

**Seattle Art Museum
Annual Report**

1977-78

SEATTLE ART MUSEUM

ANNUAL REPORT

1977 - 1978

Officers and Trustees	1
Chairman's Report	3
Director's Report	5
Asian Art Department	5
Modern Art Department	6
Education Department	7
Libraries (Art Reference & Photograph & Slide)	9
Development Office	10
Interim Report: Tutankhamun	12
Regents' Report	13
Council Reports	
Asian Art Council	14
Pacific Northwest Arts Council	15
Contemporary Art Council	16
Ethnic Arts Council	17
Photography Council	18
Guild Report	19
Officers: Councils and Guild	21
Acquisitions	23
Loans to Other Institutions	30
Exhibition Schedule	32
Events Schedule and Education Department Statistics	35
Staff	41
Financial Statement	46

OFFICERS & TRUSTEES

Officers

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

Trustees

Term Ending October, 1978

Mrs. Don W. Axworthy
Mrs. Herbert Brink
Mrs. Spencer Clark
Norman Davis
Kenneth R. Fisher
Mrs. Paul Friedlander
Lynn P. Himmelman
Dr. Solomon Katz
Richard E. Lang
Dr. R. Joseph Monsen
Mrs. Fenton Radford
Langdon Simons, Jr.
Malcolm Stamper
Samuel N. Stroum
Mrs. R. Duke Watson
Willard J. Wright

Term Ending October, 1979

Morris J. Alhadeff
Mrs. Ellsworth C. Alvord, Jr.
Mrs. John C. Atwood, Jr.
Marvin E. Burke
P. Cameron DeVore
Bryant R. Dunn
Marshall Hatch
David C. Hoedemaker
Albert S. Kerry
C. Calvert Knudsen
Mrs. Jacob Lawrence
Mrs. Alfred V. Perthou
Mrs. Walter Schoenfeld
Mrs. David E. Skinner
George Tsutakawa
Mrs. Cheatham Van Ness

OFFICER & TRUSTEES (continued)

Term Ending October, 1980

Robert M. Arnold
Mrs. Cebert Baillargeon
Mrs. Herschell L. Boyd
Mrs. Louis Brechemin
Miss Joanna Eckstein
Mrs. Sidney Gerber
John H. Hauberg
Robert M. Helsell
Dan F. Henderson
Gordon W. Ingham
John A. Moga
Mrs. Lloyd Nordstrom
William D. Ruckelshaus, Jr.
Edward B. Thomas
Bagley Wright

Honorary

Albert O. Foster
Mr. and Mrs. Henry C. Isaacson, Sr.
William G. Reed
Phillip E. Renshaw
Mrs. Corydon Wagner
Walter L. Wyckoff

Ex-Officio

Charles Royer, Mayor of the City of Seattle
Phyllis Lamphere, President of the City Council
Mr. Thomas O. Wimmer, Chairman, Seattle Park Board of Commissioners
Mrs. Patt Sutton, President, School Board, Seattle School District #1
Mr. E. L. Kidd, Comptroller of the City of Seattle
Mrs. Fenton Radford, Chairman of the Executive Committee, Seattle Art Museum Guild
Mr. Gordon W. Ingham, President, Asian Art Council
Mrs. Anne Gerber, President, Contemporary Art Council
Mrs. Michael Johnson, President, Ethnic Arts Council
Mr. David Lonay, President, Pacific Northwest Arts Council
Mr. John McLauchlan, President, Photography Council

CHAIRMAN'S REPORT

Just a year ago, I became the Seattle Art Museum's Chairman of the Board of Trustees and Bagley Wright succeeded me as President. Trustee involvement had grown rapidly as museum activities, and planning for museum expansion made the burdens of leadership too great for one person to bear.

Mr. Wright has accepted the responsibility for an overview of the annual operations and needs of the museum, while I am now charged with long-range planning which includes a capital funds drive to support both expansion and the growth of the museum's collections and its endowment.

Needless to say, it has been a busy year.

The alternative sites study which was begun last year completed its first phase, indicating, to our surprise, that Volunteer Park was ruled out as an acceptable alternative for expansion because of the smallness of the Park, the desire of its neighbors to maintain the quietness of its atmosphere, and the difficulty in providing public access to it. Two other alternatives -- downtown or at Seattle Center -- were to be studied in the second phase of the study. But Mayor Charles Royer settled the issue without further study on our part in the spring of this year when he offered the museum space in the Westlake Project. We accepted this great opportunity for a free site in the heart of downtown Seattle with enthusiasm, and plans are now being re-drawn by project architect Romaldo Giurgola to include the museum. On June 27, the trustees passed a resolution to build a \$15,000,000 facility in the Westlake Project, in the area bounded by Pine and Olive Streets and Fourth and Fifth Avenues. Negotiations among all parties involved continue, and conceptual designs should be available for all of us to see in the very near future.

The Director's Report provides detailed information on all departments and programs of the museum, especially as we approach the opening of the "Treasures of Tutankhamun" exhibition on July 15. Here, we should like to publicly thank the ad hoc King Tut Committee of the trustees, chaired by David C. Hoedemaker, who have been working since February of 1977 in planning and budgeting the entire Tut project. This committee deserves our special thanks for the hundreds of hours it has put in, working with the staff to provide exceptional policy and public programming. Members of the Tut Committee are: David C. Hoedemaker, Chairman; Morris Alhadeff, Robert M. Arnold, Mrs. Don W. Axworthy, Mrs. Herschell Boyd, Marvin E. Burke, P. Cameron DeVore, Lynn P. Himmelman, David Lonay, John A. Moga, Mrs. Fenton Radford, Samuel N. Stroum, Mrs. Cheatham Van Ness, Mrs. E. Earl Younglove, Bagley Wright and myself. Other members of the committee are: Mrs. Paul Friedlander, Mrs. Richard E. Lang and Mrs. John Stringham Robinson.

All revenues, if any, from the Tut exhibition will be designated for use in our expansion program and accompanying capital campaign.

Finally, goals which seemed an almost impossible dream five years ago are now within the realm of possibility.

Our trustees have increased in numbers, and it is these generous and talented men and women who must be thanked for their great support and courage in the face of the task we have to do in the next two or three years. The hundreds of hours which they spend in committee meetings make it possible for me to report what a highly productive year we have had at the museum.

John H. Hauberg
Chairman

DIRECTOR'S REPORT

The Chairman's Report indicates how this past year has been dominated by planning for both the "Treasures of Tutankhamun" exhibition and for expansion as well. Hardly a day has gone by this year without some members of the staff or Board being involved in an aspect of planning for either project.

At the same time, the museum welcomed the International Snuff Bottle Society and The Museum Store Association, both of which held sessions of their annual meetings at the museum. "Museum Weekend," a follow-up to last year's Museum Week, included a stimulating mix of ethnic dancing, films, panel discussions and lectures, all organized by the Program Committee and the museum's Councils.

Total attendance at both Volunteer Park and the Modern Art Pavilion for the past year was 226,409, exceeding last year's attendance by over 8,000.

The establishment of a Development Office, the Tutankhamun Project staff and other pressures on existing facilities have necessitated leasing additional office spaces as well as additional warehouse space for the storage of exhibits, furniture and equipment. In preparation for the Tutankhamun exhibit, the museum's store at the Modern Art Pavilion has been enlarged to include the East Gallery, creating an outstanding sales facility adjacent to the Flag Pavilion, which has also undergone permanent improvements through the City's acquisition of a major federal grant.

The reports which follow indicate how, in spite of the pressures of planning for the Tutankhamun exhibition, the museum has been moving forward with other programs, exhibits and projects.

Department of Asian Art

The "Chinese Ceramics from Japanese Collections" exhibition opened at Volunteer Park in July, complemented by an international symposium which brought together 14 leading scholars in the field. A fully-illustrated catalogue to complement the exhibition was prepared by Henry Trubner, Associate Director for Curatorial Affairs, and William Jay Rathbun, Associate Curator, along with a team of Oriental ceramics scholars.

The curatorial staff organized an intimate, gem-like exhibition of "Chinese Snuff Bottles" to coincide with the annual meeting of the International Chinese Snuff Bottle Society which took place in Seattle in the fall.

"Utamaro and Hiroshige: In a Survey of Japanese Prints from the James A. Michener Collection of the Honolulu Academy of Arts" opened in November at Volunteer Park, with a lecture from the exhibit's organizer, Dr. Howard Link, Curator of Asian Art at the Honolulu Academy of Arts.

The W. G. Archer collection of Pahari miniatures were displayed in Gould and Parsons galleries in December and January. The entire south end of Volunteer Park's galleries held a major exhibition of South and Southeast Asian sculpture in the months of March and April. Titled "Sensuous Immortals," the exhibition was opened by Dr. Pratapaditya Pal's lecture. Dr. Pal organized the exhibit and is the Senior Curator of Indian and Islamic Art at the Los Angeles County Museum of Art. Additional lectures by Professor John Rosenfield of Harvard University and Professor Millard Rogers from the University of Washington helped supplement the exhibition, as did a range of films sponsored by the Asian Art Department.

A great deal of the department's time was also taken up in preparations and planning for the "Treasures of Tutankhamun" exhibition, which will open on July 15. Mr. Trubner acted as curator-in-charge for the exhibition here in Seattle.

Funding for various special exhibitions was supplemented by grants from the Washington State Arts Commission, the National Endowment for the Arts, and the JDR 3rd Fund. The Agency for Cultural Affairs, the Asia Foundation, and the Andrew W. Mellon Foundation provided additional funding for the catalogue of "Chinese Ceramics from Japanese Collections," which was published by the Asia House Gallery.

Special acknowledgment is made here to the ongoing work of Henry Trubner, Associate Director for Curatorial Affairs, and William Jay Rathbun, Associate Curator.

The Modern Art Department

During the past year, the Modern Art Department has presented a range of historical and contemporary exhibitions of 20th century art while focusing on the development of new media as well as the re-definition and expansion of an arts terminology.

Four special exhibitions were presented to provide historical background in modern art: "Turn of the Century America, 1890-1910," organized by the Whitney Museum of American Art; "American Art, 1900-1950," from the collection of the Whitney Museum; "School of Paris," from the works on paper collection of the Museum of Modern Art; and "Northwest Traditions," featuring the masterworks of Northwest art in the museum's collection.

The exhibitions of industrial wire, brick and glass sculpture of "Alan Saret" and the "Rope Drawings of Patrick Ireland" challenged accepted notions of materials for sculpture and drawings. Design of gallery space as an integral part of an exhibition was a unique feature of the "New Ideas" exhibition of four young Northwest artists (Beckley, Bishop, Evans and Luce). Two exhibitions which extended our perceptions on the location of art were "Probing the Earth: Contemporary Land Projects" and the Northwest land projects of "Michael McCafferty," documented through large scale photographs. The craftsman as artist was presented

in two exhibitions: one, "Pilchuck Three: Carpenter, Chihuly, Scanga," highlighting glass artists; and a group of glass, ceramics, silverwork and fiber, titled "Northwest Craftsmen Salute Joan Mondale."

