

Seattle Art Museum
Annual Report

1980-81

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Chairman's Report

It is with great pride that I report to you that this past year the Seattle Art Museum acquired one of the most important private collections of African art in the world. Since a museum's strength and reputation are built upon the quality of its collections, I am sure that you will want to join with me in rejoicing that Katherine White and her family felt that Seattle could provide the best home for the White Collection, and that an anonymous donation of \$2,000,000 could be found so quickly. Under the stewardship of Pamela McClusky, the collection of some 322 African sculptures, 975 decorative art objects, 205 African textiles and 241 ethnic sculptures have been moved in house so that work upon them may begin. The White Collection is literally the most important single collection which the Seattle Art Museum has acquired since Dr. Richard E. Fuller began to build our outstanding Asian art collection nearly fifty years ago. We all look forward to the first major White Collection exhibition which the museum will mount in 1984.

Another major milestone was reached this past year as the museum instituted a deferred giving program. The Seattle Art Museum is the first arts organization in the Northwest to establish such a program. It is expected that the trusts and bequests established as a result of these efforts will effectively impact the museum in three to four years. The \$2,500,000 trust established by the estate of DeEtte McAuslan Stuart, and a recent anonymous trust of more than \$250,000, are fine examples of the generosity made possible by well thought out deferred gift planning.

Just as an anonymous gift of \$2,000,000 made possible the acquisition of the White Collection, other sources of revenue for the museum have continued to grow. A full listing of overall support for the museum may be found in the "Acknowledgements" section of this report, but here I should like to single out the Corporate Council for the Arts (CCA) for their gift of \$125,000; and PONCHO, for \$11,000 above and beyond its pledged commitment of \$100,000 over three years to the new museum.

Seattle Trust and Savings Bank's gift this past year made possible a "Guest Artists Program" involving photographic workshops and lectures for the community, and we thank them for this new gift. United Airlines, in turn, provided outstanding support for this year's "Hawai'i: The Royal Isles" exhibition and preview reception. In each instance, we can see how valuable corporate support is to the museum, since it allows the museum to expand its programming horizons. In his report, Arnold Jolles will describe to you how another kind of valuable local support from the Chamber of Commerce's "Business Volunteers for the Arts" program has brought the museum forward internally.

We are naturally disappointed that our progress toward a new museum on the Westlake site has been held up in court, but we are by no means discouraged. In the near future, the Washington State Supreme Court will give judgment on the City of Seattle's appeal of a lower court decision and, at that time, negotiations will begin again. Our meetings throughout this time with Mayor Royer indicate his continued support for and great interest in the

project. The Westlake Steering Committee leadership remains in place and ready to swing into action to raise the remaining \$8,000,000 on our \$23,000,000 goal. I might add here that any institution with \$15,000,000 in hand is in superb condition to move ahead with all due speed.

To all of the trustees who have served with me this past year go my thanks for work well done. In particular I should like to thank Bagley Wright, who has served once again as president with great distinction. Vice-Presidents Richard Hedreen and David Hoedemaker have worked additional hours on Westlake Project negotiations. Kenneth Fisher, who with G. Robert Truex and myself is a co-chairman of the Westlake Steering Committee, has put in a similar number of hours on the negotiations—shoulder to shoulder with P. Cameron DeVore, who is secretary of the board and our legal counsel. To each of these men go our votes of confidence and thanks for such ongoing commitment to the museum and its growth.

The dedication and enthusiasm of Mrs. Paul Friedlander as chairman of the Regents provided a year of innovative and rewarding activities for the museum's staunchest supporters. And, once again, Mrs. John Fitzsimmons has led the museum Guild through a year of expanded service and financial commitment to the museum. Mrs. Harry Mullikin has agreed to chair the newly formed Special Events Committee of the board of trustees, to coordinate fundraising and social events throughout the museum. All five councils of the museum exceeded prior years of performance and support during this past fiscal year. I urge you to read the reports of the Regents, the Guild, and the councils which are within this report to see just how much we owe to each of these ancillary organizations.

Arnold Jolles will report on the remarkable changes he has made this past year in strengthening both staff and programs at the museum, and of his hopes for the future. As I end this report, I should like to thank Arnold and the museum staff for an outstanding job this past year.

John Hauberg
Chairman

The Seattle Art Museum Trustees

OFFICERS

John H. Hauberg, Chairman
Bagley Wright, President
Richard C. Hedreen, Vice-President
Robert M. Helsell, Vice-President
David C. Hoedemaker, Vice-President
P. Cameron DeVore, Secretary
John A. Moga, Treasurer

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Term Ending October 1981

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Dr. Oliver E. Cobb
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Mrs. John F. Fitzsimmons (As of 4/81)
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Term Ending October 1982

Morris J. Alhadeff
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Mrs. John C. Atwood, Jr. (To 10/80)
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Mrs. David E. Skinner II
Mrs. William K. Street
G. Robert Truex, Jr.
George Tsutakawa
Mrs. Cheatham Van Ness
Mrs. Katherine C. White (deceased 8/80)
Mrs. David E. Wyman, Jr.

Term Ending October 1983

Robert M. Arnold
Mrs. Herschell H. Boyd

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Mrs. Sidney Gerber
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HONORARY

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Mrs. Ceibert Baillargeon
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Mr. and Mrs. Henry C. Isaacson, Sr.
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EX OFFICIO

Charles Royer, Mayor of the City of Seattle
Paul Kraabel, President of the City Council
Thomas E. Allen, Chairman,
Seattle Park Board of Commissioners (To 2/81)
Dr. Daniel W. Shannon, Chairman,
Seattle Park Board of Commissioners (As of 2/81)
Tim Hill, Comptroller of the City of Seattle
Mrs. Dorothy Hollingsworth, President, School Board,
Seattle School District #1 (To 3/81)
Mrs. Suzanne Hittman, President, School Board,
Seattle School District #1 (As of 3/81)
Mrs. John F. Fitzsimmons, Chairman of the Executive
Committee, Seattle Art Museum Guild (To 5/81)
Mrs. E. Keith Larson, Chairman of the Executive
Committee, Seattle Art Museum Guild (As of 5/81)
Mrs. Fenton Radford, President, Asian Art Council
Mrs. Sidney Gerber, President,
Contemporary Art Council (To 9/80)
Mrs. Peter Rawn, President,
Contemporary Art Council (As of 9/80)
John A. Putnam, President, Ethnic Arts Council
Mrs. Jerome D. Anches, President,
Pacific Northwest Arts Council (To 6/81)
David Maryatt, President,
Pacific Northwest Arts Council (As of 6/81)
Nancy Leff, President, Photography Council (To 6/81)
Peter deLory, President, Photography Council (As of 6/81)

Director's Report

Institutions like ours are conceived by example and sustained in proportion to the opportunities they provide for fulfillment. In time, the individual experience and service, contribution and belief they generate, gather to form a compound structure of tradition and expectation that is unique but elusive. This structure provides a foundation from which to develop securely. Each year's activities are an attempt to discover, reveal and build upon our inheritance. Just as we may re-perceive personal experience in works of art, I think we can discover the seeds of our future in the labors of our past.

An atmosphere of large-scale change on a national level during fiscal 1980-81 quite naturally encouraged the museum to take stock. Our challenges have increased dramatically! Throughout the country, governmental agencies are shedding cultural responsibilities they can no longer pay for. Whether or not the private sector falls heir to the public, it is clear that the need for our services in the visual arts and humanities is increasing. The recognition of this need is made more poignant by the certainty that our funding from federal, state and county sources is likely to decline. Now we must ask ourselves: can the museum undertake greater regional cultural responsibilities in the context of its limited financial resources? I believe the museum's activities this year have begun to answer that question.

To meet the challenge, we first examined our resources in terms of collections and program, people, revenue and facilities. Then, by continuous process of analysis, certain general objectives emerged from which to plan and undertake consequent action.

Collections and Programs

As a regional institution, the museum has developed regional responsibilities that relate to our own collections and to other institutions, collectors, practicing artists and the general public. These responsibilities were analyzed carefully.

The community's holdings of works of art were evaluated to determine major areas of regional activity or strength. A policy for acquisition was framed to shape the collections and encourage gifts. As if in response, the estate of Katherine C. White offered an undivided interest in her collection of African art to the museum if we could purchase the remaining interest. When an anonymous contribution of \$2,000,000 was found, this single largest and most important gift in our history entered the collections. The estate of Mark Tobey made a second important addition.

The exhibition program this year placed greater emphasis on museum holdings. Exhibition space was returned to permanent installation and new configurations of our own collections were developed for special exhibition. This permitted the registrar and curators to spend more energy on the research of works of art as well as their conservation and the restructuring of art storage. As a result, the public will have greater access to our treasures now and in the future.

Emphasis on our own resources was echoed in educa-

tional programming, which focused on exhibitions as a context for learning. In addition, we began a systematic improvement of opportunities for active public participation throughout the museum.

People

Staff, volunteers and supporters of the museum were encouraged to focus their attention on specific areas of responsibility or interest. As these specific areas are defined, they are also integrated in an organizational structure that acknowledges their interdependence. Thus, a durable and exciting coordinated structure for planning, budgeting and scheduling is developing. To heighten our efficiency, numerous changes in staff responsibilities and appointments were made. New personnel procedures, improved wages and future job security were emphasized to assure the highest quality of staff participation.

Revenue

To provide a firm, basic revenue level, conservative standards for evaluation were applied to all sources of expected income. Careful cash flow planning and debt retirement were also given priority. The budget for operations was divided into core and discretionary expenditures. In principle, secure endowment income is now used to support and to stabilize staff employment and those operational functions we hold in public trust. Our more volatile sources of revenue are applied to discretionary programmatic activities. This allows the museum to adapt to changes in revenue or direction without compromising its basic responsibilities.

The projected budget for this year showed a small, \$17,000, deficit and a reduction of expenditure from the previous year. As a result of superb staff discipline, expenditures were held to projections, while income was increased sufficiently to bring forward a cash surplus to the coming year.

Facilities

In the expectation of additional facilities to be provided by the Westlake project, the museum has for some time deferred an analysis of the maintenance needs and distribution of space within its existing facilities. This year, however, this activity commenced. A \$2,500,000 program for the rehabilitation of the Volunteer Park structure and systems was submitted to the city. By new agreement with the Department of Parks and Recreation, city funds for the maintenance of the museum are now administered by our staff. Our rented facilities were analyzed and a program to find more suitable space was instituted. At Volunteer Park, new permanent installations were mounted in the north galleries, while the Gould gallery was converted, for the time being, to art storage to accommodate a fifteen percent increase in our collections. Special exhibitions, previously confined by topic to the Seattle Center Pavilion for modern art or to Volunteer Park for Asian and all other subject matter, are now shown in whichever facility will make the presentation most successful.

