,212
Due from other funds	(98,828)	191,525	92,697
	<u>\$2,671,222</u>	<u>\$ 789,327</u>	<u>\$3,460,549</u>
LIABILITIES			
Accounts payable	\$ 3,012		\$ 3,012
Deferred unexpended gifts and pledges	2,668,210	\$ 789,327	3,457,537
	<u>\$2,671,222</u>	<u>\$ 789,327</u>	<u>\$3,460,549</u>

See notes to financial statements.

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED JUNE 30, 1980

1. Summary of significant accounting policies:

Basis of presentation:

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

Fund accounting:

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

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

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

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

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

Inventories:

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

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
YEAR ENDED JUNE 30, 1980

1. Summary of significant accounting policies (continued):

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. Likewise, 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 are therefore not shown as assets on the accompanying balance sheet. Art objects donated to the Museum are not recorded for financial accounting purposes, and are therefore not included in gift income or expense in the accompanying statement of activity and fund balances.

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, if acquired by gift, at fair market value at date of gift, or market.

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

Deferred membership income:

Membership dues are being recognized over the period to which the dues relate.

Deferred unexpended gifts, grants and pledges:

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.

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
YEAR ENDED JUNE 30, 1980

1. Summary of significant accounting policies (continued):

Pledges:

Pledges receivable from donors in connection with the Westlake Project are included in the Restricted and Endowment Funds at their estimated realizable amount. The revenue from these pledges is being deferred until received.

Functional allocation of expenses:

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

Contributed services and facilities:

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

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

2. Nature of business:

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

3. Fund raising campaign:

The Board of Trustees of the Museum had approved a \$6,000,000 Endowment Fund campaign, subsequently increased to \$8,000,000 by the Board in December 1979, and a \$15,000,000 Capital Fund drive

SEATTLE ART MUSEUM

NOTES TO FINANCIAL STATEMENTS (CONTINUED)

YEAR ENDED JUNE 30, 1980

3. Fund raising campaign (continued):

which commenced on September 1, 1978. The Capital drive is in conjunction with the proposed Westlake Project. At June 30, 1980 the Museum had received pledges and contributions from various donors for the Westlake Building Fund, the Westlake Campaign Fund and the Westlake Endowment Fund. The principal of the Westlake Building Fund cannot be expended until, and only when, all litigation concerning the project is concluded in a positive manner. The investment income of the Westlake Building Fund can be expended for building costs.

The principal of the Westlake Endowment Fund cannot be expended. Investment income can be expended for current and future operations of the Seattle Art Museum.

Westlake Campaign Fund principal and investment income may be used to provide for payment of fund-raising campaign expenses and preliminary building costs.

4. National Endowment for the Arts grant:

A grant of \$600,000 was awarded the Museum in the prior year by the National Endowment for the Arts (NEA). The grant was to be used to help cover costs of the Westlake Project (See Note 7). The Museum incurred expenditures of \$440,100 in the prior year and \$159,900 in the current year in compliance with the grant restrictions. An equal amount has been reported as revenue in the respective years.

Under the terms of the grant, the Museum is required to match each grant dollar with at least 3.2 new or increased nonfederal dollars during the period from December 19, 1977 through June 30, 1981. Matching requirements for the fiscal year have been achieved.

5. Investments:

Investments are composed of the following:

	<u>Cost</u>	<u>Market Value</u>
Short-term securities	\$1,977,393	\$1,977,393
Bonds	\$ 957,068	\$ 816,944
Common and preferred stocks	968,033	1,012,387
Other	2,865	2,865
	<u>\$1,927,966</u>	<u>\$1,832,196</u>

SEATTLE ART MUSEUM

NOTES TO FINANCIAL STATEMENTS (CONTINUED)

YEAR ENDED JUNE 30, 1980

6. Fund transfer:

During the year, the Board authorized a transfer of funds from funds previously designated by the Board for endowment to the operating fund to cover the current year deficit in operations of \$305,633.

7. Westlake Project:

Amended tripartite agreement:

The Museum has entered into an amended tripartite agreement dated April 15, 1980 along with the Westlake Development Authority (WDA), a public authority chartered by the City of Seattle, and Westlake Associates, a Washington limited partnership composed of the Museum, Daon Corporation (Daon) and Mondev U.S.A., Inc. (Mondev), for the development of a mixed use urban center in the downtown area of Seattle. The development, commonly known as the Westlake Project, will consist of a public park, public garage, monorail terminal, art museum and complementary retail space and various other public facilities.