Focusing on the region were special exhibitions organized to pay tribute to two of the Northwest's finest artists: "Guy Anderson," a retrospective exhibition of paintings co-sponsored with the Henry Gallery; and "Johsel Namkung, An Artist's View of Nature," an exhibition of color photographs of this geographical area. Two other exhibitions -- "Paintings of Alex Katz" and "George Segal Pastels, 1957-65" -- provided access to the work of two internationally known artists whose work is seldom exhibited on the West Coast. Complementing the Segal pastels was his lifesize plaster sculpture (Woman on Bed, 1963), a major recent gift of Mr. and Mrs. Bagley Wright.

Recent acquisitions were exhibited in the new PONCHO Gallery in December and January. The department continued to use its National Endowment for the Arts grant to acquire recent work by Guy Anderson (matched by the Pacific Northwest Arts Council); the first Jasper Johns print for the permanent collection; and for a group of photographs by Robert Frank and Herbert Bayer.

To encourage the development of the newly formed Photography Council, the department also presented an exhibition of "Modern Photography" from private Seattle collections.

The department has continued to work closely with its other two councils, the Pacific Northwest Arts Council and the Contemporary Art Council. Special acknowledgment is made here to the ongoing work of Charles Cowles, Curator of Modern Art; and Sarah Clark, Associate Curator of Modern Art.

Education Department

This year's work in the Education Department has been divided between further development of regular educational programs and a broad variety of new programs related to the "Treasures of Tutankhamun" exhibition.

Regular Programs

School programs were expanded this past year through close work with the Arts in Education Office, the Rainbow Program and the Seattle Schools Work Training Program. Activities included the school brochure, monthly teacher news notes on exhibitions, art book listings for elementary school children, transportation funding for local districts and a pilot project with Stevens School.

Treasure Box Program volunteers have two five-day training sessions for new members and began a regular monthly study program. Staff developed a new evaluation form for teachers requesting the boxes.

Scheduling of school children from throughout the Pacific Northwest for free viewings of the "Tutankhamun" exhibition began early in the fall. Over 35,777

children from Oregon, Idaho, Montana, British Columbia, Alaska and Hawaii have been scheduled to date. The Washington State Cultural Enrichment Program has also scheduled 92,192 school children from the State of Washington to see the exhibit during the same time period (September 11 - November 13).

In the fall, the department presented an exhibition of materials from the museum's permanent collection, titled "Near Eastern Civilizations Through Art." The exhibition was developed in collaboration with a University of Washington course sponsored by the Near East Center. A small catalogue of the museum's materials was published by the University of Washington Press as a textbook to complement the exhibition.

This past spring, a new exhibition of the museum's Egyptian material was selected, labeled and organized, together with Ancient Near Eastern materials for the Gould Gallery and the Islamic materials for Parsons Gallery.

The museum also co-sponsored two lectures by visiting scholars on Islamic art with the University of Washington.

New Programs

The National Endowment for the Humanities followed up on its original planning grant for Tutankhamun programs with a \$131,584 implementation grant which provides for educational outreach programs, including additional staff, a major lecture series, and a new regional program by which museum representatives make slide/lecture presentations in six states.

Slide sets, handbooks and learning guides were developed and published to prepare students to visit the exhibition. The department also worked closely with the museum's Guild in the formation of a Speakers Bureau, which will continue after the Tutankhamun exhibition.

The department also assisted the Guild in recruiting the over 1500 volunteers who will be needed for the Tutankhamun exhibition. Scheduling of these volunteers is the responsibility of this office in coordination with the Volunteer Chairman of the Guild.

Statistics on the department's variety of lecture series in the past year may be seen on page and a fuller report on both the major lecture series and the regional lecture program will be in our next annual report.

At least 30 outside agencies and organizations have worked with the department this past year in Tutankhamun-related projects, including museums, universities, print and broadcast media and various arts groups. The staff of this department and the Photography/Slide Library have done an outstanding job during this busy year, and special mention here must be made for the superb work of Dorothy F. Lahr, Head of Education; Rebecca Ginnings-Bruckner, Education Associate; Jana Anderson, Educational Assistant; Pat Bradley, Tour Desk; and Cynthia Sheikholeslami and Emily Teeter, project Egyptologists.

Libraries

The Art Reference Library supports the research and educational activities of the museum and is also open to members and the general public. During the past year, special efforts have been made to catalogue and make accessible uncatalogued materials in the collection. Work also continues on the indexing and updating of files on Northwest artists. During the past year, 433 new titles were added to the library collection. Generous gifts to the library were given by the Asian Art Council, Prentice Bloedel, Ruby Carmichael, Coco Cartier, Charles Durkin in memory of Helen Ross Durkin, Dr. and Mrs. Harold Eggers, John Hauberg, Dan F. Henderson, Yvonne Twining Humber, Mrs. Henry C. Isaacson, Jack Lord, Mrs. Coe V. Malone, Neil Meitzler, Mr. and Mrs. Glen Rice, Mr. and Mrs. John Stringham Robinson, James Sallemi, Seattle Art Museum Guild, Marion D. Steele, Donald M. Stewart and Mr. and Mrs. Willis F. Woods.

The Photograph and Slide Library has also been affected by the National Endowment for the Humanities grant providing outreach programs to the general public for the "Treasures of Tutankhamun" exhibit. In December and January, the staff collaborated with resident Egyptologists to produce the "Age of Tutankhamun" slide set, of which 1500 sets were produced for distribution to schools of the Northwest, to docents and members of the Speakers Bureau. Evaluations of the effectiveness of these slide programs began in April and will be compiled into a final report for NEH. Many slides of Egyptian art and architecture were added to the library's collection for use by the public and museum staff.

The library has begun loaning its two copies of the film, "Of Time, Tombs and Treasures" to schools and groups sponsoring programs on Tutankhamun. The staff has also made all equipment and facility arrangements for the Fall Lecture Series, the training series for speakers, the Winter-Spring Lecture Series, the Mini-Lecture Series, the Major Lecture Series and the Time-Life Film Series.

Even in the midst of Tutankhamun projects, regular work has continued. In December, the entire photographic collection of the museum was reorganized. Each file was removed from the Cutter classification and refiled according to the registrar's new numerical sequence under medium and nationality.

Nearly 5,000 slides of 20th century art have been selected and added to the museum's collection through an \$8,250 grant from the Seattle Arts Commission.

Slides of the permanent collection in sets of five of the best African, Chinese, Japanese, Kress and Pre-Columbian art have been produced for sale in the museum's store. Further selections of jades and snuff bottles will be added in the near future.

Both libraries have expanded their services immensely in the past year, and special acknowledgment is made here to Elizabeth deFato, Art Reference Librarian; and Jo Nilsson, Photograph and Slide Librarian and her hard-working staff.

Development Office

The museum hired a development officer in the fall of 1977 to establish a department responsible for short and long-range planning in a variety of fund raising areas to support the museum's annual operations as well as an anticipated expansion program. Because of space limitations at both Volunteer Park and the Modern Art Pavilion, this office is now housed at 1661 East Olive Way. During the past year, staffing and reorganization of the overall development effort took place in four basic areas.

The public relations program of the museum is now housed within the development office and a campaign is underway to make the museum more accessible and open to residents of the Pacific Northwest. With the advent of the "Tutankhamun" exhibition, thousands of people who live within the region will be exposed to the museum for the first time. This office is working closely with the on-site Tutankhamun public relations office to provide maximum information to the public on the museum's ongoing programs and exhibitions at both Volunteer Park and the Modern Art Pavilion.

The gift processing program within the museum's development office has been created in anticipation of longer-range needs of the museum as well as in direct response to the growth of membership from 7,000 to 21,647 at this time. Until this fall, the processing of new and renewal memberships was a manual process. An estimated 1800 volunteer and staff hours have been spent this past year in converting this manual process to an interim computerized system which will eventually serve both annual and capital fund needs of the museum. Of special note here is the work done to provide members of each museum household with membership cards; and to provide the special "Gold Pass" card to members at and above the Contributing Member category.

The development office also houses the membership program area, which was established to provide services to the museum's expanded membership after a re-examination of traditional membership benefits. Admissions clerks were added to staff at both museum locations to handle event ticket sales, admissions and membership sales. Coordination of the activities of the museum's five special interest councils has also been moved into this area in order to provide the councils with more administrative support.

In its analysis of historical revenue sources for the museum, the board of trustees has concluded that the museum is disproportionately dependent upon membership revenues. It has been the task of the development office to locate new sources of funding for annual operations. A grants office was created in January of 1978 to aggressively increase the museum's level of grants funding from governmental and foundation sources, and to locate new sources of grants funding for the museum's ongoing or special projects and programs. Other new sources of museum revenues are being sought, for example, through the establishment of a museum tours program as well as a museum store direct mail catalog.

At this time, the development office of the museum has begun to organize the anticipated \$21 million capital fund drive for the new downtown museum at

Westlake Mall. Both the annual operations and capital funds drive will be coordinated through the development office with existing staff. The development office will also continue to work closely with other organizations and institutions in the area to increase overall government levels of support for the arts.

As a result of a generous contribution from Trustee and Mrs. Bryant R. Dunn, the museum established a publications department in January of 1978. Housed initially in the development office but since established as a separate department, the publications office is responsible for all museum publications, which range from members' preview invitations to posters, postcards, brochures and learning guides. In these, as in all publications, the department seeks the highest quality graphic design and effective communication with a consistent editorial style. A grant from the McEachern Shank Trust was designated for the design and production of a new graphic image for the museum, including its signage, letterhead, promotional brochures, and other ongoing materials. The purpose of this large design project is to give all museum graphics a consistency of style in keeping with the museum's regional standing.

The department's inaugural publication was the Johsel Namkung: An Artist's View of Nature catalogue which documents Namkung's first one-person exhibition at the museum. Partially funded with support from the Charles E. Merrill Trust, it is the first publication utilized by the membership program office as a membership benefit. A copy of the catalogue will be mailed to all museum members in July of this year.

The department's second major publication is Northwest Traditions, a catalogue which has already been described as a landmark in the documentation of the art of the Northwest. It was funded in part by the Seattle Arts Commission, and accompanies the major exhibition of the same name which will be presented at the Modern Art Pavilion this summer. Like the Namkung catalogue, Northwest Traditions will be mailed to all museum members during the summer.

"TREASURES OF TUTANKHAMUN" INTERIM REPORT

As we leave this fiscal year, the museum is on the brink of presenting an exhibition which will draw unprecedented crowds, focusing public attention upon the museum in a way that it has never before experienced. Under the direction of Coordinator Ewen C. Dingwall, the Tut project staff has taken up on-site offices on the grounds of Seattle Center. On July 16, 1978, we will all learn whether or not the museum's hard work and complex planning for the exhibit reaps its own rewards.

Trained by museum staff and Volunteer Chairman Mary Robinson, over 1500 volunteers will provide visitors to the exhibit with every opportunity to enjoy and appreciate their encounter with the museum.