It is with great pride that I can say we have undertaken

the dual tasks of consolidating operations and building on strength, as a team. By increasing active participation, we have improved the quality of all we do. Our effort is led by the committees of the board of trustees and fueled by the tireless efforts of staff, Guild, councils, docents, Business Volunteers for the Arts and, in short, the entire museum family. As you read the detailed review of activity which follows, I hope you, too, will take pride and interest in the firm, careful steps the museum is taking to meet the responsibilities of the future.

Collections and Research

The **Division of Museum Services**, guided by Registrar Gail Joice-McKeown, is responsible for the registration, storage, conservation, shipping, security and physical presentation of works of art. As the museum emphasizes the presentation of its collections, the planning, scheduling and budgetary management of this division has become far more complex and efficient.

The addition of the Katherine White Collection of African Art increased our holdings by fifteen percent. Working with the ethnic art department and David Lown, a business volunteer from The Richardson Associates, available museum spaces were appraised and new storage designed. Movement of the White Collection into the museum commenced at year's end.

To prepare for the **Patterns of Fiber** exhibition, our collection of textiles was researched by staff and volunteers, and our entire holdings of Peruvian and Coptic textiles were given conservation treatment.

In the context of silver and porcelain exhibitions, our collections of European decorative arts of the 17th and 18th centuries were researched.

Archival matting of all Old Master prints and drawings, as well as Indian and Islamic miniatures, was completed.

The museum acquired 67 new objects in addition to the over 1,700 objects from the Katherine White estate, which the registrar's department catalogued. In addition, this department processed 87 objects for loans to other museums, and 1,462 pieces that were loaned to us for exhibitions.

The exhibition and installation department, supported by the shipping department, designed, handled and installed 23 exhibitions so beautifully and efficiently that very substantial savings could be achieved without public impact. The preparators and shippers, guided by Michael McCafferty and William Lahr respectively, have made a major contribution to the museum's professional reputation and its financial stability.

Museum security—led by its newly appointed chief, Kathy Callison—insured that the public and the collections were served without harm or incident, despite heightened activity and a reduced staff.

Exhibition and collection management lies at the heart of those functions we hold in public trust. The division's performance this year constitutes a model for the exercise of that responsibility.

The **Division of Curatorial Services** is ably led by Henry Trubner, Associate Director for Art and the Collections, and guided by the Committee on the Collection, with David Hoedemaker as chairman. During the year its activities—research, publication, scholarly participation, acquisition, exhibition and public participation—were carefully reviewed. This prompted four initiatives: a policy for the acquisition of works of art; an exhibition planning structure; the creation of the Department of European and American Decorative Arts; and a brilliant re-installation of the museum's permanent collections. Despite substantial budget limitations, a greater emphasis on our own collections produced very substantial achievements in exhibition, scholarship and acquisition.

The Departments of Asian Art and Japanese Art, which are led respectively by Henry Trubner and William Jay Rathbun, cooperatively installed three special exhibition, re-installed selections from our Asian collections, and produced a major catalogue. Their efforts were enhanced by support from the Asian Art Council. The highlight of the year was the exhibition **Song of the Brush: Japanese Paintings from the Sansō Collection**, organized by the museum for travel to Japan House Gallery in New York; the Fogg Art Museum at Harvard University; the Denver Art Museum; and the Asian Art Museum of San Francisco. Its widely circulated catalogue was exhibited in the 1980 New York Art Directors' show. The department won nine grants toward its services.

During the year, Henry Trubner represented the museum as a member of the advisory council of Asia House and Japan House, and the Regional China Council. He has recently been appointed to the board of the Japan/America Society.

The Department of Ethnic Art underwent major change this year with the advancement of Pamela McClusky to the position of Associate Curator of Ethnic Art, the acquisition of the Katherine White Collection of African Art, and the addition of a curatorial assistant for the department. The immense challenge inherent in accessioning over 1,700 objects did not prevent the department from presenting three major special exhibitions, winning five grants toward its services, and working closely with the Ethnic Arts Council.

By developing an exhibition guide, a study guide, conservation workshops, a slide/tape show, numerous scholarly lectures and 52 gallery demonstrations or workshops as well as highly descriptive exhibition labels, the **Patterns of Fiber** exhibition became a model for the museum's approach to visitor participation in gallery learning experiences.

The Department of Modern Art, which is supported by the Contemporary Art Council, the Pacific Northwest Arts Council and the Photography Council, and ably led by Associate Curator Bruce Guenther, installed 12 exhibitions, of which five originated in the museum and one, **Mark Boyle**, will be circulated nationally. The **Manuel Neri** catalogue, issued in cooperation with the John Berggruen Gallery, has already won a Seattle Silver Design and Advertising Award. The department received

grants and financial support from seven agencies and corporations this past year. As a result of his excellent contributions to the museum, Bruce Guenther was appointed Curator of Contemporary Art at year's end. In addition to his museum activities, he sits on numerous panels and juries in the region and is chairman of the Northwest Oral History Project for the Archives of American Art.

With the foundation of the decorative arts department, Julie Emerson was appointed Assistant Curator of 17th and 18th Century European Porcelain. Working closely with Martha Isaacson, chairman of the Ad Hoc Committee for the Decorative Arts, Julie guided the formation of the Decorative Arts Council, researched and mounted an exhibition, and prepared the department for operation.

The success and energy of this division's accomplishments is the basis for our regional and national service to the arts.

Program

The **Division of Educational Services** is now led by its newly appointed chairman, Bonnie Pitman-Gelles, and is guided by the Committee on Education, chaired by Virginia Van Ness. It is responsible for the museum's media center, library, council coordination, volunteer coordination and educational programs—in short, a major part of the museum's annual program. These services are undergoing careful reanalysis and will provide the means to bind exhibition, information and membership into a cohesive, integrated structure for public participation.

During the year, Dorothy Lahr and her staff presented over 54 art historical classes, workshops and lectures to over 3,500 specialized participants. The education department provided materials for galley signage, developed the highly successful in-school "mini-museum" program, and maintained the record of staff planning for a new museum structure. Museum docents, trained by the department and led by Anne Broom, provided 1,095 tours to 22,787 museum visitors. Their efforts were spectacular, and are the key to developing our structure for public participation.

The media center is guided by newly appointed department head Suzanne Kotz. After reorganization, the department developed a tracking system for rights and reproductions, created excellent slide/tape programs for two exhibitions and, with the help of Laurie Cadigan of Weyerhaeuser Company, undertook a conservation study of our reproductive photographic holdings. Additionally, almost 20,000 slides were loaned to students, scholars and educational institutions of the Northwest while all the museum's internal photographic needs for publication, registration and research were served.

Aided by gifts and grants, Librarian Elizabeth deFato added over 1,500 books and catalogues to the museum's holdings. Key contributions from the museum's Guild, docents, the Japan Foundation, Katherine White and other individuals and groups made this major achievement possible.

During this year the five art councils of the museum provided a major part of the museum's program of lectures, workshops, film series and symposia. As the single staff member in the council office, Margery Aronson lent aid and guidance to this activity. The reports of each council are published elsewhere in this annual report.

By providing information, new procedures manuals, position placement advice, general aid and comfort, Volunteer Coordinator Laura Harris-White has supported 650 volunteers in their aid to the museum. Their enthusiasm is calculated to have provided over 14,300 work hours or an in-kind equivalent of \$120,000. Whether these volunteers are members of the Guild, led by its spirited chairman, Eleanor Fitzsimmons, or development office volunteers led by Lorraine Figge, or individuals who work with other areas of the staff, these volunteers are a major component of our program. It is through their selfless labor that we are better able to serve the general public.

Exhibitions during the year successfully provided the foundation for our public programs. All are listed elsewhere, but eight are of particular note: **Chinese Jades from Han to Ch'ing** and **Song of the Brush: Japanese Paintings from the Sansō Collection**, co-curated by Henry Trubner and William Rathbun; **Patterns of Fiber: Textiles from the Seattle Art Museum Collection**, co-curated by Gail Joice-McKeown and Pam McClusky; **Peru's Golden Treasures** and **Hawai'i: The Royal Isles**, curated by Pam McClusky; and **Constructivism and the Geometric Tradition, Henri Cartier-Bresson: A Retrospective** and **David Smith: Works of the 30's and 40's**, all curated by Bruce Guenther.

Total attendance for the year was 220,228, of which 64,176 visited the Seattle Art Museum Pavilion and 156,112 visited Volunteer Park.

The **Division of Information Services**, led by Public Relations Officer Annie Searle, newly elected Western Regional Director of the American Association of Museums' Professional Committee on Public Relations and Communications, is responsible for articulating and coordinating the museum's printed and electronic presentation to the public. Combining elements of promotion, education, conscience and the historical record, the division interprets the museum to the general public. It is an understatement to say we have been very ably represented by our staff and interns this year.

The public relations department produced over 100 carefully composed news releases that documented the quality of our activities throughout the museum family. These materials, together with our award-winning newsletter edited by Steve Davolt, and voluminous contacts with the media, sustained a clear and attractive public image of the museum during a year of large-scale change.

With Richard Hess as its single staff member, the publications department is responsible for the design, scheduling and cost-effective production of various

museum catalogues, posters, gallery guides, exhibition labels and informational text panels. Prominent achievements this past year include production of the **Earthworks** catalogue designed by Heckler Associates; and a poster and gallery guide as well as illuminated text panels for the **Patterns of Fiber** exhibition, designed by Richard Hess.

The museum's attractive new institutional brochure and this annual report are also projects produced and directed by this division and the interns from major educational institutions, who work with its three staff members.

Development

The **Division of Development Services**, guided by the Committee on Ways and Means, of which Kenneth Fisher is chairman, is directed by the newly appointed Development Officer, John Hembroff. The division is responsible for development of the museum's capital and operational revenue objectives, and for the management of membership and centralized word and data processing.

These responsibilities underwent major change as the Westlake construction project was delayed. By year's end, all development activities were integrated in the operating budget. Annette Cleaves, membership manager, was appointed Assistant Development Officer and immediately undertook an analysis of membership and data systems operations that promises new avenues for participation and more efficient response to membership needs. Albert Thurmond's energy as grants manager helped enlarge grants income by over 24%. A planned giving program that offers important new opportunities for charitable contribution was created and is staffed by Helen Painter. A preliminary marketing study was commissioned from the Johnson & Brown Collaboration and sustained by their contributions of additional time and energy.

The most important commitment to the support of the museum and its activities lies with the board of trustees and the citizens of our community. As a result of their contributions and example, foundations, businesses and governmental agencies have expressed growing confidence in the museum. Revenue for operations from gifts and grants increased from \$974,000 to \$1,146,000.

The excellent leadership of Margery Friedlander generated an exciting Regents program that increased this vital support to museum operations.

The Committee on Special Events of the board of trustees contributed both luster and support to the museum's program, reflecting the personal devotion and efforts of its chairman, Judi Mullikin, and the committee.