Construction of this project is dependent upon the City of Seattle acquiring title to the property on which the project is to be constructed and conveying such title to the WDA.

Certain property owners in the area of the Westlake Project have filed lawsuits against the City of Seattle and the Museum seeking an injunctive and declaratory relief against the project. Outcome of this matter is not presently determinable. No damages or other monetary relief are sought against the Museum, except for court costs and attorneys' fees.

Under the terms of the amended tripartite agreement, each party to the contract is responsible for the full cost of specific direct project elements assigned to it, plus percentage shares of the costs of common project elements and of certain indirect costs. Each party is solely responsible for providing all services and funds necessary to support its own participation in the project development. The agreement requires the parties to deposit in an escrow account their share of costs at each stage of development.

The contract gives each party the right to terminate its participation in the project at certain points in the development

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
YEAR ENDED JUNE 30, 1980

7. Westlake Project (continued):

stage if certain terms are not met. The Museum has the right, among other rights, to terminate if projected construction costs for the Museum's portion of the project, exceed \$15 million. Generally, upon termination, each party bears its own cost of participation in the project to date. However, certain termination rights require the party terminating the agreement to reimburse the other parties for 50% of their costs.

The agreement provides for WDA to own or lease the land necessary for the project and lease to the Museum and to Westlake Associates air rights to their respective portions of the project (a museum and retail space, respectively) for a term of 66 years. In consideration for its lease, the Museum will pay generally all maintenance and operating costs connected with the Museum property and a portion of the maintenance and operating costs of certain public facilities.

A related agreement between the City of Seattle and WDA for development of the project requires WDA to assure that any lease agreement for the public art museum contain provisions to maximize public access, such as a provision providing for free admission on a designated day of the week, and other such provisions.

Limited partnership agreement:

Westlake Associates was formed by the Museum, Daon and Mondev, for the purposes of developing, operating and owning the retail portion of the Westlake Project as an investment for production of income.

Under the partnership agreement, Daon is the general partner with a 50% ownership interest and the Museum and Mondev are limited partners with 30% and 20% ownership interests respectively.

The Museum's initial capital contribution to the limited partnership is \$300. No other capital contributions to the partnership are required to be made by the Museum except for the following. The agreement requires the Museum to make an additional payment of \$600,000 directly to Mondev. This payment is conditioned upon the first of the following events occurring:

- 1) Conveyance of all of the property comprising the Westlake property from the city to WDA, or

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
YEAR ENDED JUNE 30, 1980

7. Westlake Project (continued):

- 2) Execution of the construction contract with the general contractor for the project.

If neither condition can be met or if the project, or Museum participation in the project, terminates for any reason before either condition is satisfied, no payment is required. The agreement also requires the Museum to deposit the sum of \$600,000 with a specific bank for purposes of making the required payment. At June 30, 1980, the funds were held in an investment account at the bank and are included in unrestricted fund investments on the accompanying balance sheet.

Profits from operations of the commercial portion of the project will be shared by the partners in their ownership interests. Losses will be shared in the same ratio but only to the extent of the capital accounts of the limited partners.

Financing commitment:

The Museum has received a commitment from a bank to furnish interim or permanent financing in the amount of \$5,000,000 at one percent above the prevailing prime interest rate. This commitment terminates upon completion of the Westlake Project or June 1, 1982, whichever occurs first. The agreement requires that the Museum not assign, pledge, or otherwise encumber its assets without the approval of the bank.

8. Pension benefit plan:

The Museum maintains a pension benefit plan for eligible employees which it funds through an annuity program. The total pension expense was \$41,000 for the year ended June 30, 1980. The Museum's policy is to fund pension costs accrued. The assets of the pension fund exceeded the actuarially computed value of vested benefits by approximately \$35,000 at June 30, 1980.

The Museum is also committed to provide cash retirement benefits for certain employees not eligible for the annuity plan. The total pension expense was \$21,700 for the year ended June 30, 1980. At June 30, 1980, the present value for such benefits was approximately \$117,000 based on the normal life expectancies

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
YEAR ENDED JUNE 30, 1980

8. Pension benefit plan (continued):

of the participating individuals. This amount is included in accrued expenses in the accompanying balance sheet. Retirement benefits paid during the year ended June 30, 1980 totaled \$1,700.