Any listing of agencies and organizations who have brought the museum to this optimistic starting point would fill pages. Thousands of people deserve credit for the project. The trustees and staff of the museum have all put in hours and hours of thought, meetings and work to foresee and resolve the many problems which a venture of this enormity will encounter. The Tut Ad Hoc Committee of trustees, chaired by David Hoedemaker, deserves special recognition and gratitude. The City of Seattle and the King County Executive have both contributed generously to the financial support of the exhibit. The cooperation and leadership we have had from Seattle Center personnel has been exceptional, as has the cooperative assistance of the Seattle Police Department in organizing and maintaining exterior and interior security on the Flag Pavilion.

Seattle-First National Bank and The Seattle Times have underwritten costs for the two gala previews of the exhibit. The National Endowment for the Humanities, a federal agency, has provided funds for the most massive regional outreach program which the museum's education department has ever undertaken. A grant from Weyerhaeuser Company Foundation will permit free admission of many elderly and physically infirmed individuals and their escorts as well as special non-public viewings for the visually and hearing-impaired.

This interim report does not pretend to acknowledge the hard work and contributions of every individual and organization who has had a hand in shaping the phenomena we all call "Tut." In our next annual report, we shall be able to report more fully on both the success and those to whom we owe our thanks for this project.

Willis F. Woods
Director

REPORT OF THE SEATTLE ART MUSEUM REGENTS

The Regents, a group of approximately 100 of the museum's most generous donors, were treated to a variety of exclusive previews and special gallery programs combined with cocktails and dinner parties for their pleasure and stimulation. The museum honors them and thanks them by making these occasions possible. All special programs of the Regents are financed on a "no-host" basis in order that the annual contributions of Regents may be fully utilized by the museum.

In November, a walk-through and dinner at the Modern Art Pavilion centered around the "School of Paris" exhibition. In December, John and Anne Hauberg hosted a cocktail supper in their home, which is filled with an outstanding collection of pre-Columbian treasures, Northwest Indian and contemporary art. In January, the "Recent Acquisitions: Contemporary Art" exhibition was the setting for a dinner featuring talks by John Hauberg, Cameron DeVore and Bagley Wright on various aspects of donating art to the museum. "Sensuous Immortals," an exhibition of Indian and southeast Asian sculpture, set the theme for a gala dinner party in the Garden Court at Volunteer Park, with senior staff members leading gallery tours during the cocktail hour. And, in late June, an opportunity to "Brush Up on Tut" consisted of an evening at Volunteer Park with cocktails, a lecture by Egyptologist Emily Teeter, dinner and a showing of the film, "Of Time, Tombs and Treasures."

The success of all these events is due in great part to the support of the Haubergs and Wrights, and to the leadership of Willis Woods, Henry Trubner, Charles Cowles, William Jay Rathbun and others on the museum staff who gave invaluable assistance. Program planning was aided by an informal advisory committee consisting of Virginia Wright, Jane Lang, Linda Helsell, Marge Friedlander, Esther Schoenfeld and, most of all, Marili Boyd, past chairman of the Regents.

Marillyn Watson
Chairman

REPORT OF THE ASIAN ART COUNCIL (AAC)

Asian Art Council programs continue to expand. Membership stands at 134 members, of which 119 are regular members and 15 are junior members. During the past year, the AAC contributed \$2,500 to the museum for acquisitions of Asian art. The curatorial staff of the Asian Art Department offered monthly tours through museum storage areas to small groups of council members. Among the areas of the collection covered were Chinese snuff bottles, Chinese tomb figures, Chinese and Japanese ceramics and Japanese paper stencils.

AAC brought many noted scholars to speak at the museum this past year. In October, Mr. Bunsaku Kurata, Director of the Nara National Museum, spoke on "Objects Discovered in Wooden Statues." In November, Dr. Howard Link, Curator of Asian Art at the Honolulu Academy of Arts, lectured on the James A. Michener Collection of Japanese Prints in conjunction with the opening of the "Utamaro and Hiroshige" exhibition that he had organized.

In the spring of 1978, three noted speakers from various parts of the country lectured to complement the "Sensuous Immortals" exhibition, under the co-sponsorship of the AAC and the Butterbaugh Lecture Endowment Fund. Dr. Pratapaditya Pal, Senior Curator of Indian and Islamic Art at the Los Angeles County Museum of Art, gave a very interesting lecture on Indian sculpture the day before the exhibition's preview. The AAC provided much support for this important preview, including an assortment of authentic Indian food and a group of Indian musicians who entertained at the members' preview.

Professor John Rosenfield of Harvard University spoke on "The Formation of Indian Art" in March, and Professor Millard Rogers of the University of Washington spoke on "Kirttimukha and Makara as Manifestations of the Apotropaic Mask in the Dracotine Arch" in April.

AAC also sponsored a number of demonstrations and films in the past year. In October, Mr. Shigeo Ishii, guest lecturer at the University of Washington re-enacted the creation of several haiga paintings and explained a number of his other paintings which illustrate haiku poems. In that same month, AAC previewed and subsequently purchased the film "Shinto Art: Nature, Gods and Man," produced by Peter Grilli for the Japan Society in New York. In the spring of 1978, six Japanese films were shown in cooperation with the Consulate-General of Japan. In May and June, eight films from the "China: The Enduring Heritage" series were shown. And, on June 25, Mary Nietfeld gave a very fine demonstration of Japanese pottery techniques. Other activities included a slide presentation on Nepal and Sikkim by George Tsutakawa; a wonderful New Year's Eve Party; and an elegant farewell party for the closing of the "Sensuous Immortals" exhibition. The art tour to Southern California in January followed in the tradition of other fine Asian Art Council tours.

REPORT OF THE PACIFIC NORTHWEST ARTS COUNCIL (PNAC)

The Pacific Northwest Arts Council has just completed its third year and, in this past year, membership has doubled in size. Patron memberships alone exceed 100. Sparked by PNAC member Bill Traver, a handsome new brochure on PNAC has been developed. Events which PNAC sponsored or participated in during the past year include:

June - December 1977	Cunningham/Cage at Cornish (with ACT) Patrons' party at Longacres (courtesy of Anne Hauberg) Pilchuck Three Symposium at Modern Art Pavilion Martha Kingsbury lecture Guy Anderson Preview and Dinner On Location (with and/or) Mike McCafferty lecture
January - May 1978	Sarah Clark lecture at the Hauberg residence Co-host San Francisco group at Discovery Park (with CAC) NEW IDEAS FOR NORTHWEST - preview and reception RAINIER BANK collection tour Johsel Namkung dinner (with Photography Council) NINE ARTISTS/EIGHT ROOMS - Henry Gallery (with and/or)

It has been suggested that PNAC take the lead in establishing a Tobey Committee to work with and for the Modern Art Department in terms of the collection. Specific duties will be determined by that department and the trustees of the museum. The council has presented a diversified program of activities in the past year, and looks forward to next year with even more enthusiasm.

REPORT OF THE CONTEMPORARY ART COUNCIL (CAC)

The activities of the Contemporary Art Council during the past year have been highly successful in increasing council membership, enlarging the endowment fund for acquisitions, and providing educational programs for council and museum members as well as the general public. Membership in CAC has grown from 94 to 120 members.

The Second Annual CAC Croquet Tournament, prime fund-raising event of the year, added over \$3,000 to the museum's endowment fund. Initiated and chaired by Tony Mueller, the tournament was held on the grounds of the Bloedel Reserve on Bainbridge Island, with over 100 members and their guests participating in the Calcutta auction.

Two lectures were sponsored by CAC in conjunction with special exhibitions at the Modern Art Pavilion. In September, Patterson Sims, Associate Curator at the Whitney Museum of American Art, gave a public lecture on "American Art 1900-1950." William Lieberman, Director of the Department of Prints and Drawings at the Museum of Modern Art, presented a lecture at the Modern Art Pavilion during the "School of Paris" exhibition. CAC also contributed to the Alan Saret wire sculpture project for the fall, which remained on view for Museum Week in the sculptural plaza of the Pavilion. On November 5, CAC presented a video project, "Brazos River," featuring music by David Tudor and performance by Viola Farber and dancers, directed by Robert Rauschenberg. In the spring, Nancy Holt spoke on her work included in the special exhibition, "Probing the Earth: Contemporary Land Projects" and recent work.

To amplify the general museum program, CAC co-sponsored the following events: with PNAC, an evening dialogue with Merce Cunningham and John Cage at Cornish Institute (September 6); with Women's Artist Group and the Seattle Arts Commission, a slide lecture by New York artist Deborah Remington at Poncho Theater (November 1); with and/or, a lecture by New York artist Patrick Ireland on his rope drawings (November) and performance by Laurie Anderson (June); with American Federation of Arts, a seven week film series at Volunteer Park, "A History of Avant Garde Cinema" (January-March). The Council assisted in the hospitality for internationally known people in the arts visiting Seattle: reception for Henry Geldzahler, Commissioner of Cultural Affairs, New York, at the Merrill House (May 12); a preview and dialogue with Louise Nevelson at her exhibition of sculpture at the Linda Farris Gallery (June 23).

Twenty council members with museum staff joined in mid-October for a European tour of public and private collections in London, Paris and Zurich.

In January (27th-29th), the council hosted 25 members of the Society for the Encouragement of Contemporary Art from San Francisco with a performance at the Daybreak Star Center and visits to private Seattle collections. In the spring, a small group of members met with the Vancouver Contemporary Art Council to view the exhibitions of Donald Judd at the Vancouver Art Gallery and of Carl Andre at the Ace Gallery.

REPORT OF THE ETHNIC ARTS COUNCIL (EAC)

At the completion of its second year, the Ethnic Arts Council has matured from an idea to an active membership of 135, the second largest such ethnic arts group in the United States.

The year's activities included a variety of enriching cultural activities. In the fall, EAC sponsored evening seminars on African art. Lecturers included Professors Rene Bravmann and Simon Ottenberg from the Anthropology Department of the University of Washington. In December, a handbook to the museum's tribal arts collection was prepared by museum staff to complement the important "Tribal Arts from the Museum Collection" exhibition. The handbook was made possible in part by a grant from EAC to the museum for its publication. In the process of preparing both the handbook and the exhibition, the museum's African and Oceanic objects were also re-catalogued.

In January, EAC members traveled to Hawaii to view "Artificial Curiosities" at the Bishop Museum, and to join the bicentennial tribute to Captain Cook. In the spring, the Ethnic Arts Council co-sponsored a free public lecture series on "Native Arts of North America" with the University of Washington. Visiting lecturers included Professor Ted Brasser, National Museum of Man in Ottawa; Dr. Nelson Grayburn, Lowie Museum in Berkeley; and Dr. Jerry Brodie, University of New Mexico in Albuquerque.

The EAC annual meeting in March featured a viewing of the fine Northwest Coast collection at the Hauberg home, and a continuous program of slides of past and current events.

With the approval of EAC membership, the Executive Committee is hopeful of securing additional acquisitions for the museum collection which, this past year, included a Sepik River Gope Board.