Administration

The **Division of Financial Services** is led by newly appointed Controller David Ingham and guided by Financial Committee Chairman and Treasurer John A. Moga. The division is responsible for investment, budget revenue and expense accounting, payroll management, contract negotiation, our city maintenance agreement and for the retail operation of the museum stores which are headed by Joan Halpin. During this year, each of these

services were analyzed and improved substantially, providing the museum with accurate, intelligible and timely information of a high order. Budget planning is being extended to three year projections, and numerous cost benefit studies are underway. The museum's ability to respond quickly and responsibly to changes in direction and financial climate is a result of the skilled performance of this division.

General administration of the museum is, in fact, the combined task of the senior staff, the director, and the chairman, president and committee chairmen of the board of trustees. The museum's personnel and archival functions are also grouped here.

Judith Cederblom, working with the expert guidance of Jean Fukuda and Chuck Murry of the compensation department at Rainier National Bank, formed an ongoing participatory staff structure to guide our personnel procedures and policies. This year all jobs were carefully evaluated and an effective search procedure instituted, providing a more professional development of the excellence and compensation of our staff.

Dorothy Malone, in addition to her multiple administrative duties, tended the traditions and history of the museum with that practical grace and tact upon which the entire museum family has come to depend.

As the shape of the museum's direction emerges from each year's activities, I often wonder that so complex an activity can give such pleasure. Our financial base is more secure. We can meet and enlarge our trust responsibilities. Our staff is assured of employment under productive conditions. Exhibition, research and education serve the public with increased vitality, and our future is acknowledged by such gifts as the Katherine White Collection of African Art. It is a joy to observe, with thanks, the interaction and achievement of volunteers, staff, trustees, the business and professional community which made this possible. Productive interaction is not accidental. Its possibility rests in the leadership of the board of trustees, the chairmen of its committees and, most specifically, on the guidance of the chairman and president of the board. John H. Hauberg and Bagley Wright deserve thanks well beyond my ability and perhaps beyond the ability of this generation to give. Their leadership marks an epoch in our history that can only be compared with that of Dr. Richard E. Fuller.

Arnold Jolles
Director

Acknowledgments

In addition to the support for exhibitions, programs, and publications which is described in the next section, the museum would like to thank the following groups for support during 1980-81.

The Museum

The Board of Trustees
The Seattle Art Museum Guild
The Contemporary Art Council
The Pacific Northwest Arts Council

The Regents
The Asian Art Council
The Ethnic Arts Council
The Photography Council

1,151 contributors to the Sustaining Fund.
650 volunteers, who gave over 14,320 hours.
10,173 members of the museum.

Corporations

American Express Foundation
Arthur Andersen & Company
Davis, Wright, Todd, Riese & Jones
Frederick & Nelson, Inc.
Johnson and Brown Collaboration
Laventhol & Horwath
Naramore, Bain, Brady & Johanson
Pay 'n Save Corporation
Seattle Trust and Savings Bank
United Air Lines

Seattle-First National Bank
SAFECO Corporation
Pacific Northwest Bell
PACCAR Foundation
Rainier National Bank
Simpson Timber Company Fund
The Seattle Times
Westin Hotels
The Skinner Foundation
Univar Corporation
People's National Bank of Washington
Washington Mutual Savings Bank
Pacific National Bank of Washington
Seattle Savings League
Burlington Northern Foundation
Crown Zellerbach Foundation
Nordstrom, Inc.
Union Pacific Foundation
Puget Sound Power & Light Company
Washington Natural Gas

*Through the Business Volunteers
for the Arts (BVA):*

The Boeing Company
Rainier National Bank
The Richardson Associates
The Weyerhaeuser Company Foundation

*Through the Corporate Council
for the Arts (CCA):*

The Boeing Company
The Weyerhaeuser Company Foundation

Foundations

The Japan Foundation
The Japan-United States Friendship Commission

The Polaroid Foundation
The Threshold Foundation

Granting Agencies

The Institute of Museum Services (IMS)
The King County Arts Commission (KCAC)
The National Endowment for the Arts (NEA)
The National Endowment for the Humanities (NEH)

Patrons of Northwest Civic, Cultural and
Charitable Organization (PONCHO)
The Seattle Arts Commission (SAC)
The Washington State Arts Commission (WSAC)

Exhibitions and Programs

PERU'S GOLDEN TREASURES

March 20-July 20, 1980

Volunteer Park

Curator: Pamela McClusky

Exhibition Design: Michael McCafferty

Publications

Exhibition Poster, designed by Tim Heitzman

Exhibition Brochure, designed by Tim Heitzman

Slide Set and Study Guide

Lectures

Alan Sawyer, "Symbolism in the Ancient Art
of the Andes" (May 8)

Pamela McClusky, Gallery Talk (July 15)

Workshops and Demonstrations

Teacher Training Workshop (April 17)

Sukay: Music of the Andes (May 1)

Family Day (May 10)

Peruvian Synaesthetic Workshop (June 26)

Film and Slide/Tape

Sweat of the Sun (daily film)

Introductory slide/tape show for the exhibition, produced
by Paul Macapia and Alan Viegel (daily)

Television Program

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

Support

The Ethnic Arts Council (EAC)

Pay 'n Save Corporation

Exhibition Organization

The American Museum of Natural History

FREDERICK SOMMER AT 75

May 27-July 13, 1980

Seattle Art Museum Pavilion

Curator: Bruce Guenther

Lecture

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

Support

Seattle Arts Commission

The Photography Council (PC)

Exhibition Organization

The Art Museum and Galleries, California

State University at Long Beach

NORTHWEST ARTISTS: A REVIEW

May 29-July 13, 1980

Seattle Art Museum Pavilion

Curator: Bruce Guenther

Publications

Exhibition Checklist

Support

Seattle Arts Commission

Pacific Northwest Arts Council (PNAC)

Exhibition Organization

Seattle Art Museum

PHOTOGRAPHY AND THE CITY

June 17-August 17, 1980

Seattle Art Museum Pavilion

Guest Curator: Richard Andrews

Publications

Exhibition Poster, designed by Anne Traver

Support

Seattle City Light 1% for Art Fund

Exhibition Organization

Seattle Arts Commission

IRVING PENN: PHOTOGRAPHS IN PLATINUM METALS

July 3-August 31, 1980

Volunteer Park

Curator: Bruce Guenther

Exhibition Organization

Western Association of Art Museums

EUROPEAN PORCELAIN AND SILVER

July 15-August 31, 1981

Curator: Julie Emerson

Exhibition Design: Wes Pulkka

Exhibition Organization:

Seattle Art Museum

CONSTRUCTIVISM AND THE GEOMETRIC TRADITION

July 31-September 21, 1980

Seattle Art Museum Pavilion

Curator: Bruce Guenther

Exhibition Design: Michael McCafferty
and Bruce Guenther

Workshops and Demonstrations

"Communicating Through Art" (July 8-11)

Films

Part I (July 31, August 7, 14, 21)

Lines Vertical

Lines Horizontal

The Bauhaus

Lightspiel

Symphonie Diagonale

Part II (August 28, September 4, 11, 18)

To Open Eyes

Rhythmus 21

Mosaic

Fernand Léger

Ballet Mechanique

Support

McCrorry Corporation

King County Arts Commission

Exhibition Organization

McCrorry Corporation

ARTISTS AND WRITERS

September 4-October 19, 1980

Seattle Art Museum Pavilion

Curator: Bruce Guenther

Support

King County Arts Commission

Exhibition Organization

The Museum of Modern Art

SELECTIONS FROM THE MUSEUM'S MODERN ART COLLECTION

October 9-November 19, 1980
Seattle Art Museum Pavilion
Curator: Bruce Guenther
Support
King County Arts Commission
Exhibition Organization
Seattle Art Museum

AGNES MARTIN: RECENT WORKS

November 11-January 4, 1981
Seattle Art Museum Pavilion
Curator: Bruce Guenther
Exhibition Organization
The Pace Gallery, New York

SONG OF THE BRUSH: JAPANESE PAINTINGS FROM THE SANSŌ COLLECTION

September 25-November 23, 1980
Volunteer Park
Curators: Henry Trubner and William Jay Rathbun
Exhibition Design: Michael McCafferty
Publications
Exhibition Catalogue, designed by Robin Rickabaugh and Tim Girvin (New York Directors Club Exhibition, 1980)

Exhibition Poster, designed by Robin Rickabaugh and Tim Girvin (Silver Award, 1981 Seattle Design & Advertising Award)
Gallery Guide

Lectures

Dr. Peter F. Drucker, "A Love Letter to Japanese Art" (September 25)

Ronald Otsuka, "Variations on a Theme—Some Japanese Paintings from 'Song of the Brush'" (October 25)

Demonstrations and Workshops

Seattle Chapter of the Urasenke School, Tea Ceremony demonstration (October 5)
Boosik Shin, Scroll Mounting Demonstration (November 1)

Education Department "What Makes a Painting Japanese?" (November 6 and 9)

Support

National Endowment for the Arts
Sansō Foundation
King County Arts Commission
Seattle Arts Commission
Exhibition Organization
Seattle Art Museum

ASIAN CERAMICS FROM THE COLLECTION OF JOHN D. ROCKEFELLER, III

September 25-November 23, 1980
Volunteer Park
Curator: Henry Trubner

Lectures

Senior Day tour, "J.D.R. 3rd Collection" (October 3)
Barbara Satori, "Asian Ceramics" (November 7)

Support

King County Arts Commission
Seattle Arts Commission
Exhibition Organization
Asia Society, New York

HENRI CARTIER-BRESSON: A RETROSPECTIVE

November 20, 1980-January 4, 1981
Seattle Art Museum Pavilion

Curator: Bruce Guenther

Exhibition Design: Michael McCafferty

Workshops and Demonstrations

Mini-Museum workshop (December 1980)

Films and Slide/Tape

Le Quebec as Seen by Cartier-Bresson (November 16)

Language of the Camera Eye (November 16)

Le Retour (November 16)

Slide/tape program (daily)

Support

The American Express Foundation
The Washington State Arts Commission
Exhibition Organization
International Center of Photography, New York

MANUEL NERI

January 15-March 1, 1981
Seattle Art Museum Pavilion

Curator: Bruce Guenther

Publications

Exhibition Catalogue, designed by Ed Marquand (Silver Award, 1981 Seattle Design & Advertising Award)

Exhibition Organization

Seattle Art Museum

RAYMOND SAUNDERS

January 15-March 1, 1981
Seattle Art Museum Pavilion

Curator: Bruce Guenther

Exhibition Organization

The Seattle Art Museum

SELECTIONS FROM THE MUSEUM'S MODERN COLLECTION #2

January 15-March 8, 1981
Seattle Art Museum Pavilion

Curator: Bruce Guenther

Lectures

Bruce Guenther, "The Museum's Modern Art Collection" (March 6)

Ivan Karp, "The Mythology of Contemporary Art" (March 6)

Exhibition Organization

Seattle Art Museum

PHOTOGRAPHS BY BILL BRANDT

March 5-April 12, 1981
Seattle Art Museum Pavilion

Curator: Bruce Guenther

Support

The Seattle Arts Commission
Exhibition Organization
International Exhibitions Foundation