9. Income taxes:

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

10. Tobey Estate:

On April 24, 1976, Mark Tobey internationally noted artist and resident of Basel, Switzerland, died. On January 17, 1977, an agreement was reached between the Museum, Tobey's executor and Tobey's heirs, under which a portion of the artist's estate consisting primarily of art collections will be transferred to the Museum. Because the Museum is not wholly exempt from taxation under Swiss law, the Museum will be liable for Swiss death taxes and other Swiss taxes in an amount of approximately \$48,000. Projections indicate a total liability for Swiss taxes and costs of administration of \$84,000, of which \$22,796 has already been paid by the Museum. Costs incurred are being included in prepaid expense until the estate assets are transferred to the Museum.

Board of Trustees
Seattle Art Museum
Seattle, Washington

The primary purpose of our examination for the year ended June 30, 1980 was to formulate an opinion on the basic financial statements of the Seattle Art Museum, pages 2 through 13, taken as a whole.

The supplementary data contained on pages 15 through 18, although not considered necessary for a fair presentation of financial position, results of operations and changes in fund balances in conformity with generally accepted accounting principles, is presented for supplementary analysis purposes. Such information, except for that portion on page 16 marked "unaudited" on which we express no opinion, has been subjected to the audit procedures applied in the examination of the basic financial statements.

In our opinion, such supplementary data is presented fairly in all material respects in relation to the basic financial statements taken as a whole.

Laventhal & Horwath

September 17, 1980

SEATTLE ART MUSEUM
WESTLAKE PROJECT
SUMMARY OF REVENUE AND EXPENSES
YEAR ENDED JUNE 30, 1980

	Year Ended June 30, 1980			Cumulative from Inception of Project to June 30, 1980		
	Fund Raising	Other	Total	Fund Raising	Other	Total
REVENUE:						
Gifts received	\$ 210,540	\$ 222,269	\$ 432,809	\$ 210,540	\$ 222,269	\$ 432,809
Gifts pledged, net of allowance for uncollectible pledges of \$260,000	2,668,210	567,058	3,235,268	2,668,210	567,058	3,235,268
Grants, NEA		159,900	159,900	226,413	373,587	600,000
Investment income		31,919	31,919		31,919	31,919
Transfer from ancillary fund	8,591	1,409	10,000	8,591	1,409	10,000
	2,887,341	982,555	3,869,896	3,113,754	1,196,242	4,309,996
Less revenue deferred	2,668,210	789,327	3,457,537	2,668,210	789,327	3,457,537
	<u>\$ 219,131</u>	<u>\$ 193,228</u>	<u>\$ 412,359</u>	<u>\$ 445,544</u>	<u>\$ 406,915</u>	<u>\$ 852,459</u>
EXPENSES:						
Salaries	\$ 123,412		\$ 123,412	\$ 209,653		\$ 209,653
Fringe benefits and payroll taxes	12,234		12,234	20,080		20,080
Pensions and life insurance	6,227		6,227	9,590		9,590
Architectural and design		\$ 115,648	115,648		\$ 289,771	289,771
Mailing services						
Computer services	27,506		27,506	65,828		65,828
Legal		67,140	67,140	9,021	92,773	101,794
Auditing				479		479
Contract help	6,080	5,500	11,580	9,712	18,554	28,266
Telephone	4,618		4,618	8,568	16	8,584
Supplies	8,244	807	9,051	13,541	1,373	14,914
Postage						
Printing	4,808		4,808	20,983		20,983
Signage	309		309	309		309
Advertising	3,552		3,552	3,611		3,611
Construction				110		110
Furniture and equipment	5,565		5,565	26,721		26,721
Repairs	1,139		1,139	1,139		1,139
Dues and subscriptions	527		527	1,456		1,456
Equipment lease	5,104		5,104	11,910		11,910
Books	107		107	389		389
Slides and photographs	153		153	17,971		17,971
Freight and express	196		196	650		650
Miscellaneous	2,003		2,003	3,225		3,225
Travel	1,428		1,428	2,345		2,345
Local staff expense	1,180		1,180	3,513	295	3,808
Interest expense	4,481	4,133	8,614	4,482	4,133	8,615
Lectures and programs	258		258	258		258
	<u>\$ 219,131</u>	<u>\$ 193,228</u>	<u>\$ 412,359</u>	<u>\$ 445,544</u>	<u>\$ 406,915</u>	<u>\$ 852,459</u>