REPORT OF THE PHOTOGRAPHY COUNCIL (PC)

The Photography Council was organized this past fall as the result of Johsel Namkung's ideas and work toward that end. In September, a nucleus of interested artists and friends of photography met to officially form the council and plan a series of activities. Three goals were set for the council: 1) to project programs and activities which would encourage and exhibit the work of Northwest photographic artists; 2) to sponsor an educational program which would include lectures and related activities in the public interest, which related to photographic education; and 3) to assist the museum in the acquisition of works by Northwest photographic artists.

The council's first project was a series of six slide/lecture programs held at the University of Washington, which were open to the public:

February 2, 1978	Bill Owens	Suburbia and the Documentary Image
February 16, 1978	Robert Heinecken	Evolution of Work, 1960 - 1978
March 2, 1978	Cole Weston	The Work of Edward Weston
March 16, 1978	Peter Bunnell	The Beginning of Modernism
March 30, 1978	Nathan Lyons	The Extended Frame
April 13, 1978	Ed Ruscha	An Artist in Many Mediums

In March, the museum opened one of the most significant exhibitions in its photographic history with the Johsel Namkung exhibition, for which a catalogue was prepared. Similarly, the first edition of the Journal of the Photography Council has been published in an edition of 2,000. On June 24, PC members gathered at Pilchuck Glass Center for a program and dialogue exploring photography in the Northwest.

At this time, there are 52 PC members, an indication that the council intends to be an active and contributing part of the work of the Seattle Art Museum, encouraging the growth and development of photographic art in the Pacific Northwest.

REPORT OF THE SEATTLE ART MUSEUM GUILD

The Seattle Art Museum Guild is a group of volunteers who perform a wealth of services for the museum. Any member of the museum may be a member of the Guild. As an extension of the staff, these highly qualified volunteers serve the museum in invaluable ways. The Guild is administered by an Executive Committee of 29 members, with approximately 600 members serving on various sub-committees of the organization. There are also four Associate Guilds which involve over 300 members.

Docents. Docents gave gallery tours to approximately 25,000 people; slide presentations to almost 5,000; and school slide presentations to over 34,000 children. Docents were available in the galleries during all previews, and assisted with new members' receptions, special events and daily public tours.

Treasure Box. Over 500 visits were made by Treasure Box volunteers to Seattle and King County schools. Treasure Boxes contain items from cultures such as Japan, which the volunteers use to illustrate aspects of the culture.

Staff Aides. Thirty-one Staff Aides contributed an estimated 3,000 hours assisting the Registrar's Office, the Slide Library and the Exhibition Department.

Speakers Bureau. The Speakers Bureau is the newest Guild committee. It provides a regular service of giving slide lecture presentations to community organizations, schools, libraries and corporate groups. Almost 1,000 slide presentations were given to about 70,000 people. Many of the presentations this year related to the "Treasures of Tutankhamun" exhibition.

Associate Guilds. Richard E. Fuller, Southwest, RAGE (Regional Art Group Experience) and Lake View, the newest guild, meet monthly for lectures and tours. Members of the Associate Guilds volunteer for museum activities and lend support to many events. RAGE donated a projector and screen for use at the Merrill House.

Guild Shop. The Guild Shop which is now in its second year, is staffed entirely by volunteers. The shop carries decorative items and jewelry, and this past year Neil Meitzler designed a tote bag, neckties and scarves for sale in the shop.

Rentaloft. The Rentaloft at the museum's Modern Art Pavilion exhibits works of art by Northwest artists, and offers the work for sale or for rent. Museum members rented 700 paintings during the year, and a portion of the money raised was used to purchase a William Ivey painting for the museum. Several receptions were held to honor featured artists, and a lecture series was presented for the 65 volunteers who staff the Rentaloft.

New Members' Receptions. It was necessary to hold new members' receptions every month because of the tremendous increase in memberships. Trustees, staff and volunteers were present at the receptions to acquaint new members with the various aspects of the museum and give them a behind-the-scenes tour.

Annual Spring Luncheon. Egyptian costumes were modeled by museum members and staff at the "Toast for Tut" luncheon, where I. Magnin presented a collection of fashions for the 800 members and guests who attended.

Guild Day. Guild Day is a twice-monthly lecture series presented through the efforts of the Program, Hospitality and Membership Committees and staff. Morning lectures were planned around the "Treasures of Tutankhamun" exhibition, and afternoon lectures complemented other museum exhibits.

Senior Day. The first Friday of every month from October through June is designated as Senior Day and all seniors are admitted free to the museum, regardless of museum membership. Topics of interest to seniors are presented in the auditorium, and during lunch, Sigma Kappa Sorority Alumni serve coffee and tea.

Fund Raising. The Guild sponsored a number of fund raising events this year: "Racy Art," a day at Longacres with Kenneth Callahan; and tours of the art collection at the track; Heirloom Discovery Day, at which Sotheby Parke Bernet appraised works of art; and an evening at the ballet. This summer, food service was offered in the Activities Room at Volunteer Park.

1977-78 OFFICERS: SEATTLE ART MUSEUM GUILD AND COUNCILS

ASIAN ART COUNCIL

Elliot Mock, President
Cathryn Wiley, 1st Vice-President
Robert Shields, 2nd Vice-President
Robert Wilkue, Secretary-Treasurer

CONTEMPORARY ART COUNCIL

Paul Kirk, Chairman
Anne Gerber, Vice-President
Gloria Lobb, Treasurer
Sally Nordstrom, Secretary

PACIFIC NORTHWEST ARTS COUNCIL

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

ETHNIC ARTS COUNCIL

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

PHOTOGRAPHY COUNCIL

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

GUILD EXECUTIVE COMMITTEE

Chairman	Mrs. Earl Younglove, Jr.
Vice Chairman	Mrs. Lewis S. Armstrong
Treasurer	Mrs. David Shaw
Corresponding Secretary	Mrs. Joseph F. Sutter
Recording Secretary	Mrs. Charles Badley
Parliamentarian	Mrs. Lynn P. Himmelman
Docents	Mrs. Dale E. Sherrow
Flowers	Mrs. John H. Walker
Hospitality	Mrs. Milton Soriano
Hospitality/Guild Day	Mrs. Eugene Schwartz
Membership	Mrs. Benson Chandler
	Mrs. James M. Costello
	Mrs. William O. Barton
Program	Mrs. Ulla Hiatt
Projects	Mrs. William D. Caton, Jr.
Publicity	Mrs. Wilbert C. Anderson
	Miss Gladys Guy

GUILD EXECUTIVE COMMITTEE (cont.)

Senior Day	Mrs. David E. Wyman, Jr. Miss Helen Frederick
Speakers Bureau	Mrs. John F. Fitzsimmons
Special Events	Mrs. H. Dewayne Kreager
Staff Aides	Mrs. Elliot V. Mock
Treasure Box	Mrs. Garrett Baldwin
Volunteers	Mrs. John Stringham Robinson Mrs. Frank D. Leathley

Associate Guild Representatives

Richard E. Fuller	Mrs. Jan Bonne
Southwest	Mrs. K. L. Knutson
Regional Art Group	Robert Yourzak
Experience	

Advisors

Mrs. Robert B. Dunn	Mrs. Allen B. Morgan
Mrs. William E. Lovell	Mrs. Fenton Radford
Mrs. Coe V. Malone	Mrs. Walter E. Schoenfeld
Mrs. Willis F. Woods	Mrs. Henry Trubner

ACQUISITIONS

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

CERAMICS

Germany

Clock with base, Meissen ware, porcelain, ca. 1748. H. 19".
Gift of Mr. and Mrs. Henry C. Isaacson, Sr., 78.13, a,b

Japan

Jar, Tokoname ware, 16th c., stoneware, H. 20".
Mary F. Scott Memorial Fund, 77.53

Korea

Jar, 5-6th century, Silla Dynasty, gray stoneware, H. 17".
Margaret E. Fuller Purchase Fund, and Eugene Fuller Memorial
Collection, by Exchange, 78.16

DECORATIVE ARTS

Africa

Comb, Ghana, Ashanti tribe, wood, with inscription, 12 x 4 3/8".
Margaret E. Fuller Purchase Fund, 77.50

China

Carved fitting, Anyang, 1500-1300 B.C., bone, L. 3 1/8".
Gift of Mr. and Mrs. Henry Trubner in memory of Dr. Richard
E. Fuller, 77.60

India

Archer's ring, Mughal, late 17th c., jade, gold, rubies and diamonds,
L. 1 3/4". Margaret E. Fuller Purchase Fund, 78.8

Italy

Plaque, Hercules and the Nemean Lion, Moderno, c. 1500, solid cast
bronze, 3 x 2 1/4". Gift of Sherman and Ruth Lee in memory of
Dr. Richard E. Fuller, 77.59

Korea

Spoon, Koryu Dynasty, 12th c., bronze, L. 10 1/4".
Gift of Ms. Marion D. Steele, 77.62

DECORATIVE ARTS (continued)

Oceania

Drum, New Guinea, Middle Sepik River, wood with snakeskin, H. 33 3/4".
Margaret E. Fuller Purchase Fund, 78.7

8 Calabash vessels, Hawaii, koa and kou woods. Gift of Miss Nancy
Keller in memory of Mr. and Mrs. William H. Keller, 78.5.1-.8

2 Adzes, Hawaii, stone. Gift of Miss Nancy Keller in memory of
Mr. and Mrs. William H. Keller, 78.6.1-.2

DRAWINGS

United States

Patrick Ireland, (20th c.), Four rope drawings, Untitled, 1977,
mixed media. Gift of the artist, 78.1.1-.4

Neil Meitzler, (Born 1930), Portrait of Kenneth Callahan, 1957,
pen and ink on paper, Sight: 26 x 20". Gift of the artist, 77.25

PAINTINGS

United States

Guy Anderson, (Born 1906), Stop the Bomb, Spring, 1967, newspaper
collage and oil on paper mounted on plywood, 46 1/4 x 30".
Purchased with funds from the Pacific Northwest Arts Council,
and the National Endowment for the Arts, 77.69

Willem de Kooning, (Born 1904, Netherlands), Wall Landscape, 1958, oil
on canvas, 61 1/2 x 49". Gift of Mr. and Mrs. Bagley Wright,
(Fractional Interest Gift: 50% 1977), 77.44

Laddie John Dill (Born 1943), Untitled, 1976, cement, polymer, glass,
32 x 48". Gift of Mr. and Mrs. Robert B. Dootson, 77.54

Larry Gray (Born 1944), October 16, 1977, pastel on paper, sheet;
43 1/8 x 38 7/8". Purchased with funds from anonymous donations,
courtesy of Foster/White Gallery, and the National Endowment for
the Arts, 78.4

Allan Hacklin (Born 1943), Tri Pi Mrrng Boo, 1970, acrylic on canvas,
48 x 48". Gift of Mr. and Mrs. Richard E. Lang, 77.56

William Ivey, (Born 1919), No. 2, 1961-62, oil on canvas, 68 1/2 x
47 13/16". Gift of Mr. and Mrs. Blair Kirk, 78.2

PAINTINGS (continued)

United States

William Ivey, (Born 1919), Untitled, 1972-3, oil on canvas,
73 x 64 1/2". Gift of the Seattle Art Museum Guild, 78.18