PATTERNS OF FIBER: TEXTILES FROM THE SEATTLE ART MUSEUM COLLECTION

December 18, 1980-March 1, 1981
Volunteer Park

Co-Curators: Gail Joice-McKeown and Pamela McClusky

Exhibition Design: Michael McCafferty

Publications

Exhibition Poster, designed by Richard Hess

Exhibition Brochure, designed by Richard Hess

Study Guide

Slide Set and Study Guide

Symposia

Ethnic Textile Workshop (November 15, 1980)

Speakers: Pamela McClusky, Katherine Hacker, Leslie Hart, Judy Noble

Demonstrations: Marcie Johnson, Judy Noble, Katie Pasco, Michelle Winstead, Michelle Wipliner

Lectures

John E. Vollmer, "Universal Themes in Patterns of Fiber: Textiles from the Museum's Collection" (December 18)

Gail Joice-McKeown, "Patterns of Fiber" to the Canadian Society for Asian Arts (February 17)

Demonstrations

Carol Nelson, Spinning Wool (December 18)

Elaine Holmquist, Bobbin Lace (December 18)

Irene Joshi, Crazy Quilt Embroidery (December 20)

Martha Cram, Spinning by Drop Spindle (December 20)

Fern Baetke, Spinning (December 21)

Sylvia Tacker, Tapestry Weaving (December 27)

Paula Russell, Counted Stitch Embroidery (December 27)

Marilyn Bomgren, Backstrap Loom Weaving (December 28)

Jane McClenney, Tapestry Weaving (January 3)

Ilga Jansons, Overshot Weaving (January 30)

Carol Thraikill, Chinese Embroidery (January 4)

Vanessa Harrold, Counted Thread Embroidery (January 8)

Carolyn Smith, Spinning (January 8)

Sallie Lingwood, Crazy Quilt Embroidery (January 10)

Diane Royal Dootson, Natural Dyeing (January 10)

Mary Lou Krause, Japanese Shibori (January 11)

Gail McDonnell, Ikat (January 15)

Pat Albiston, Embroidery, Couching & Other Stitches (January 15)

Midge Dodge, Weaving, Twills & Overshot (January 17)

Anita Peckham, Spinning Flax to Linen (January 17)

Marcy Johnson, Islamic Rug Weaving (January 18)

Anneliese Schimmelbusch, Spinning Wool (January 22)

Mignonette Wright, Bobbin Lace (January 22)

Jami Starwater, Overshot Weaving (January 24)
Ron Granich, Japanese Paste-Resist Dyeing (January 24)

Nancy Evans, Needle Lace (January 25)

Mary Jo Aegerter, Tapestry Weaving (January 29)

Zada Sigman, Twill Weaves (January 29)

Gail McDonnell, Ikat (January 31)

Ruth Hoegh-Christensen, Bobbin Lace (January 31)

Sandy Brice, Children's Batik Workshop (February 1)

Jane McClenney, Satin Weaves (February 1)

Ingrid Painter, Spinning Wool (February 5)

Lucy Driver, Backstrap Loom Weaving (February 5)

Diane Weston, Batik (February 7)

Mia McEldowney, Ikat (February 7)

Anita Mayer, Spinning & Weaving Silk (February 8)

Nancy Evans, Needle Lace (February 12)

Ron Granich, Japanese Paste-Resist Dyeing (February 12)

Alayne Van Dyck, Spinning Wool (February 14)

Gail Larson, Weaving Overshot Patterns (February 14)

Susan Snover, Weaving (February 15)

Gail Larson, Weaving Overshot Patterns (February 19)

Marcy Johnson, Islamic Rug Weaving (February 19)

Janet Walker, Spinning (February 21)

Susan Bichsel, Backstrap Loom Weaving (February 21)

Diane Royal Dootson, Natural Dyeing (February 22)

Helen Holmquist, Spinning Flax into Linen (February 26)

Mary Lou Krause, Dyeing with Indigo (February 26)

Nancy Evans, Needle Lace (February 28)

Susan Falhgren, Weaving (February 28)

Mignonette Wright, Bobbin Lace (March 1)

Workshop

Textile Conservation (February 7)

Film and Slide/Tape

Introductory slide/tape show for the exhibition, produced by Paul Macapia, Alan Viegel and Suzanne Kotz (daily)

"Patterns of Fiber" films for children (February 15)

Support

The Seattle Art Museum Guild
National Endowment for the Humanities

Exhibition Organization

Seattle Art Museum

DAVID SMITH: WORKS OF THE 30's AND 40's

March 19-May 10, 1981

Seattle Art Museum Pavilion

Curator: Bruce Guenther

Lectures

Karin Wilkin, "David Smith" (March 19)

Support

The Seattle Arts Commission
The Washington State Arts Commission

Exhibition Organization

Edmonton Art Gallery, Canada

NEW IDEAS #4: JOAN ROSS BLOEDEL AND BOYD WRIGHT

March 19-May 10, 1981

Seattle Art Museum Pavilion

Curator: Bruce Guenther

Publications

Exhibition Poster, designed by Richard Hess

Support

The Seattle Arts Commission

Exhibition Organization

Seattle Art Museum

CHINESE JADES

FROM HAN TO CH'ING

March 26-May 31, 1981

Volunteer Park

Curators: Henry Trubner and William Jay Rathbun

Exhibition Design: Robert Meyer

Lectures

James C. Y. Watt, "History of Chinese Jades from Han to Ch'ing" (February 12)

Dorothy Lahr, "Chinese Jades" (April 3)

Joan Hartman-Goldsmith, "The Romance of Chinese Jades" (May 17)

Film and Slide/Tape

In cooperation with the Consulate-General of Japan, *The Art and Culture of Japan* (February 1 and 8)

Support

Asian Art Council of the Seattle Art Museum (exhibition co-sponsor)

Washington State Arts Commission

Friends of the Asia House Gallery

Andrew W. Mellon Foundation

National Endowment for the Arts

Seattle Arts Commission

Exhibition Organization

Asia Society, New York

MARK BOYLE

April 9-June 14, 1981

Volunteer Park

Curator: Bruce Guenther

Exhibition Design: Mark Boyle and Joan Hills

Lecture

Mark Boyle and Joan Hills, "On Our Work" (April 9)

Film

Journey to the Surface of the Earth (June 4 and 11)

Support

National Endowment for the Arts

The British Council

Seattle Arts Commission

Exhibition Organization

Seattle Art Museum

HAWAII: THE ROYAL ISLES

June 3-July 26, 1981

Seattle Art Museum Pavilion

Curator: Pamela McClusky

Exhibition Design: Chris Manojlovic and Michael McCafferty

Lectures

Pamela McClusky, "Hawaii: The Royal Isles" (June 5)

Rocky Ka'iouliokahihikolo'ehu Jensen,

"Traditional Hawaiian Themes in Modern Media" (July 9)

Workshops and Demonstrations

Polynesian dance group "Hula Pala-O-Hawaii" performance (June 5)

Support

National Endowment for the Humanities

United Airlines

Seattle Arts Commission

Exhibition Organization

The Bernice Pauahi Bishop Museum, Hawaii

HIGHLIGHTS FROM THE SEATTLE ART MUSEUM COLLECTIONS:

Asian Art, Ethnic Art, Modern Art, Kress Collection

European Painting, Decorative Art,

Norman Davis Collection of Classical Art, and

Near Eastern Art

Ongoing exhibitions

North and Lower Galleries, Volunteer Park

Curators/Organizers:

Henry Trubner

William Jay Rathbun

Pamela McClusky

Bruce Guenther

Gail Joice-McKeown

Julie Emerson

Cynthia Sheikholeslami

Exhibition Design:

Michael McCafferty

Chris Manojlovic

Robert Meyer

Wes Pulkka

Exhibition Signage:

Richard Hess

Additional Programs

FILMS AND FILM SERIES

Summer Film Series

Evergreen (July 10)

My Favorite Brunette (July 24)

Stage Door Canteen (July 31)

Hometown Fall Film Series

Our Town (October 16)

King's Row (October 23)

Shadow of a Doubt (October 30)

Magic Town (November 6)

Boomerang (November 13)

Johnny Belinda (November 20)

A Letter to Three Wives (December 4)

All That Heaven Allows (December 11)

Photography Council Film Festival (October 24, 25, 26)

Pull My Daisy by Robert Frank

Conversations in Vermont by Robert Frank

Retour à la Raison by Man Ray

L'étoile de Mer by Man Ray

In the Street by Helen Levitt

The Wave by Paul Strand

Image Maker and the Indians about Edward Curtis

Pasadena Freeway Stills by Gary Beydler

Mannahatta by Paul Strand and Charles Sheeler

El Mojado by Danny Lyon

Social Science 127 by Danny Lyon

Weegee's New York by Weegee

Animals in Motion by John Straiton

Black Has Always Been Beautiful

by James Van DerZee

Walker Evans, His Time, His Presence, His Silence

Never Give Up by Imogen Cunningham

The City by Willard Van Dyke

The Valley by Willard Van Dyke

Winter Film Series: The Cinema of Billy Wilder

The Major and the Minor (January 8)

Double Indemnity (January 15)

The Lost Weekend (January 22)

A Foreign Affair (January 29)

Sunset Boulevard (February 5)

Stalag 17 (February 19)

Love in the Afternoon (February 26)

Some Like It Hot (March 5)

The Apartment (March 12)

Avanti! (March 19)

Japanese Art Films (February 1 and 8)

Master of the Woodblock Print

Makie—Gold Lacquer

Toyozo Arakawa—Master Potter

Katsura Imperial Villa

The Landscape of the Soul

Zen Culture, Zen Spirit

Spring Film Series: The Films of Charles Laughton

The Private Life of Henry VIII (April 9)

The Barretts of Wimpole Stret (April 16)

Mutiny on the Bounty (April 23)

Ruggles of Red Gap (April 30)

Rembrandt (May 7)

Les Misérables (May 14)

The Beachcomber (May 21)

The Suspect (May 28)

Hobson's Choice (June 4)

Witness for the Prosecution (June 11)

MUSIC AND CONCERT SERIES

The Seattle Woodwind Quintet (August 9)

Fall Chamber Music Series (September 7–October 12) and Spring Chamber Music Series (April 26–May 31), supported by Music Performance Trust Funds, administered locally by the American Federation of Musicians, Local 76.