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SEATTLE ART MUSEUM
WESTLAKE ACTIVITY REPORT

	Westlake Project		Endowment		Total
	Campaign (Restricted Fund)	Building (Restricted Fund)	Designated by Board (Unrestricted Fund)	Designated by Donor (Endowment Fund)	
FUNDS RECEIVED/RECEIVABLE FOR EXPENDITURE (WESTLAKE PROJECT) OR INVESTMENT (ENDOWMENT) DIRECTLY BY THE MUSEUM, AS OF JUNE 30, 1980					
Gifts received	\$ 220,540	\$ 220,311		\$ 808,421	\$ 1,249,272
Grants received	600,000				600,000
Income from Treasures of Tutankhamen Exhibition (Comment 1)			\$ 994,367		994,367
Investment income	31,919	1,957			33,876
	852,459	222,268	994,367	808,421	2,877,515
Pledges receivable (Comment 2)	2,923,210	572,058		61,500	3,556,768
Less allowance for uncollectible pledges receivable	(255,000)	(5,000)			(260,000)
Total funds included in the accompanying financial statements (Comment 3)	<u>\$ 3,520,669</u>	<u>\$ 789,326</u>	<u>\$ 994,367</u>	<u>\$ 869,921</u>	<u>\$ 6,174,283</u>
FUNDS DONATED TO TRUSTS OR FOUNDATIONS FOR INVESTMENT BY THEM, INCOME FROM WHICH TO BE DISTRIBUTED TO THE MUSEUM, AS OF JUNE 30, 1980 (Comment 4) (Unaudited)					
					<u>\$ 2,810,000</u>
NEH GRANT AWARD RECEIVED SUBSEQUENT TO JUNE 30, 1980 (Unaudited)					
					<u>\$ 530,558</u>

SEATTLE ART MUSEUM
WESTLAKE ACTIVITY REPORT - COMMENTS

1. Income from Treasures of Tutankhamen Exhibition represents unrestricted income designated by the Board for endowment as of June 30, 1980.
2. Pledges to be paid through transfer of ownership of a specified common stock were recorded at the fair market value at the date of the pledge and have been written down to market value at June 30, 1980. Declines in market value between the date of the pledge and June 30, 1980 amounted to \$150,000.
3. Funds received or receivable for expenditure (Westlake Project) or investment (Endowment) directly by the Museum totaling \$6,174,283 are included in the accompanying financial statements as follows:

Unrestricted fund:

Fund balance designated by the Board for Endowment, June 30, 1980	\$ 994,367
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Restricted funds - Westlake Project:

Deferred unexpended gifts, grants and pledges, June 30, 1980	3,457,537
Revenue expended during the year ended June 30, 1980	\$412,359
Revenue expended during the year ended June 30, 1979	<u>440,100</u>
	852,459

Endowment funds designated by donor:

Deferred unexpended gifts, grants and pledges, June 30, 1980	61,500
Gifts received during the year ended June 30, 1980	193,326
Gifts received during the year ended June 30, 1979	<u>615,094</u>
	<u>\$6,174,283</u>

SEATTLE ART MUSEUM
WESTLAKE ACTIVITY REPORT - COMMENTS (CONTINUED)

4. Funds donated to trusts or foundations for investment by them, with the donor stipulation that income is to be distributed to the Seattle Art Museum, are outside the direct control of the Museum. These funds are stated at amounts provided by the donors or by the respective trusts or foundations and have not been independently verified by the Museum. In accordance with generally accepted accounting principles, these funds are not included as assets of the Museum.

During the year ended June 30, 1980, the Museum received \$56,499 from such trusts and foundations. The income is reflected in the accompanying financial statements as follows:

Deferred income - Restricted Fund, Other	\$ 46,467
Gifts - Unrestricted Fund, Operating	<u>10,032</u>
	<u>\$ 56,499</u>

The Trusts are comprised of the following corpus balances (Unaudited):

Charles Edward Stuart Charitable Trust	\$2,500,000
Richard E. Lang Endowment Fund at the Seattle Foundation	210,000
Other	<u>100,000</u>
	<u>\$2,810,000</u>

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