John Jeffcott, (20th c.), Untitled, 1975, ink and folded paper,
36 x 18". Gift of Mr. Neil Meitzler, 77.26

Morris Louis, (1912-1962), Alph Mu, 1961, acrylic on canvas,
103 x 160". Gift of Mr. and Mrs. Bagley Wright (Fractional
Interest Gift: 50% 1977), 77.43

Mark Tobey, (1980-1976), Fish in the Moonlight, 1934, tempera,
10 5/8 x 14 5/8". Gift of Captain John Bowen, Honolulu, 78.11

Mark Tobey, (1980-1976), Portrait of Betty Bowen, 1952, pastel
23 3/4 x 13 3/4". Gift of Captain John Bowen, Honolulu, 78.12

Mark Tobey, (1890-1976), Mirror of Self, ca. 1947, tempera, 23 3/4 x
13 3/4". Gift of Miss Joanna Eckstein (Fractional Interest
Gift: 50% 1977), 77.68

Mark Tobey, (1890-1976), Untitled, 1954, tempera on paper, 17 5/8 x
11 3/4". Gift of Mr. Robert E. Valentine, 77.65

Irving Ramsay Wiles, (1861-1948), A Summer Day, oil on panel, 9 x 14".
Gift of Mr. Hickman Price, Jr., Palm Beach, Florida, in memory
of Hickman Price (1886-1939), 77.28

Japan

Ki Batei, (1734-1810), Plum Branch in Moonlight, hanging scroll, ink
on paper, 50 3/4 x 20 3/4". Floyd A. Naramore Memorial Purchase
Fund and Margaret E. Fuller Purchase Fund, 77.64

Shigeo Ishii, (20th c.), Gaku Shin (Guardian Spirit of the Mountain),
sumi ink on paper, 36 1/2 x 70". Gift of the artist, 78.14

Shigeo Ishii, (20th c.), Seirei Korin, sumi ink on colored paper,
25 x 18". Gift of the artist, 78.15

Tadaaki Kuwayama, (Born 1932), Untitled, (Blue, White, Yellow), 1969,
acrylic on canvas, three panels, 90 x 90". Gift of Mr. and Mrs.
Robert B. Dootson, 77.55

PHOTOGRAPHS

United States

- Berenice Abbott, (Born 1898), Old Post Office, Broadway and Park Row, Manhattan, May 25, 1938, silver print, 10 x 8". Gift of Dr. and Mrs. R. Joseph Mosen, 77.33
- E. Andrews, (19-20th c.), Ketchikan, Alaska, c. 1890, 12 x 20". Gift of Dr. and Mrs. R. Joseph Mosen, 77.40
- E. Andrews, (19-20th c.), Wrangell, Alaska, c. 1890, 11 5/8 x 19 5/8". Gift of Dr. and Mrs. R. Joseph Mosen, 77.41
- Lewis Baltz, (Born 1945), IP 33 #12/21 (View of Industrial Park), 1974, silver print, 6 x 9". Anonymous Gift, 77.46
- Lewis Baltz, (Born 1945), IP 41 #12/21 (Building Facade), 1974, silver print, 6 x 9". Anonymous Gift, 77.47
- Lewis Baltz, (Born 1945), IP 8 #12/21 (Doorway), 1974, silver print, 6 x 9". Anonymous Gift, 77.48
- Herbert Bayer, (Born Austria, 1900), Metamorphosis, 1936, photoplastic 11 x 13 7/8". Purchased with funds from the Binney Foundation and the National Endowment for the Arts, 77.71
- Baron Adolf De Meyer, (Born Germany 1868-1949), Portrait of a Woman, c. 1910, gum print, 6 1/2 x 4 3/8". Gift of Dr. and Mrs. R. Joseph Mosen, 77.39
- Robert Frank, (Born Switzerland 1924), London, 1950, silver print, 10 7/8 x 13 7/8". Purchased with funds from the Seattle Foundation and the National Endowment for the Arts, 77.72
- Paul Macapia, (Born 1934), Untitled, from the Dungeness and Grey Wolf, 1972, color photograph, 10 3/4 x 10 3/4". Gift of Neil Meitzler, 77.24
- Man Ray, (1890-1976), Every Picture Tells a Story, silver print, 11 1/4 x 9". Gift of Dr. and Mrs. R. Joseph Mosen, 77.36
- W. Eugene Smith, (Born 1918), Pittsburg, 1955-56, silver print, 20 x 16". Gift of Dr. and Mrs. R. Joseph Mosen, 77.38
- Ronald Steinberg, (20th c.), Statuette/New York Suite, 1977, silver print, sight: 5 1/2 x 7 1/2". Gift of the artist, 78.19
- Edward Weston, (1886-1958), Nude on Sand, 1936, silver print, 7 5/8 x 9 5/8". Gift of Dr. and Mrs. R. Joseph Mosen, 77.34

PHOTOGRAPHS (continued)

United States

- Edward Weston, (1886-1958), Rain, Lone Pine Peak, East Wall, Sierra Nevada, 1938, silver print, 15 x 16 1/2". Gift of Dr. and Mrs. R. Joseph Mosen, 77.35
- Minor White, (Born 1908), Capitol Reef, Utah, 1962, silver print, 16 3/4 x 13 3/4". Gift of Dr. and Mrs. R. Joseph Mosen, 77.31
- Minor White, (Born 1908), Nude Foot, San Francisco, 1947, silver print, 8 x 10". Gift of Dr. and Mrs. R. Joseph Mosen, 77.32

Britain

- Frederick H. Evans, (1853-1943), A Gleam of Sunlight, platinum print, 10 1/8 x 5 3/8". Margaret E. Fuller Purchase Fund, 77.30

Canada

- Goetzman, (19-20th c.), Panoramic View of Dawson City, Yukon Territory, (5 photos), 11 x 13 3/4". Gift of Dr. and Mrs. R. Joseph Mosen, 77.37.1-.5

Germany

- August Sander, (1876-1964), Topfermeister, silver print, 11 1/4 x 8 1/2". Margaret E. Fuller Purchase Fund, 77.29

PRINTS

United States

- Buckminster Fuller, (Born 1895), Tetrascroll, 7/34, Book, equilateral triangle, 98.1 cm., Dr. Richard E. Fuller Bequest, 77.27
- Jasper Johns, (Born 1930), Target, (Yellow, blue, on red ground), 1974, Serigraph, 54/70, 89.0 x 69.8 cm. Purchased with funds from the Ederer Estate and the National Endowment for the Arts, 78.9
- Jasper Johns, (Born 1930), Target, (gray and black), 1974, Serigraph, 28/30, 95.4 x 67.6 cm. Purchased with funds from the Ederer Estate and the National Endowment for the Arts, 78.10

Britain

- John Martin, (1789-1854), Marcus Curtius, 1837, Engraving, B/20, 58.4 x 83.8 cm. Gift of Mr. Hickman Price, Jr., Palm Beach, Florida, in memory of Hickman Price, (1886-1939), 77.67

PRINTS (Continued)

Germany

Paul Wunderlich, (20th c.), The Song of Songs Which is Solomon's, 1970 Portfolio, two sets of 10 lithographs, 8/480, Paris, 66 x 50.8 cm. Gift of Mr. and Mrs. Harry Lipsett, 77.61

Israel

Avigdon Arikha, (20th c.), Au Loin un Oiseau (Far Away, A Bird), 1973 text by Samuel Beckett and five etchings by A. Arikha, sheet: 43.8 x 38.1 cm., plate: 27.3 x 22.2 cm. Gift of Ms. Eleanor Bluestone, New York City, 77.70

SCULPTURE

United States

Dan Carmichael, (Born 1944), Untitled, 1975, polyester resin, 21 x 28 x 25". Gift of the artist and Francine Seders Gallery, 77.45

George Segal, (Born 1924), Woman on a Bed, 1963, plaster, metal frame bed, life size. Gift of Mr. and Mrs. Bagley Wright, 77.42

Africa

Male Ibeji Figure, Nigeria, Yoruba, wood with cowrie shell vest, 11 x 7 1/4". Margaret E. Fuller Purchase Fund, 77.49

Nepal

Bodhisattva Vasudhara, 15th c., gilded bronze, H. 8". Eugene Fuller Memorial Collection, by Exchange, 78.3

Oceania

Mask, New Guinea, Middle Sepik River, wood, red and black patination, H. 17". Gift of Mr. Michael Heide, 77.57

Mask, New Guinea, Monumbo area, southeast of Sepik River mouth, wood, H. 16 3/8 x 6 1/4". Margaret E. Fuller Purchase Fund, 78.17

TEXTILES

Japan

Textile dyeing stencil, design of leaves, paper, 17 1/4 x 26". Mary F. Scott Memorial Fund, 77.51

TEXTILES (continued)

Japan

Textile dyeing stencil, design of waves, paper, 17 1/4 x 26". Mary F. Scott Memorial Fund, 77.52

Oceania

Mat, New Guinea, Middle Sepik River, woven grassy fiber with rattan tufts, 72 x 18 3/4". Gift of Mr. Michael Heide, 77.58

LOANS TO OTHER INSTITUTIONS

In Seattle

Congressman Joel Pritchard, 3
Cornish Institute of Allied Arts, Robert Rauschenberg, 1
General Services Administration, 28
King County
 Department of Public Safety, 16
 Department of Rehabilitative Services, 10
 Office of the Ombudsman, 5
 Superior Court, 13
Pacific First Federal Savings and Loan Association, 5
Pacific Science Center, 5
Rainier Club, 29
St. Paul's St. Paul's Art Exhibition, 4
Seattle Foundation, 6
Seattle Municipal Building, 47
Seattle Trust and Savings Bank, 2
Sunset Club, 4

In Seattle Area

Bellevue Art Museum, Louis Bunce, 3
Choochokam Art Festival, Langley, Washington, 4
Eastern Washington State Historical Society, Cheney Cowles Memorial Museum,
 Spokane, Lewis and Clark's America: A Contemporary Photo Essay, 45
Tacoma Art Museum, The World of Sculpture, 9
University of Washington Henry Gallery, The Warp and Weft of Islam, 5
Whatcom Museum of History and Art, Bellingham, Paintings by Richard Gilkey, 2
Washington State University, Museum of Art, Pullman
 Margaret Tomkins, 4
 19th and Early 20th Century American Art, 7
 Two Decades of American Sculpture From Northwest Collections, 2
 Washington State Traveling Exhibition Service, 12

Outside Seattle Area

Art Gallery of Greater Victoria and University of British Columbia, Fine Arts
 Gallery, Vancouver, Canada, Glen Toppings Remembered, 1
Asia House Gallery, The Asia Society, Inc., New York City, Birds, Beasts,
 Blossoms and Bugs, 4
Birmingham Museum of Art, Birmingham, Alabama, and Springfield Museum of Fine
 Arts, Massachusetts, The Tiepolos: Painters to Princes and Prelates, 1
Board of Governors of the Federal Reserve System, Washington, D.C., 2
Brown University, The Bell Gallery, Providence, Rhode Island, The Origins of
 the Italian Veduta, 1