Thalia Chamber Symphony Concerts

(November 8, March 21, May 9)

Piano Recital/lecture by Joel Salsman (April 11)

Sylvan Zephyr Quartet (April 12)

Piano Recital by Phillip Cumming-Arnautoff (May 10)

LECTURES

PC lecture by Duane Michals on his photographs (September 4)

Gail Joice-McKeown, "European Art" (September 8)

Northwest Ceramic Society lecture by Henry Sandon, "Porcelain" (February 21)

CAC lecture by Ivan Karp, "The Mythology of Contemporary Art" (March 6)

EAC lecture by Samuel Olungu, "The Art and Culture of Kenya" (April 2)

PC lecture by Rod Slemmons, "Issues of Contemporary Photography: The Washington Art Consortium Collection" (May 8)

PC lecture by Paul Berger, "Photographic Issues" (May 9)

CAC lecture by Herb and Dorothy Vogel, "Our 20th Century Collection" (May 10)

Seattle Trust Guest Artists lecture by Lucien Clergue (June 5)

Seattle Trust Guest Artists lecture by Anne Noggle (June 6)

WORKSHOPS AND SYMPOSIA

EAC workshop, "Techniques and Traditions of Ethnic Textiles" (November 15)

EAC forum, "The Native American Religious Freedom Act" (February 14)

EAC symposium, "Native American Basketry of Western North America" (March 14-15)

PC workshop, "Seeing and Believing" (May 8-10)

Seattle Trust Guest Artists panel discussion with artists (June 7)

SPECIAL EVENTS

CAC Third Annual Croquet Tournament (July 27)

Betty Bowen Artist Award for 1980 (August 12)

Annual Meeting of the membership (October 16)

Annual Holiday Party for museum members and families (December 6)

Christie's Appraisal Days (March 28-29)

Betty Bowen Artist Award for 1981 (June 7)

NATIONAL AND INTERNATIONAL TOURS

AAC excursion to China (November 21-December 14)
Museum tour of Europe (April 17-May 2)
AAC tour of China (May 3-26)
AAC tour of Los Angeles museums (May 13-17)

DOCENT TRAINING AND TOURS

Art history training is conducted for docents the first and third Wednesday of every month.

Seattle Art Museum docents conduct daily 2pm tours at Volunteer Park, and tours of the Seattle Center Pavilion at 2pm on Thursdays, Saturdays and Sundays. Special tours for schools, the handicapped, or in the Spanish language are available upon request.

SENIOR DAY PROGRAMS

Arnold Jolles presents "An Informal Report on Interesting Aspects of the Seattle Art Museum;" and Jean Radford discusses her recent safari through Kenya. (October 3)

Barbara Satori presents a slide-lecture entitled "Asian Ceramics;" and docent Pam Miller discusses her recent trip through mainland China. (November 7)

Docent Bernice Soth presents a slide-lecture entitled "Madonnas in Art;" and the Seattle Prep Singers perform a Christmas concert. (December 5)

A slide-lecture on "Patterns of Fiber;" and "High on Hydrogen," a slide show by Ellie Cansdale. (January 2)

T.R. Wood narrates his films of Tunisia; and Pamela McClusky discusses the Katherine White Collection of African Art. (February 6)

Bruce Guenther presents a slide-discussion on the museum's modern art collection; and Joel Salsman presents a Mozart concert. (March 6)

Dorothy Lahr discusses the "Chinese Jades from Han to Ch'ing" exhibit; and Pamela McClusky discusses "The Present and Future of Our African Art Collection." (April 3)

Jan Chorlton presents a slide-travelogue of her trip to northern China; and Cynthia Sheikholeslami, Egyptologist, presents a slide-lecture on Near Eastern artifacts in the lower galleries at Volunteer Park. (May 1)

Pamela McClusky presents a slide-illustrated lecture on the exhibition "Hawai'i: The Royal Isles;" and the Polynesian dance group "Hula Pala-O-Hawaii" performs. (June 6)

Acquisitions

In late June of 1981, the Seattle Art Museum took possession of the Katherine White Collection of African Art, which it formally acquired last October. The collection includes over 1,700 objects, including 322 African sculptures, 975 decorative art objects, 205 African textiles, and 241 Ethnic sculptures from Oceania, Pre-Columbian South America and North America.

Because of the size of the White Collection, the cataloguing process has not yet been completed and the objects are not listed in this report of acquisitions. A master list in progress is available upon request in the museum's library at Volunteer Park.

TO THE COLLECTION OF THE SEATTLE ART MUSEUM

CERAMICS

American

20th C., McCORMICK, Pat, 1980 *Sonic Play Pattern*, 1980, stoneware plate with black glaze and sliptrailed design, D. 15 9/16", Gift of the Artist, 80.29.

20th C., McCORMICK, Pat, *Pruning Season*, 1980, stoneware sculpture in four sections, 24 5/8 x 17 5/16 x 8 11/16", Gift of Anne Gould Hauberg, 80.30.

20th C., COLEMAN, Tom, *Jar with Twig Handle*, porcelain with ash glaze, H. 13" x Diam. 10", Gift of Anne Gould Hauberg, 80.31.

20th C., HORSLEY, Patrick, *Platter (210)*, 1980, stoneware with ash glaze with iron, Diam. 15 3/4" x Depth 3", Gift of Anne Gould Hauberg, 80.32.

20th C., HORSLEY, Patrick, *Container (#196)*, 1980, stoneware with ash glaze with iron, H. 14" x Diam. 8", Gift of Anne Gould Hauberg, 80.33.

British

18th C., *Vase*, c. 1765, Worcester porcelain, octagonal, H. 16", Gift of Mr. and Mrs. Henry C. Isaacson, Sr., 81.9.

German

18th C., *Allegorical Figure of America*, c. 1754, early Frankenthaler porcelain, H. 11", Gift of Mr. and Mrs. Henry C. Isaacson, Sr., 81.8.

Japanese

20th C., ROSANJIN, Kitaoji, *Small plate*, Oribe style, H. 1 1/2", Diam. 6 15/16", irreg., Gift of Mr. and Mrs. Takao Sugiyama and the Asian Art Council of Seattle Art Museum, 81.4.

Korean

Silla Dynasty, late 4th-early 5th C., *Jar*, gray stoneware, H. 11 5/8", Diam. 12", at lip: 7 1/4", Gift of Charles Cowles in honor of William J. Rathbun, 81.20.

DRAWINGS

American

20th C., KATZ, Mel, *Drawing for Wood Post Series I, Blue Piece*, 1980, charcoal on paper, (sight) 12 x 100", Gift of The Contemporary Art Council of Seattle Art Museum, 81.10.

20th C., LAWRENCE, Jacob, *The Builders #1*, 1980, graphite and crayon, (sight) 16 13/16 x 12 3/4", Purchased with funds from P.O.N.C.H.O., 81.26.

20th C. SPAFFORD, Michael, *Minotaur*, c. 1976-77, charcoal and collage, 30 x 40", Gift of Pacific Northwest Arts Council, 80.34.

20th C., SPAFFORD, Michael, *Bellerophon*, 1977, charcoal, 40 x 30", Gift of Pacific Northwest Arts Council, 80.35.

IVORY

British

19th C., *Tankard*, 1872 (silver), silver gilt mount on ivory, H. 13" x w/handle 7 3/4" x Diam. 5 3/8", Gift of Mr. Norman Davis, 80.28.

LACQUER

Japanese

15th C., *Tray*, Negoro lacquer with foliate rim, D. 20 1/2" x H. 3/8", Purchased by Eugene Fuller Memorial Fund by Exchange, 81.22.

PAINTINGS

American

20th C., BACKSTRAND, Jay, *Pains Gray '79*, Acrylic/polymer/wax on canvas, 68 x 122", Gift of R.B. Forman, M.D., Portland, OR, 80.41.

20th C., JONES, Fay, *Rustic Pine Entertainment Center*, 1979, Acrylic on rag paper, 52 x 47", Gift of Pacific Northwest Arts Council, 80.43.

20th C., HALL, Lee, *Window Mountain*, 1975, Polymer tempera on linen, 74 x 74", Gift of Dr. Jaquelyn Anderson Mattfeld in honor of Virginia B. Wright, 80.60.

20th C., YODER, Richard, *War Memorial*, c. 1975, oil on canvas with collage, 69 x 69", Gift of Mr. and Mrs. Michael Johnson, 80.61.

20th C., POONS, Larry, *Untitled*, 1970, acrylic on canvas, 20 x 87", Gift of Mr. and Mrs. Richard E. Lang, 80.62.

20th C., IVEY, William, *Untitled*, 1971, oil on canvas, 70 1/2 x 87 1/2", Gift of Mr. and Mrs. Robert T. Ohashi, 80.63.

20th C., DAILEY, Michael, *Cambrian Beach*, 1977, oil on canvas, 63 7/8 x 66 1/8", Gift of Francine Seders, 80.64.

20th C., WILEY, William T., *Net Two Folding Rules*, 1970, webbing wood and silk, 60 x 60", Gift of the Sidney and Anne Gerber Collection, 80.66.

20th C., KATSIAFICAS, Diane, *Alluvial Deposit*, 1979, handmade recycled paper, barbed wire in plexi box, 66 3/8 x 50 3/8 x 6 5/16", Purchased with funds from P.O.N.C.H.O. and Northwest Purchase Fund, 81.1.

20th C., SAUNDERS, Raymond, *Suns and Moons and Darkness*, 1979, mixed media, 29 x 33", Gift of Marie Saunders, 81.5.

20th C., MANGOLD, Robert, + *Orange Painting*, 1980, acrylic on canvas, 9'8" x 7'3", Gift of Contemporary Art Council, Virginia Wright Fund and Mr. and Mrs. John Hauberg, 81.7.

20th C., PETERS, MaryAnn, *Release of Innocence (Gypsy Kiss)*, 1981, oil, graphite on primed paper, 60 x 96", Purchased with funds from P.O.N.C.H.O., 81.23.

20th C., BLOEDEL, Joan Ross, *Furled Lumes (Red)*, 1981, paint, pastel and pencil on rag paper, 50 x 76", Purchased with funds from P.O.N.C.H.O., 81.24.

PHOTOGRAPHS

American

20th C., BURNS, Michael, *Studio Views*, 1981, portfolio of 10 black and white photographs 7 5/8 x 9 5/8", Purchased with funds from P.O.N.C.H.O., 81.2.I-10.

20th C., VON DEM BUSSCHE, Wolf, *Trade Center Towers with Veil*, No. 2 in edition of 90, negative 1976, print 1979, 20 x 24", Gift of Mr. and Mrs. Frank Spadarella, 80.38.

20th C., VON DEM BUSSCHE, Wolf, *Trade Center Towers IV*, No. 14 in edition of 90, negative 1976, print 1979, 24 x 20", Gift of Mr. and Mrs. Frank Spadarella, 80.39.

20th C., VON DEM BUSSCHE, Wolf, *Homage to Stieglitz*, No. 18 in edition of 96, negative 1976, print 1979, 24 x 20", Gift of Mr. and Mrs. Frank Spadarella, 80.40.

20th C., NAMKUNG, Johsel, *Lopez Island, WA 7/1/74*, color photograph, 19 x 24", Gift of the Artist, 80.44.

20th C., NAMKUNG, Johsel, *Puffin Island, WA 7/24/75*, color photograph, 19 1/2 x 23 1/2", Gift of the Artist, 80.45.