Outside Seattle Area (continued)

China House Gallery, China Institute in America, Inc., New York City; William
 Rockhill Nelson Gallery, Kansas City, Missouri; and Asian Art Museum of
 San Francisco, California, Yi-Hsing Ware, 2
Grand Rapids Art Museum, Michigan, Two Centuries of American Art, 1
Huntsville Museum of Art, Alabama, The Art of China and Japan, 6
Los Angeles County Museum of Natural History, California, Beauty of the Beast, 1
Newport Harbor Art Museum, Newport Beach, California; University of Texas,
 University Art Museum, Austin, Texas; University of Maryland Art Gallery,
 College Park; and Cornell University, Ithaca, New York, William Baziotes
 Retrospective, 1
San Jose Museum of Art, California, Post War Modernism, 1
South Dakota Memorial Art Museum, Brookings, South Dakota; Tucson Art Museum,
 Arizona; Loch Haven Arts Center, Orlando, Florida; Cranbrook Academy of
 Arts Museum, Bloomfield Hills, Michigan; The Craft and Folk Art Museum,
 Los Angeles, California; E. B. Crocker Art Gallery, Sacramento, California;
 University of Kansas Museum of Art, Lawrence, Kansas University of Washington,
 Henry Gallery, Seattle; Honolulu Academy of Art, Honolulu, Hawaii; The Museum
 of International Folk Art, Santa Fe, New Mexico; The Dayton Art Institute,
 Ohio; Brunner Gallery, Iowa State Center, Ames, Iowa; Alberta College Art
 Gallery, Canada, The Dyer's Art: Ikat, Batik, Plangi, 3
UCLA Museum of Cultural History, Los Angeles; Walker Art Center, Minneapolis;
 Dallas Museum of Fine Arts, Texas, The Arts of Ghana, 1
The University of Kansas, Helen Foresman Spencer Museum of Art, Lawrence, Obaku:
 Zen Painting and Calligraphy, 1
University of Maryland Art Gallery, College Park; J. B. Speed Museum of Art,
 Louisville, Kentucky; University of Michigan Art Museum, Ann Arbor, From
 Delacroix to Cezanne: French Watercolor Landscapes of the 19th Century, 2
University of Miami, Lowe Art Museum, Coral Gables, Florida, The Art of the
 Oriental Bronze Metallurgist: China, Korea, Japan 1500 B.C. to 1912 A.D., 9

SCHEDULE OF EXHIBITIONS

At Volunteer Park

Loan Exhibitions

Chinese Ceramics from Japanese Collection:
T'ang through Ming dynasties
July 14 - August 21

Impressionist Painters as Printmakers
September 1 - October 23

Utamaro and Hiroshige: In a Survey of Japanese
Prints from the James A. Michener Collection
November 3 - December 4

Visions of Courtly India
December 15 - January 15, 1978

Contemporary Stage Design, U.S.A.
January 26 - February 26

The Sensuous Immortals
March 11 - April 23

Hemenway: Textures of Our Earth
May 18 - July 16

From the Collection

Chinese Blue and White Ceramics, Transition Period,
17th Century
July 19 - August 29

Isaacson Collection of European Porcelains
July 28 - September 18

Chinese Snuff Bottles of the 18th and 19th Century
September 1 - October 23

Art of Ancient Egypt
September 1 - December 4

Ancient Near Eastern Art
September 1 - December 18

Islamic Near Eastern Art
September 29 - December 4

Tribal Arts
December 15 - January 15, 1978

Medieval Art
December 19 - March 19, 1978

Selection of European Porcelain from the
Martha L. and Henry C. Isaacson Collection
March 21 - through summer

Art of Ancient Egypt
May 9 - December 31

Islamic Near Eastern Art
May 9 - October 29

Old Master Prints
May 4 - September 3

At the Modern Art Pavilion

Loan Exhibitions

American Art, 1900-1950
from The Whitney Museum collection
Continued to September 4

Guy Anderson Paintings
(last five years)
Continued to September 11

Recent Abstract Art
(from museum and private collections)
August 17 - September 6

The School of Paris: Drawing in France
Alan Saret
Modern Photography
September 15 - November 6

Pilchuck Three: Jamie Carpenter,
Dale Chihuly, Italo Scanga
October 4 - November 13

Alex Katz: Paintings and Prints
November 17 - January 8, 1978

Land Projects: Photographs by Michael McCafferty
November 17 - December 11

Patrick Ireland: Rope Drawings
November 17 - January 8/22, 1978

George Segal: Pastels and Sculpture
January 19 - February 19

Turn-of-the-Century America: Paintings, Graphics,
Photographs, 1890-1910
February 9 - March 12

New Ideas for the Northwest: Keith Beckley, Jeffrey Bishop,
Dennis Evans, Charles Luce
February 23 - March 17

Probing the Earth: Contemporary Land Projects
March 30 - May 21

Johsel Namkung: An Artist's View of Nature
March 30 - June 11

Northwest Crafts for Joan Mondale
June 8 - 11

From the Collection

Northwest Art
September 15 - March 12, 1978

Recent Acquisitions: Contemporary Art
December 17 - January 22, 1978

Northwest Traditions
June 29 - December 10

EVENTS SCHEDULE AND STATISTICS

July 6 Reception for the Consul General of Japan, Sono Uchida, and presentation of a medal of The Order of the Sacred Treasure, Third Class, awarded by the Emperor and Government of Japan, to honor the late Dr. Richard E. Fuller

July 6-Aug. 18 Museum on Wheels tours continued to King County Libraries and Community Center on Wednesdays and Thursdays

July 7 American Art, 1900-1950 from The Whitney Museum Collection, Patterson Sims

July 7, 14, 21, 28
Aug. 4, 11, 18, 25 Hitchcock's Britain Film Series continued: The Man Who Knew Too Much, The Thirty-Nine Steps, Young and Innocent, The Lady Vanishes, Rebecca, Suspicion, Stage Fright, Frenzy

July 16 - Aug. 21 Rubbing Elbows with the Arts: demonstrations, films, theater, dance, music, continued on Saturdays and Sundays. Co-sponsored with the King County Arts Commission

July 24-28 International Symposium on Chinese Ceramics. Organized by, and held at the Seattle Art Museum

Aug. 17 Official opening of new PONCHO Gallery at Modern Art Pavilion

Sept. 11, 18, 25
Oct. 2, 9, 16 Fall Chamber Music Concert Series, funded by the Seattle Arts Commission and the Music Performance Trust Funds administered by Local 76, of the American Federation of Musicians

Sept. 15 Contemporary Trends in Photography, Rodney C. Stuart, The Silver Image Gallery

Sept. 17, Oct. 15, 29
Nov. 12, Dec. 17 Children's Fall Film Series: The Jungle Book, Gulliver's Travels, Dead of Night (Halloween Matinee), The Secret Garden, The Miracle on 34th Street

Sept. 22 The School of Paris: Drawings in France, William S. Lieberman

Sept. 24 Young People's Concert by Northwest Chamber Orchestra

Sept. 25 Reception for New Members

Sept. 29, Oct. 6, 13, 20, 27, Nov. 3, 10, 17, Dec. 1, 15 French Dreamers Film Series: Alphaville, Les Visiteurs du Soir, La Beauté du Diable, Orphes, Les Belles de Nuit, Madam de..., L'Anes Dernière a Marienbad, Judex, Thomas L'Imposteur, Belle de Jour

Oct. 2 Easter Island Civilization, Dr. Edmundo Edwards

Oct. 3 Pilchuck Three: Symposium

Oct. 5 Annual Meeting of the Membership

Oct. 13 Meeting of the International Chinese Snuff Bottle Society

Oct. 18 Peter Grilli and his film Shinto Art: Nature, Gods and Man

Oct. 5, 19 Fall Lecture Series: Egypt: An Historical and Cultural Perspective,
 Nov. 6, 16 The Prehistoric Period, Dr. Fekri Hassan; The Early Dynastic
 30 Period, Dr. Kent Weeks; The Old Kingdom, The Middle Kingdom, The
New Kingdom, Cynthia Sheikholeslami

Oct. 7 Objects Discovered in Wooden Statues, Bunsaka Kurata

Oct. 16 Discover Dance (Suzanne Farrell and Peter Mertins with stars
 of the New York City Ballet), Dance Evening, Seattle Art Museum
 Guild benefit

Oct. 30 Haiga painting demonstration by Shigeo Ishii

Nov. 3-6 Museum Week-end: Japanese Prints, Dr. Howard Link (sponsored by
 Asian Art Council); Photography Panel Discussion (sponsored by
 Photography Council); Cape Fox Dancers (sponsored by Ethnic Arts
 Council); Brazos River, video presentation (sponsored by Contem-
 porary Art Council); wood carving demonstration by Roberto Tacchi
 (sponsored by Museum Guild); Art of Pacific Northwest, Martha
 Kingsbury (sponsored by Pacific Northwest Arts Council)

Nov. 16 Reception for Volunteers, Staff and Board of Trustees

Nov. 30 Michael McCafferty discussing his Land Projects exhibition

Dec. 8 Walking Tour Through Nepal and Sikkim, George Tsutakawa

Dec. 10 Annual Holiday Party for Museum members

Jan. 5 European Porcelain, Dr. Yvonne Heckenbroch

Jan. 6,7 Trustee/Staff Colloquy

Jan. 12, 19 Mad for the Movies Film Series: Dark Waters, Lady in the Dark,
 26, Feb. 2, 9 The Seventh Veil, Leave Her to Heaven, Spellbound, The Dark Mirror,
 16, 23, Mar. 2 Possessed, Pitfall, The Accused, Whirlpool
 16, 23

Jan. 15 Reception for New Members

Jan. 14, Feb. 11, Mar. 11, Apr. 15 Children's Film Series: The Three Lives of Tomasina, The Railway Children, A Connecticut Yankee in King Arthur's Court, The Adventures of Robinson Crusoe

Jan. 18, 25 Feb. 1, 8, 15 22, Mar. 1 A History of the American Avant-Garde Cinema; a film exhibition organized by the American Federation of Arts, sponsored by the Contemporary Art Council

Jan. 18, Feb. 15, Mar. 1, 15 Apr. 5, 19 Winter-Spring Lecture Series: Egypt: Interactions with the Rest of the World; Representations of Plants and Animals in the Tutankhamun Treasures, Rebecca Ginnings-Bruckner; Women in Ancient Egypt, Cynthia Sheikholeslami; African and Egyptian Relationships, Robert Griffeth; The Impact of Egypt on the West: Greek, Roman and Medieval Periods, Solomon Katz; A Greek Tourist's View of Egypt in the 5th Century B.C., Lawrence Bliquez; A Journalist's View of Tutankhamun: 1922 versus 1978, Walt Evans; Recent Excavations at Saqqara: Tomb of Horemhab, 18th Dynasty, Geoffrey Martin

Feb. 2, 18 Mar. 2, 16, 30 Apr. 13 Photography '78 - a Visiting Lecture Series: Bill Owens, Robert Heineken, Cole Weston, Peter Bunnell, Nathan Lyons, Ed Ruscha. Sponsored by the Photography Council

Feb. 8 Turn-of-the-Century America, Patricia Hills

Feb. 26 Films on Japan: Katsura Palace, Emaki, Himeji Castle Reception for New Members

Mar. 5 Films on Japan: Torches of Todai-ji, Maki-e, Bamboo

Mar. 9 The Sensuous Immortals, Dr. Pratapaditya Pal

Mar. 12 Films: Mirror of Gesture; Borobudur: The Cosmic Mountain

Mar. 16 Treasures of the Textile Museum (Washington, D.C.), Louise Mackie, Co-sponsored with the Henry Gallery

Mar. 17-19 Heirloom Discovery Days, a Museum Guild Project

Mar. 23 Annual Book Sale of the Museum Guild

Mar. 30 The Formation of Indian Art, Dr. John Rosenfield

Apr. 4 Textiles and the Art of the Ottoman Empire, Walter B. Denny Co-sponsored with the Henry Gallery

Apr. 6, 20 27, May 4, 11 18, 26 June 1, 8, 15 The Films of George Sanders: The House of the Seven Gables, Foreign Correspondent, Man Hunt, The Moon and Sixpence, The Falcon Takes Over, The Lodger, The Picture of Dorian Gray, The Strange Affair of Uncle Harry, Rebecca, All About Eve

Apr. 9,16,23 Spring Chamber Music Concert Series, jointly sponsored by the
30,May 7,14 museum and the Music Performance Trust Funds, administered by
Local 76, of the American Federation of Musicians

Apr. 12 Reception for New Members

Apr. 13 Kirttimukha and Makara as Manifestations of the Apotropaic Mask
in the Dracotine Arch, Dr. Millard B. Rogers

May 15 Museum Store Association Convention

May 16 Toast to Tut, Museum Guild Annual Spring Luncheon

May 17 Reception for New Members

May 18 Textiles of Our Earth, Nancy Hemenway

May 21 Films: China - the Enduring Heritage, from Confucius to T'ang
Dynasty

May 24, 31 Treasures of Tutankhamun mini-lectures: Survey of Egyptian History,
June 7, 14 Eugene Cruz-Uribe; Principles of Egyptian Art, Rebecca Ginnings-
21, 28 Bruckner; Egyptian Religion and Burial Customs, Emily Teeter;
Daily Life, Emily Teeter; Egyptian Writing, Eugene Cruz-Uribe;
What to Look for When Viewing the Treasures of Tutankhamun,
Dorothy Lahr

June 4 Films: China - the Enduring Heritage, from Sung dynasty to 20th c.

June 8 Breakfast with Joan Mondale

June 24 Racy Art at Longacres, sponsored by the Museum Guild

Education Department Statistics: 1977 - 1978

I. Regular Program

<u>Film Program</u>	<u>Number of Events</u>	<u>Attendance</u>
Adult Series	40	9,160
Childrens' Series	11	909
Special	2	200
<u>Docent Tours</u>		
Schools	255	9,934
Youth Groups	48	1,469
Public	461	6,485
Adult Groups	134	6,784
<u>Docent Pre-Tour Slide Presentations</u>		
Schools	86	4,450
Adult Groups	16	483
<u>Treasure Box Visits</u>		
Seattle Schools	236	10,464
King County Schools	259	12,047
<u>Art History Lectures</u>		
Fall Series	12	187 registered
Winter/Spring Series	20	167 registered
<u>Lectures by Education Staff - Outside</u>	9	785
<u>Lectures & Tours by Staff - Inside</u>	11	1,665
II. <u>Programs Directly Related to the Tutankhamun Exhibit</u>		
<u>Speakers Bureau</u>		
Adult Groups	968	68,655
<u>Docent Slide Presentations</u>		
School Groups	367	34,106
<u>Egyptian Lecture Series</u>		
Training Lectures	7	125 Docents
Fall Lecture Series	5	400-500 per lecture
Fall repeat for Guild	5	230-240 per lecture
Training Lectures	7	85 Speakers Bureau
Winter/Spring Lecture Series	8	250-400 per lecture
Winter/Spring repeat for Guild	8	230-240 per lecture
<u>Egyptian Lecture Series funded by N.E.H. Grant</u>		
Mini-Lecture Series	6	250-400 per lecture

The Major Lecture Series and Regional Lectures will be completed and listed in the 1978 - 1979 report.

Educational Materials Funded by N.E.H. Grant

Slide Sets and Handbooks prepared by Education and Slide Library staff.

1,300 distributed to school districts in Washington, Oregon, Idaho, Montana, Alaska and Hawaii.

Learning Guides prepared by Education staff.

8,000 distributed with the slide sets and handbooks. Additional copies were given to local museums and libraries. Individual teachers and students were sent copies on request.

MUSEUM STAFF

Administration

Willis F. Woods, Director
Robert C. Kreutsberg, Secretary (to 10/21/77)
Judith Cederblom, Assistant to the Director (as of 10/26/77)
Gloria Albetta, Office Assistant
Mrs. Coe V. Malone, Administrative Assistant
Michele Reid, Receptionist
Josef K. Peterson, Mail Clerk
Nancy Roberts, Publications Manager
Cindy Koehler, Publications Assistant
Tim Hurd, Pressman/Designer
Marilyn M. Davis, Controller
Bob Greenwell, Assistant Controller
Susan J. Doss, Cashier & Payroll
Bonnie Wilson, Secretary
Paul Mobley, Accounts Payable Clerk
Karl Sifferman, Accounting Clerk
Tore Y. Hoven, Manager, Modern Art Pavilion
Pat Kristoferson, Rentaloft Manager
Ronald Phillips, Musical Director

Curatorial

Henry Trubner, Associate Director for Curatorial Affairs
William Jay Rathbun, Curator of Japanese Art
Lynne A. Leinhardt, Curatorial Assistant
Deborah Stuteville, Secretary
Charles Cowles, Curator, Modern Art
Sarah Clark, Associate Curator, Modern Art
James Wiley, Curatorial Assistant
Mrs. John B. Philbrook, Secretary (to 6/19/78)
Ellen Clattenburg, Registrar (to 7/28/78)
Gail Joice, Registrar (as of 7/18/78)
Julie Emerson, Assistant Registrar
Evelyn Klebanoff, Assistant Registrar
Mike McCafferty, Chief Preparator
Chris Manojlovic, Preparator
Paul Macapia, Museum Photographer
Eduardo Calderon, Photographic Assistant
Wayne Brown, Photographic Assistant (to 7/10/78)
William J. Lahr, Shipping Supervisor
Gordon Lambert, Shipping Assistant
Marcia Slettebak, Shipping Assistant

MUSEUM STAFF (continued)

Education

Dorothy F. Lahr, Head of Education
Dr. Rebecca Ginnings-Bruckner, Education Associate/Adult Programs
Brenda Jenner, Education Associate/Youth Programs
Jana Anderson, Education Assistant/Treasure Box
Pat Bradley, Tour Desk

Libraries

Elizabeth deFato, Reference Librarian
Jo H. Nilsson, Audio/Visual Librarian
Pam McClusky, Assistant Slide Librarian
Annie Grosshans, Audio/Visual Assistant
Marcia Slettebak, Audio/Visual Assistant
Dianne Musselwhite, Work/Study Assistant (to June, 1978)
Greg Olson, Film Coordinator

Museum Shops

Mrs. Frank H. Molitor, Museum Sales Manager
Margaret Evans, Assistant Manager
Doreen Blake, Sales Clerk
Barbara Shorrocks, Sales Clerk

Development

Dia M. Dorsey, Development Officer
Kae Eyre, Assistant to the Development Officer
Nancy Cilk, Clerk/Receptionist
Ralph Group, Special Assistant (to 4/18/78)
Jeri McDonald, Public Relations Officer (to 2/28/78)
Susan McAllister, Public Relations Assistant (to 2/28/78)
John Hembroff, Public Relations Manager (as of 3/16/78)
Steve Davolt, Public Relations Assistant (as of 6/6/78)
Annie Searle, Grants Manager
Dianne M. Chew, Gifts Processing Manager
Janet Dooley, Assistant
Vickie Jackson, Assistant
Katharine Randolph, Assistant

MUSEUM STAFF (continued)

Development - continued

Marsha Massey, Membership Program Manager
Linda Anderson, Secretary
Suzanne Backstrand, Council Coordinator (to 3/31/78)
Margery Aronson, Council Coordinator (as of 5/10/78)
Lorraine Sako, Admissions Desk
Laura Ryan, Admissions Desk
Katalin Uczekaj, Admissions Desk

Security

Gerald George, Chief Security Officer
Kathy Callison, Assistant

Seattle Parks Department Maintenance Staff

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

"TREASURES OF TUTANKHAMUN" EXHIBITION STAFF

Administration

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

Public Relations

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

Exhibitions

Michael McCafferty, Chief Preparator
Chris Manojlovic, Preparator
Gordon Lambert, Assistant to Preparator
Wes Pulka, Assistant to Preparator
Albert Thurmond, Assistant to Preparator
Robert Meyer, Assistant to Preparator

Education

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

Evening Viewing Office

Karla Newson-Steel, Evening Viewings and Volunteer Coordinator
Jennifer Albright, VIP Lounge Coordinator

Admissions and Crowd Control

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

"TREASURES OF TUTANKHAMUN" EXHIBITION STAFF (continued)

Marketing

Terry Learned, Director
Rod Ingersoll, Assistant Director of Marketing
Kris Komar, Assistant to Director
Julie Johnston, Operations and Personnel Manager
James Stratton, Warehouse Manager

Volunteers

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

LAVENTHOL & COMPANY

AUDITED FINANCIAL STATEMENTS

SEATTLE ART MUSEUM

June 30, 1978

LAVENTHOL & HORWATH

CERTIFIED PUBLIC ACCOUNTANTS

PLAZA 600
SEATTLE, WA 98101
(206) 622-3385

OFFICES THROUGHOUT THE WORLD

Board of Trustees
Seattle Art Museum
Seattle, Washington

We have examined the balance sheet of Seattle Art Museum as at June 30, 1978, and the related statements of activity and fund balances and changes in financial position for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of Seattle Art Museum at June 30, 1978, and the results of its operations and changes in its financial position for the year then ended, in conformity with generally accepted accounting principles applied on a consistent basis after restatement for the change, with which we concur, in the method of accounting for gifts and grants restricted by donors, as described in Note 7 to the financial statements.