20th C., NAMKUNG, Johsel, *Chinook Pass, Mt. Rainier National Park, 8/3/75*, color photograph, 23 1/2 x 19 1/2", Gift of the Artist, 80.46.

20th C., NAMKUNG, Johsel, *King Creek, Swauk Pass, WA 10/23/75*, color photograph, 24 x 19", Gift of the Artist, 80.47.

20th C., NAMKUNG, Johsel, *Winton, WA 10/23/75*, color photograph, 19 1/2 x 24", Gift of the Artist, 80.48.

20th C., NAMKUNG, Johsel, *Icicle Creek, WA 10/24/75*, color photograph, 24 x 19", Gift of the Artist, 80.49.

20th C., NAMKUNG, Johsel, *Bridal Veil Falls, B.C. 6/1/76*, color photograph, 19 x 24", Gift of the Artist, 80.50.

20th C., NAMKUNG, Johsel, *Carlos Island, B.C. 6/19/76*, color photograph, 19 x 24", Gift of the Artist, 80.51.

20th C., NAMKUNG, Johsel, *Carlos Island, B.C. 6/19/76*, color photograph, 19 1/2 x 23 1/2", Gift of the Artist, 80.52.

20th C., NAMKUNG, Johsel, *Steptoe Butte, WA 8/1/76*, color photograph, 19 1/2 x 24", Gift of the Artist, 80.53.

20th C., BERGER, Paul, *Camera Text of Picture #16*, silver print, 11 x 16 1/4", Gift of Dr. and Mrs. Wallace R. Hodges, 80.65.

PRINTS

American

20th C., CONCHA, Jerry, *El Curandero II*, 1979, lithograph, edition 35/75, 22 x 30", Gift of the Artist, 81.11.

20th C., GONZALES, Robert, *Nano*, 1979, lithograph, edition 1/70, 30 x 22 1/4", Gift of the Artist, 81.12.

20th C., SUMMERS, Carol, *Big Sur*, 1970, woodcut, edition 70/75, 36 1/4 x 36 3/4", Gift of John and Iris Sutton, 81.19.

20th C., KELLY, Ellsworth, *Black/White/Black*, 1970, #35/75, lithograph, 42 1/2 x 30", Gift of Mr. and Mrs. Robert B. Dootson, 80.67.

SCULPTURE

American

20th C., KATZ, Mel, *Pre-Post*, 1975, Polyurethane/fiberglass and polyester, 66 3/8 x 21 x 8 1/4", Gift of Pacific Northwest Arts Council and P.O.N.C.H.O., 80.36.

20th C., NERI, Manuel, *Posturing Series No. 3*, 1980, bronze, 31 x 35 x 15 1/2", Gift of the Artist, 81.6.

20th C., WRIGHT, Boyd, *Blind Katie's Continuous Search For Her Dignity*, 1980, birch, 84 x 60 x 32", Purchased with funds from P.O.N.C.H.O., 81.25.

TEXTILES

American

19th C., IRWIN, J., *Jacquard Coverlet*, 1858, Gift of Mr. Freeman Michkils, 81.18

African

20th C., *Akwete Cloth* from Igarra, Nigeria, cotton and silk, 92 x 68" with 3 1/2" fringe, Gift of Mrs. Haydee S. Newman, 81.13.

Indian

19th C., *Kashmir Shawl*, 128 x 57", Gift of Dr. and Mrs. Robert Mortvedt, 81.3

Japanese

20th C., *Woman's Furisode (Kimono)*, yuzen dyed with embroidery and gold couching, L. 65" x W. 49 1/4", Gift of Jean B. Rolfe, 81.14.

TO THE STUDY COLLECTION

BASKETRY

American Indian

Northwest Coast, *Basket*, H. 2 3/4", Diam. 7 1/8", Gift of Dr. Mary Bridge, New York, NY, SC80.56.

Northwest Coast, *Basket*, H. 2 7/8", Diam. at widest point 5 3/8", Gift of Dr. Mary Bridge, New York, NY, SC80.75.

Northwest Coast, *Basket*, H. 2 1/4", Diam. 3 3/4", Gift of Dr. Mary Bridge, New York NY, SC80.58.

Northwest Coast, *Basket*, H. 5 1/8", Diam. at widest point 9 7/8", Gift of Dr. Mary Bridge, New York NY, SC80.59.

CERAMICS

Chinese

19th C., *Bowl*, Famille rose decoration, H. 6", Diam. 15", Gift of Mrs. Virginia Lutey, SC81.16.

Yuan Dynasty, *Four Shards*, Yuan type, Chun ware, Northern Honan, Gift of Mr. and Mrs. Albert S. Kerry, SC81.21.1-4.

HORN

American Indian

Northwest Coast, *Mountain Goat Horn Spoon*, L. 7 1/4", Gift of Dr. Mary Bridge, New York NY, SC80.55.

PRINTS

American

20th C., WICKS, E., *Figure II*, 1963, Intaglio, Plate 21 5/8 x 17 5/8", Gift of Mrs. Corydon Wagner, Mrs. Edward Thomas, Mrs. William Reed, SC80.37.

20th C., KNODEL, Larry, *Bumbershoot Shirt*, silkscreen print, sheet size 30 x 22", Gift of Bumbershoot, 1980, SC80.42.

SCULPTURE

American Indian

Northwest Coast, *Rattle*, Wood, L. 10 5/8", Gift of Dr. Mary Bridge, New York NY, SC80.54.

TEXTILES

Japanese

20th C., *Man's Kimono*, black crepe silk with yuzen dyed border, embroidery, L. 59 1/2 x W. 49", Gift of Jean B. Rolfe, SC81.15.

TO SUPPORT THE COLLECTION

CERAMICS

French

19th C., Haviland Limoges *Dinner Service* for 12, Gift of Mrs. John Edward Cannon.

PAINTING

Japanese

19th C., KINKOKU, Yokoi, *Horseman in Snowy Landscape*, early 19th C., ink and color on paper, Gift of Dr. and Mrs. R. Joseph Monsen.

Loans to Other Institutions

- Bellevue Art Museum, *Imperial Robes from the Ch'ing Dynasty*, July 28-September 1980, 1.
- Asia House Gallery, *Chinese Jades from Han to the Ch'ing Dynasty*, October 9-September 13, 1981, 6.
Detroit Institute of Art
Seattle Art Museum
Honolulu Academy of Art
- Henry Gallery, Seattle, *The Washington Year 1 — Images: Artists/Machines*, September 12-October 12, 1980, 1.
- Wallraf-Richartz-Museum, Koln, West Germany, *J.M.W. Turner: Koln und der Rhein*, October 9-November 30, 1980, 1.
- Cranberry Gallery, Plymouth, Mass., *Washington State Artists*, September 1-September 30, 1980, 1.
- Indianapolis Museum of Art, *Tz'u Chou Wares*, November 17, 1980-August 9, 1981, 2.
China House Gallery
Denver Art Museum
- Tokyo National Museum, *Art of the Tea Ceremony*, October 7-November 24, 1980, 4.
- Tacoma Art Museum, *Philip McCracken Retrospective*, September 22-November 7, 1980, 2.
- Museum of Modern Art, *Joseph Cornell*, November 12, 1980-March 21, 1982, 1.
- Whitechapel Gallery, London.
Kunsthalle, Dusseldorf
Palazzo Pitti, Florence
Musée d'Art Moderne de la Ville de Paris
Art Institute of Chicago
- Portopia, '81, Kobe, Japan, *Washington State Artists*, January 1-September 30, 1981, 5.
- Sheehan Gallery, Whitman College, Walla Walla, *Pre-Columbian Art*, December 1, 1980-January 31, 1981, 12.
- University of British Columbia, Museum of Anthropology, *Images of Imperial Power*, January 15-March 15, 1981, 4.
- Washington State University, Museum of Art, Pullman, *1,000 Years of Japanese Arms and Armor*, February 5-March 3, 1981, 18.
- Museum of History and Industry, *Bridging Generations*, February 4-28, 1981, 1.
- University Art Museum, Santa Barbara, *Re-Exhumed Etruscan Bronzes*, February 24-March 29, 1981, 1.
- Philadelphia Museum of Art, *Manifestations of Shiva*, March 29, 1981-May 30, 1982, 1.
Kimbell Art Museum, Fort Worth
Seattle Art Museum
Los Angeles County Museum of Art
- The Guggenheim Museum, *Arshile Gorky: A Retrospective*, April 24, 1981-February 28, 1982, 1.

- Dallas Museum
Los Angeles County Museum of Art.
- Whitney Museum of American Art, *Close Portraits*, April 14-June 21, 1981, 1.
- Mexican Museum, San Francisco, *Manuel Neri: Sculpture and Drawings*, May 8-July 5, 1981, 1.
- Institute of Contemporary Art, Boston, *Northwest Visionaries*, July 7-September 8, 1981, 12.
- Governor's Mansion, Olympia, February 19, 1981-March 1, 1982, 11.

Report of the Regents

The Regents are the most significant supporting membership category of the Seattle Art Museum. The present membership stands at 132 of which 18 joined as new members during the past year. Since all events are on a no-host basis, the Regents' contributions benefit the Museum's operating budget in their entirety.

The first Regent event this year was a black tie reception honoring Mrs. John D. Rockefeller, III and the collection of ceramics shown in the exhibition *Asian Ceramics from the Collection of Mr. and Mrs. John D. Rockefeller, III*. We were also treated to a preview showing of *Song of the Brush: Japanese Paintings from the Sanso Collection*. Mrs. Richard Lang was chairman of the party.

Our next event was Christie's Seminar in March, featuring Colin Sheaf and Perry Rathbone discussing works of art from the Seattle Art Museum collection. Following their presentation, cocktails and a light buffet were served at the Merrill House. Mrs. Bagley Wright coordinated the evening.

In May we welcomed the Associates of the Dallas Museum of Fine Arts, a group similar to our Regents. We hosted a dinner party in the Garden Court where they had the opportunity to view the works of Mark Boyle in addition to our permanent collections.

This year's Regents' exhibition was *Roy Lichtenstein 1970-1980*. Both the exhibition and the opening party, attended by Mr. and Mrs. Roy Lichtenstein, were sponsored by the American Express Company. In appreciation of their support, this important exhibition was dedicated to the Regents. A list of all Regents was enclosed in the catalog which they received. The black-tie dinner in the garden court was a tremendous success with a record turn-out.

In September the annual "Collector's Viewpoint" featured two outstanding contemporary art collections. The homes of Mr. and Mrs. Richard Hedreen and Mr. and Mrs. Richard Lang were visited, followed by dinner at the Overlake Country Club. Again, there was a record attendance.

I would like to take this opportunity to thank my vice chairman, Mrs. Herschell Boyd, and the Regents' committee. I would also like to express my gratitude to Annette Cleaves, membership manager, and the Museum staff. I will be serving as Regents' chairman for the coming year when my plans include a trip to another important museum as well as visiting private collections.

Margery Friedlander
Chairman

The Regents

- Mr. and Mrs. Morris J. Alhadeff
Mr. and Mrs. Victor D. Alhadeff
Dr. and Mrs. Ellsworth C. Alvord, Jr.
Mr. and Mrs. Jerome D. Anches
Mr. and Mrs. Lucius A.D. Andrew, III
Mr. Robert M. Arnold
Mr. and Mrs. John C. Atwood, Jr.

- Mr. and Mrs. Frederick Ayer, II
Mrs. Maurice C. Balcom
Mr. and Mrs. Raleigh Baxter
Mr. and Mrs. Jack A. Benaroya
Mr. DeGraff Berkey
Mr. and Mrs. John A. Beyer
Mr. and Mrs. Robert J. Block
Mr. and Mrs. Prentice Bloedel
Mr. and Mrs. John Keith Blume
Mr. and Mrs. William B. Blume
Mr. and Mrs. Herman Blumenthal
Mr. and Mrs. William E. Boeing, Jr.
Dr. and Mrs. Herschell H. Boyd
Mrs. Louis Brechemin
Mr. and Mrs. Anson Brooks
Mr. Robert F. Buck
Mrs. Jackson Burke
Mr. and Mrs. Louis K. Bye
Mr. and Mrs. Victor I. Calderon
Mr. and Mrs. Edward E. Carlson
Mrs. Theodore D. Carlson
Mrs. C. Spencer Clark
Mrs. Charles W. Cole
Miss Mimi Cristall
Mr. and Mrs. Norman Davis
Mr. and Mrs. Josef Diamond
Mr. and Mrs. Robert B. Dootson
Mr. and Mrs. Bryant R. Dunn
Mr. and Mrs. Robert B. Dunn
Miss Joanna Eckstein
Mrs. Virginia G. Evans
Mr. and Mrs. Kenneth R. Fisher
Mr. and Mrs. Alexander M. Fiskien
Mr. and Mrs. Albert O. Foster
Mr. and Mrs. Thomas B. Foster
Mr. and Mrs. Kemper Freeman
Mr. and Mrs. Paul S. Friedlander
Mr. and Mrs. Peter Garrett
Mr. and Mrs. Stanley D. Golub
Mr. and Mrs. Joshua Green, Jr.
Mr. and Mrs. Max Gurvich
Mr. and Mrs. Marshall Hatch
Mr. and Mrs. John H. Hauberg
Mr. and Mrs. Richard C. Hedreen
Mr. and Mrs. Dan F. Henderson
Mr. and Mrs. Paul Hendricks
Mr. and Mrs. George S. Hiddleston
Mr. and Mrs. Lynn P. Himmelman
Mr. and Mrs. Patrick Hughes
Mr. and Mrs. Robert N. Hutchinson
Mr. and Mrs. Gordon W. Ingham
Mr. and Mrs. Henry C. Isaacson, Sr.
Mr. and Mrs. Roy E. Jackson
Mr. and Mrs. Ofell H. Johnson
Mr. and Mrs. Albert S. Kerry, Jr.
Mr. and Mrs. Henry H. Ketcham, Jr.
Mrs. Samuel Ketcham
Mr. William P. Ketcham
Mr. and Mrs. C. Calvert Knudsen
Mr. and Mrs. Gerald E. Kravik
Mr. and Mrs. Richard E. Lang
Mr. and Mrs. E. Keith Larson

Mr. and Mrs. Richard Lea
 Mr. and Mrs. Irving J. Levine
 Mrs. Paul Lutey
 Mrs. Thomas H. MacLachlan
 Mr. and Mrs. Robert M. MacRae
 Mr. and Mrs. Michael J. Maloney
 Dr. and Mrs. Mart Mannik
 Mr. and Mrs. George C. Martin
 Mr. and Mrs. John A. McCone
 Mr. and Mrs. Pendleton Miller
 Mr. John A. Moga
 Mr. and Mrs. Philip Monroe
 Mr. and Mrs. Furman C. Moseley
 Mr. and Mrs. Harry Mullikin
 Mr. and Mrs. Michael G. Neely
 Mrs. Lloyd W. Nordstrom
 Mr. and Mrs. Robert L. Paterson
 Mrs. Ernest N. Patty
 Mrs. Alfred V. Perthou
 Mr. and Mrs. Sheffield Phelps
 Mr. and Mrs. Charles M. Pigott
 Mr. and Mrs. James C. Pigott
 Mrs. F. Arnold Polson
 Mrs. Fenton Radford
 Mr. and Mrs. William G. Reed
 Mr. and Mrs. J. Stringham Robinson
 Mr. and Mrs. Nat S. Rogers
 Mr. and Mrs. William D. Rourke
 Mr. and Mrs. Sam Rubinstein
 Mrs. Leila E. Russell
 Mr. and Mrs. Herman Sarkowsky
 Mr. and Mrs. Douglas R. Scheumann

Mrs. Herbert Schoenfeld
 Mr. and Mrs. Ralph A. Schoenfeld
 Mr. and Mrs. Walter E. Schoenfeld
 Mr. and Mrs. George S. Schuchart
 Mr. and Mrs. John L. Scott
 Mr. and Mrs. Martin Selig
 Mr. and Mrs. Bernard C. Sevenser
 Mr. and Mrs. Langdon Simons, Jr.
 Mr. and Mrs. David E. Skinner, II
 Mr. William B. Staadecker
 Mr. and Mrs. Malcolm Stamper
 Mr. and Mrs. William K. Street
 Mr. and Mrs. Samuel N. Stroum
 Mr. and Mrs. Sidney Thal
 Mr. and Mrs. Robert H. Thurston
 Mrs. Severt W. Thurston
 Mrs. Glen Kerry Trimble
 Mr. and Mrs. G. Robert Truex, Jr.
 Mrs. Corydon Wagner
 Mr. and Mrs. Tedrowe Watkins
 Mr. and Mrs. R. Duke Watson
 Mr. and Mrs. Holt Webster
 Mr. and Mrs. Welles R. Wiley
 Mr. and Mrs. Bagley Wright
 Mr. and Mrs. Howard S. Wright
 Mr. and Mrs. Willard J. Wright
 Mr. and Mrs. T. Evans Wyckoff
 Mrs. Walter L. Wyckoff
 Mr. and Mrs. David C. Wyman
 Mrs. David E. Wyman
 Mr. and Mrs. David E. Wyman, Jr.

Report of the Museum Guild

The Guild is composed of museum members who give of their time and energies each year to provide service to the museum and to the community. Fifteen committee chairpersons meet regularly to coordinate projects and activities.

This past year, 133 active docents provided public tours for 22,787 members of the public. Tours are provided daily at 2pm at Volunteer Park and at 2pm on Thursdays, Fridays and Saturdays at the Pavilion. Docents also tour pre-registered groups of schoolchildren or adults, as well as handicapped groups of all kinds. Twenty-seven new trainees have now completed the required two-year training course and will be added to the roster of active docents for the next fiscal year.

Seattle's senior citizens are hosted the first Friday of each month, October through June, by the **Senior Day Committee** of the Guild, which is entirely responsible for planning the morning and afternoon programs. Attendance at these programs varies, but averages 150-200 per month. Committee members attended a conference on senior citizens given by the Mayor's Office this past spring and have subsequently arranged to have information on senior days included in all information going out from the Mayor's Office.

The **Volunteers Committee** of the Guild is responsible for assigning volunteers to the admission desks at the Pavilion and at Volunteer Park. Over 4,000 hours of service were given this past year by volunteers serving in this capacity—a savings of over \$18,000 to the museum if an hourly wage had been paid.

A new program called "Day Tours" was initiated this past year within the **Special Events Committee** of the Guild. Offered only through the members' newsletter this past fiscal year, the four tours offered were so successful that the Day Tour Committee has now been made a standing committee of the Guild. The Special Events Committee also organized a very successful Gingerbread House display to coincide with the members' annual Holiday Party. As in previous years, gingerbread houses created for the display were donated to the museum and the sale of raffle tickets raised \$1,373 this year as compared to \$965 last year.

The **Guild Day Committee** arranges for and hostesses the brown bag luncheons held each Guild Day, where attendance ranges from 95-140 attendees. The **Program Committee** of the Guild works with the Education Department to coordinate morning and afternoon lectures and programs. The morning lectures are open only to Guild members, while afternoon programs are also open to the public.

All floral arrangements for both museum buildings are arranged by the **Flower Committee** of the Guild, which also supplies and maintains all potted plants that the public sees when they visit either location. More large plants will be purchased by the committee for the "Hawai'i" installation at the Pavilion, which will later be moved to the Volunteer Park building.

The **Speakers Bureau Committee** of the Guild pro-

vides ongoing presentations through slides to groups of 25 persons or more who have a meeting location within the greater metropolitan area. This past year, six members of the Speakers Bureau presented 14 lectures in the area on special museum exhibitions or on the museum's permanent collection.

The Guild continues to enjoy excellent rapport with professional staff. The ten members of the **Staff Aides Committee** each work toward the completion of their own projects under the guidance of the Registrar's Office and the curatorial staff. Approximately 1,400 hours have been served by this committee during the past year.

The **Rental/Sales Committee** was established eight years ago to manage and staff what we all call "The Rentalloft" at the Pavilion in Seattle Center. The Rentalloft is open five days a week to the public, and both corporate and public patronage of the facility has increased. Over 1,400 total volunteer hours have been put in this past year and net revenue from this important community service has increased by \$9,000 in the past fiscal year.

The **Projects Committee** of the Guild had three major fundraising events this past year. In June of 1980, Frederick & Nelson presented "The Royal Doulton Story" as a fundraiser. Frederick & Nelson also sponsored the Guild's annual Spring Fashion Show Luncheon in March of 1981. The third major fundraiser was "Christie's Appraisal Days," held at the Pavilion in March of 1981. Together, the three events raised over \$21,000 for the Guild treasury. The many hours of volunteer service in these and smaller fundraisers have benefited the museum and have been a positive image for the Guild to present to the public.

The **Associate Guilds** are directed primarily toward increasing membership in the museum and supporting museum exhibitions, even as they present special art-oriented programs to their respective memberships. All three associate guilds—the Richard E. Fuller Associate Guild, the Southwest Associate Guild, and the Regional Art Group Experience (RAGE) Associate Guild—are to be congratulated on exciting programs during this past year.

Gifts to the museum in this past year which have been made by the Guild include \$2,000 to the museum library; \$10,000 for the purchase of works of art; \$10,000 to co-sponsor the exhibition "Patterns in Fiber"; \$10,000 on the 1981 pledge toward the Westlake Campaign; \$5,000 toward cataloguing the Katherine C. White Collection of African Art; and \$2,000 for plants and their maintenance at both locations.

I have enjoyed working with the dedicated professional staff of the museum during my years as chairman of the Guild. I am delighted that someone as capable as Joan Larson is the incoming chairman of the Guild for the coming year.