LAVENTHOL & HORWATH

September 11, 1978

SEATTLE ART MUSEUM
BALANCE SHEET - JUNE 30, 1978

	Operating funds	Restricted funds	Subtotal	Endowment funds (Notes 10 and 11)	Total
ASSETS					
Current assets:			\$ 200,800		\$ 200,800
Cash	\$ 200,500	\$ 300	1,900,000		1,900,000
Short-term cash investments	1,900,000		42,600		42,600
Receivables	41,200	1,400	1,132,800		1,132,800
Inventories	1,121,200	11,600	1,139,000		1,139,000
Prepaid expenses (Note 3)	1,139,000		28,500		28,500
Due from restricted funds	28,500				
Total current assets	4,430,400	13,300	4,443,700		4,443,700
Art collections and operating fixtures and equipment (Note 4)	300	604,300	604,600	\$1,196,700	1,801,300
Investments (Note 5)	300	604,300	604,600	\$1,196,700	1,801,300
	\$4,430,700	\$ 617,600	\$5,048,300	\$1,196,700	\$6,245,000
LIABILITIES AND FUND BALANCES					
Current liabilities:			\$ 625,000		\$ 625,000
Notes payable, bank (Note 6)	\$ 625,000	\$ 100	1,331,300		1,331,300
Accounts payable and accrued expenses	1,331,200		2,333,900		2,333,900
Deferred income (Note 3)	2,333,900				138,600
Deferred unexpended gifts and grants, subject to donor restrictions (Note 7)		138,600	138,600		138,600
Due to operating funds		28,500	28,500		28,500
Total current liabilities	4,290,100	167,200	4,457,300		4,457,300
Commitment (Note 8)					
Fund balances:			140,600		140,600
Operating	140,600		450,400		450,400
Restricted (Note 9)		450,400		\$1,196,700	1,196,700
Endowment (Notes 10 and 11)			591,000	1,196,700	1,787,700
	140,600	450,400	591,000	1,196,700	1,787,700
	\$4,430,700	\$ 617,600	\$5,048,300	\$1,196,700	\$6,245,000

See notes to financial statements.

SEATTLE ART MUSEUM
STATEMENT OF ACTIVITY AND FUND BALANCES
YEAR ENDED JUNE 30, 1978

	Operating funds	Restricted funds	Subtotal	Endowment funds (Notes 10 and 11)	Total
Support and revenue:					
Memberships	\$ 698,600		\$ 698,600		\$ 698,600
Admissions	78,200		78,200		78,200
Gifts and grants	141,500	\$ 197,700	339,200		339,200
Government appropriations	135,500		135,500		135,500
Investment income	16,200	41,600	57,800	\$ 73,400	131,200
Bookstore sales	\$ 187,400				
Less cost of goods sold	115,800		71,600		71,600
Miscellaneous	12,400	3,700	16,100		16,100
Revenue, auxiliaries' activities	123,300		123,300		123,300
Transfer to operating funds from restricted funds and endowment funds	120,300	(46,900)	73,400	(73,400)	
	1,397,600	196,100	1,593,700	0	1,593,700
Expenses:					
Program:					
Bookstore	60,800		60,800		60,800
Curatorial and conservation	233,200	56,900	290,100		290,100
Education	125,200		125,200		125,200
Exhibits	219,800		219,800		219,800
Membership and development	273,900	30,900	304,800		304,800
Photography and library	84,300		84,300		84,300
Accession of art objects for collection, net of sales (Note 4)		51,300	51,300		51,300
Supporting services:					
Management and general	223,000		223,000		223,000
Cost of sales and expenses of auxiliary activities	78,500		78,500		78,500
	1,298,700	139,100	1,437,800		1,437,800
Excess of support and revenue over expenses before capital reductions	98,900	57,000	155,900		155,900
Capital reductions, net:					
Gifts and grants				5,600	5,600
Net realized investment losses				(38,500)	(38,500)
				(32,900)	(32,900)
Excess (deficiency) of support and revenue over expenses after capital reductions (Note 13)	98,900	57,000	155,900	(32,900)	123,000
Fund balances, beginning (Note 7)	41,700	393,400	435,100	1,229,600	1,664,700
Fund balances, ending	\$ 140,600	\$ 450,400	\$ 591,000	\$1,196,700	\$1,787,700

See notes to financial statements.

SEATTLE ART MUSEUM
STATEMENT OF CHANGES IN FINANCIAL POSITION
YEAR ENDED JUNE 30, 1978

Sources of working capital:	
Excess of support and revenue before capital reductions	\$ 155,900
Capital reductions	<u>(32,900)</u>
Excess of support and revenue after capital reductions	123,000
Investments sold	<u>1,230,600</u>
	<u>1,353,600</u>
Uses of working capital:	
Investments purchased	<u>1,314,700</u>
	<u>\$ 38,900</u>
Summary of net change in working capital:	
Increase (decrease) in current assets:	
Cash	\$ 69,900
Short-term cash investments	1,900,000
Receivables	<u>(81,700)</u>
Inventories	1,024,800
Prepaid expenses	1,023,900
Due from restricted funds	<u>(10,700)</u>
	<u>3,926,200</u>
Increase (decrease) in current liabilities:	
Notes payable, bank	462,000
Accounts payable and accrued expenses	1,217,100
Deferred income	2,196,900
Deferred unexpended gifts and grants, subject to donor restrictions	22,000
Due to operating funds	<u>(10,700)</u>
	<u>3,887,300</u>
Increase in working capital	<u>\$ 38,900</u>

See notes to financial statements.

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED JUNE 30, 1978

1. Summary of significant accounting policies:

Basis of presentation:

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

Fund accounting:

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

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

Operating funds, which included resources available for support of Museum operations which are not restricted by the Board of Trustees or Donors.

Restricted funds, which include resources that are subject to restrictions by Museum trustees or 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 are stated at lower of cost or market. Cost is computed by retail and specific identification methods.

Prepaid expenses and deferred income:

Contributions and grants designated for specific exhibitions and expenses incurred for specific exhibitions are recorded as prepaid expenses and deferred income until the exhibition opens.

Art collections and operating fixtures and equipment:

Art objects and operating fixtures and equipment are expensed when purchased and are therefore not shown as assets on the 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.

Investments:

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

SEATTLE ART MUSEUM
 NOTES TO FINANCIAL STATEMENTS (CONTINUED)
 YEAR ENDED JUNE 30, 1978

1. Summary of significant accounting policies (continued):

Deferred unexpended gifts and grants, subject to donor restrictions:
 Funds restricted by donors, grantors, or other outside parties for particular purposes are deemed to be earned and reported as revenues when the Museum has incurred expenditures in compliance with the specific restrictions. Amounts received but not yet earned are reported as liabilities in the balance sheet.

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

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 these statements 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 these 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; to acquire and exhibit paintings, sculpture, engravings, and other works of art; providing lectures, and generally to fostering art in all its branches.

3. Prepaid expenses and deferred income:

At June 30, 1978, prepaid expenses consisted of:

Preopening expenses incurred, Treasures of Tutankhamun Exhibition	\$1,059,000
Other	<u>80,000</u>
	<u>\$1,139,000</u>

At June 30, 1978, deferred income consisted of:

Advance receipts and grants, Treasures of Tutankhamun Exhibition	\$2,328,900
Other	<u>5,000</u>
	<u>\$2,333,900</u>

SEATTLE ART MUSEUM
 NOTES TO FINANCIAL STATEMENTS (CONTINUED)
 YEAR ENDED JUNE 30, 1978

4. Art collections:

The cost of all art objects purchased, less the proceeds from sales of art objects, is reported in the statement of activity as a separate program expense. During the year ended June 30, 1978, purchase of art objects totaled \$80,000 and proceeds from sales of art objects was \$28,700.

5. Investments:

Investments are composed of the following:

	Cost	Market value
Bonds	\$ 834,600	\$ 736,000
Common and preferred stocks	369,700	447,000
Short-term securities	<u>597,000</u>	<u>597,000</u>
	<u>\$1,801,300</u>	<u>\$1,780,000</u>

6. Notes payable, bank:

The notes payable to bank represents unsecured loans of \$625,000. The loans are payable on or before December 31, 1978, with interest at a rate of 1% per annum in excess of the bank's prime commercial loan rate for short-term borrowings.

Subsequent to June 30, 1978, the principal balance of the loans was paid in full.

7. Change in method of accounting:

Effective July 1, 1977, the Museum changed its method of accounting for unexpended gifts and grants subject to restrictions by donors, grantors, or other outside parties from a method where such gifts and grants were reported as revenues when received to a method where such restricted gifts and grants are reported as revenues when the Museum has incurred expenditures in compliance with the gift or grant terms. As a result of the change, the excess of support and revenue over expenses of the restricted funds was reduced \$22,000 and the beginning balance of restricted funds was reduced \$116,600.

Restricted funds balance at beginning of year:

As previously reported	\$510,000
Less deferred unexpended gifts and grants subject to donor restrictions at June 30, 1977	<u>116,600</u>
As restated	<u>\$393,400</u>

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
YEAR ENDED JUNE 30, 1978

8. Commitment:

The Museum had agreed to participate to a maximum of \$250,000 with the City of Seattle and the Westlake Development Authority in costs of design services for a new museum building to be incorporated into the proposed Westlake Mall in downtown Seattle.

9. Resources restricted by Board of Trustees:

At June 30, 1978, resources totaling \$450,400 had been restricted by the Board of Trustees for special purposes. In addition, the Board of Trustees has designated the net proceeds, if any, to be derived from the Treasures of Tutankhamun Exhibition, opening in July 1978, as endowment funds for support of the Museum's general educational and humanistic purposes.

10. Estates of Dr. Richard E. Fuller and Mark Tobey:

Estate of Dr. Richard E. Fuller:

The Museum is a beneficiary of the Estate of Dr. Richard E. Fuller. Under the terms of Dr. Fuller's last will and testament, the Museum is granted all of Dr. Fuller's right, title and interest in and to the assets of the Univart Trust. The will stipulates that the Museum will first use such Trust assets for payments of any outstanding obligations of Dr. Fuller for the purchase of accessions for the Museum. The remaining principal assets are to be invested. Trustees of the Univart Trust have notified the Museum that under the terms of the Trust, distribution of trust assets cannot be made before December 31, 1978.

Under the terms of the Trust, the Museum has been the income beneficiary of the Trust since its establishment. Income received during the year ended June 30, 1978 totaled \$62,000. The will stipulates that upon distribution of the principal to the Museum, the net income from investments is to be used for operational expenses, acquisition of art objects or other purposes approved by the Museum's Board of Trustees.

Estate of Mark Tobey:

The Museum has reached an agreement with the executors and heirs of the Estate of Mark Tobey, an internationally noted artist, under which a portion of the artist's estate will be transferred to the Museum.

11. Subsequent event:

On August 22, 1978, the Board of Trustees of the Museum approved a \$6,000,000 Endowment Fund campaign and a \$15,000,000 Capital Fund drive to commence September 1, 1978.

SEATTLE ART MUSEUM
NOTES TO FINANCIAL STATEMENTS (CONTINUED)
YEAR ENDED JUNE 30, 1978

12. 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 \$34,000 for the year ended June 30, 1978. The Museum's policy is to fund pension costs accrued. At June 30, 1977 the plan was fully funded as to accrued benefits.

The Museum is also committed to provide cash retirement benefits for certain employees not eligible for the annuity plan. At June 30, 1978, the present value for such benefits was approximately \$104,000, based on the normal life expectancies of the participating individuals. The plan is not funded. Retirement benefits paid during the year ended June 30, 1978 totaled \$3,000.

13. Federal income tax:

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