Eleanor (Mrs. John) Fitzsimmons
 Chairman

Report of the Contemporary Art Council

It is hard to adequately thank the wonderful volunteers and staff people who have put so much of themselves into organizing and presenting the great council events of the past year, but the leadership of the committee chairmen has made this one of our best.

Our first event was a performance of *Boundaries*, a collaborative work created especially for the council's annual meeting on September 9 by Parks Anderson, with composer-pianist Jon Brower, artist Galen Garwood, choreographer-dancer JoAnna Mendl Shaw, and other dancers from Danceworks Northwest.

On November 5, council members attended a pre-view of the Robert Mangold exhibition at the Richard Hines Gallery, and the artist was present to talk with members. Subsequently, the council contributed to the purchase of Mangold's + *Orange Painting* for the museum's collection. A small group of members journeyed to Portland on December 5 to attend a talk by Linda Cathcart, Director of the Houston Contemporary Arts Museum; and to attend a reception hosted by the Portland Contemporary Art Council. At the same time, members were able to see the Dennis Oppenheim installation at the Portland Center for Contemporary Art, and visit the "Spatial Exercises" show at the Portland Art Museum. During a visit to Mel Katz' studio, the group selected *Drawing for a Blue Piece, 1980*, which the council subsequently gave to the museum for its collection.

On January 14, the council invited its members to cocktails and dinner in honor of artists Raymond Saunders and Manuel Neri, both of whom attended this special event and spoke about their works and answered questions for the group.

On February 20-21, Maurice Tuchman led a group of members of the Los Angeles County Museum of Art's Contemporary Arts Council on a trip to Vancouver and Seattle, where our members met them at a splendid dinner at the home of Bagley and Virginia Wright. The Los Angeles group toured several local collections as well.

The council sponsored a visit by New York art impresario and owner of Soho's O.K. Harris Gallery, Ivan Karp, on Friday, March 6. An almost capacity crowd enjoyed Ivan's slides and his anecdotes, and we were grateful for the participation of the Contemporary Art Society of Vancouver in bringing Ivan to the Northwest. On March 20, the council brought Karen Wilkin, curator of the David Smith exhibition at the Pavilion, to town to give a walk-through of this fine show.

On April 8, members and their guests enjoyed a first—dinner in the Volunteer Park Garden Court for artists Mark Boyle and Joan Hills, who gave a walk-through of their exhibition. On April 30, Martin Friedman, Director of the Walker Art Center in Minneapolis, presented a public talk in the Volunteer Park Auditorium entitled "A Walk through the Walker." A dinner honoring Mr. Friedman was held at the home of John and Iris Sutton following the talk.

One of our highlights this year was the presentation of a

program on collecting by Herbert and Dorothy Vogel in the museum's Volunteer Park Auditorium on May 10. A short talk about membership and joining the council was part of this event, and Anne Gerber hosted a dinner for the Vogels, members and artists afterwards. The council shared costs for the Vogels' program with the Portland CAC and with the Contemporary Art Society of Vancouver. On May 28, the council sponsored a pre-view of an exhibition at the Richard Hines Gallery of Jeremy Gilbert Rolfe for its members with the artist in attendance.

The Contemporary Art Council continued its support of and/or's visual arts program by contributing to events and exhibitions by Adrian Piper (February 25-26), Martin Puryear (May 21-June 13), and Hans Haacke and Vito Acconci (July). In addition, the council made a contribution to *The Art Politik*, the first national conference on art and politics, June 10-14.

We expect to have a great success with the upcoming series of avant-garde films, *The Experimental Film: A 70 Year Retrospective*, which will run from late September through November, and which we are co-sponsoring with the museum's Photography Council. And of course, the free performance in Volunteer Park on July 26 by Laurie Anderson, which we are supporting with help from the King County Arts Commission and with assistance from the Center on Contemporary Art, is eagerly anticipated. With museum staff increasing and the council finding a sharper definition of its objectives and goals, we feel that there are exciting and interesting moments ahead.

Polly Rawn

Contemporary Art Council Officers

President: Polly Rawn

Vice-President: Helen Gurvich

Secretary: Parks Anderson

Treasurer: Ann Homer Hauberg

Report of the Ethnic Arts Council

In late August, Ethnic Arts Council members were invited to view the Katherine White Collection of African Art at her home in Mt. Baker. We were all particularly impressed by the beauty and range of the collection, which Mrs. White displayed as a part of her life. This collection has now been formally accessioned by the Seattle Art Museum. The council will have the opportunity as well as the responsibility to learn all it can about African art in general and this collection in particular.

In late September, the council presented a dialogue on "The Ethics of Collecting" between private dealer Michael R. Johnson and Dr. James Nason, Director of the Department of Ethnology at the Burke Memorial Museum of the University of Washington. The discussion was interesting and raised more questions than answers, since it dealt with moral and legal aspects of collecting—including accessioning and deaccessioning policies of museums, increased monetary values of art objects, increased interest of ethnic minorities in their cultural heritage, theft and duplication, and the collection and display of ethnic art pieces. The attitudes and methods of collecting in earlier days were contrasted with the responsibilities of collecting and studying material today.

On its trip to the Southwest last year, the council showed both interest and capacity for ethnic food. This year, Linda Cappell arranged a special dinner for the council at Cafe Loc, a Vietnamese restaurant, where the excellent dishes were explained by the proprietor—a study we hope will become a council tradition in the coming years.

In November, the council presented a one-day workshop in conjunction with the museum's exhibition of textiles from its own collection, called *Patterns of Fiber*. Organized by Ellen Ferguson, the council's program chairman, the workshop involved both lectures and demonstrations.

In February, the council sponsored a symposium on the Native American Religious Freedom Act, which may have far reaching ramifications for museums, private collectors and Native Americans. The legislation gives Native Americans access to objects as well as land that was traditionally used for spiritual or ceremonial purposes. A panel organized by Vice-President Ellen Ferguson included Dr. Nason from the Burke Museum, Grieg Arnold from the Makah Museum, Bernie Whitebear from United Indians of All Tribes Foundation, and researcher Astrita Onat from the Mount Baker National Forest staff.

In March, the council presented the program highlight of the year: a two-day symposium on Native American Basketry, which included seven papers from speakers in the Northwest, California, Alaska and Canada; a small basketry exhibit; demonstrations on material and techniques by present day basket makers; and a round of social activities. The symposium was organized by Ellen Ferguson and drew 130 participants.

The council's annual meeting was held at Ivar's Salmon House in May, and the program was a slide presentation by University of Washington Professor of Anthropology and Art History Bill Holm. The council thanks the entire

staff of the Burke Museum, and especially Professor Holm and Dr. Nason, for their ongoing help in acting as a program resource for the Ethnic Arts Council.

In June, the council met informally for slide presentations by three council members about recent trips—Pam McClusky, to Peru; Ellen Ferguson, to China; and John Putnam, to Southeast Asia. Also in June council members participated in a special walk-through of the **Hawai'i: The Royal Isles** exhibition with Rocky Jensen, founder of the Society for Polynesian Traditions.

A trip by nine members of the council to remote locations in British Columbia will take place in August. Ongoing planning for major ethnic exhibitions with the staff of the Department of Ethnic Art continues. The council looks forward to its involvement with the exhibition of Southwest Pueblo Pottery, entitled **Generations of Clay**, which opens in 1982 at Volunteer Park. An exhibition of Northwest Coast Indian art in 1983 as well as a major exhibition of the White Collection in 1984 will also occupy a good deal of the council's time in the following year.

This has proven to be a highly interesting and fruitful year, which has come about by the hard work and cooperation of the council's Executive Committee and the Seattle Art Museum staff as well as the council membership, and I wish to thank them all.

John Putnam

Ethnic Arts Council Officers

President: John Putnam

Vice-President: Ellen Ferguson

Secretary: Joan Harder

Treasurer: Wanda Pope

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 Department of Modern Art with special programs, lectures, tours of public and private collections, and visits to studios. Thanks to the efforts of Anne Gould Hauberg and Betsy Piper, our membership at the present time numbers 179, of which 51 are patrons.

In the fall of 1980, the council inaugurated a series of programs on the third Wednesday of each month at Merrill House. Northwest artists who spoke in the series this past year were Jacob Lawrence, Jeffrey Bishop, Patti Warashina, Jack Chevalier, Diane Katsiaficas, Joan Ross Bloedel and Boyd Wright, and Norman Lundin. We plan to continue the series this next year, and thank the artists for their participation.

In October, a patrons' party was held at the home of Anne Gould Hauberg, after a talk and slide presentation by glass artist Jamie Carpenter at the Pike Place Cinema. The event was well-attended and hailed by all as a great success.

Another major project this year was to produce a gallery guide for the City of Seattle. After extensive research and considerable investment, the first edition was printed in November and distributed to PNAC and CAC members, subscribers to *Northwest Arts*, and to the Convention and Visitors Bureau. To help kick off the publication, the council hosted a party for all local galleries and many artists who participated in the project. But because of lack of continued interest and response from the city's gallery owners, the guide had only one printing. Perhaps at some time in the future the city will be better prepared for an undertaking such as this.

During the year, the Pacific Northwest Arts Council made four additions to the museum's collection of Northwest Art. Accepted as acquisitions were Fay Jones' *Rustic Pine Entertainment Center* (acrylic, 1979); Mel Katz's *Pre-post II* (sculpture, polyester, acrylic pigment, 1976); and two Michael Spafford charcoal drawings, *Bellerophon* (1978-79) and *Minotaur* (1978-79). We are very pleased that we could provide these works for the museum. The council has set aside reserve funds to acquire still one more work of art this year by an artist of the region, which will be its year end gift to the museum's collection.

Again in December, the council sent notecards out to members as a benefit of council membership. The cards used a 1964 image by Paul Horiuchi, titled *Cataclysmic Fragments*, which was a casein and rice paper collage on canvas, and they were very well received. We offer a special thank you to Woodside/Braseth Gallery for use of this work of art for the card.

In the spring, the council hosted a very successful supper in honor of artists Joan Ross Bloedel and Boyd Wright, whose work was featured in the **New Ideas** exhibition which opened on March 18 at the Pavilion.

There are individuals who have given time and energy to help support the council and its activities. Here, I would

especially like to thank the other officers who served with me this past year. Seattle Art Museum staff members Margery Aronson and Bruce Guenther provide continuity for the council as well as liaison between the museum and council members, and we appreciate all their time and support.

Renee Anches

Pacific Northwest Arts Council officers

President: Renee Anches

Vice President: Tom Wilson

Vice-President: Joanne Lonay

Treasurer: David Maryatt

Secretary: Lucille Fuller

Membership: Anne Gould Hauberg

Hospitality: Lisa Meltzer

Report of the Photography Council

This past year marks the end of the third year of operation of the Photography Council, a year in which strong programming and new responsibilities and commitments were undertaken. The president of the council has always served as an ex-officio member of the board of trustees of the museum. This past year, the council was also asked to elect a non-voting representative to the Committee on the Collections, which meets monthly on exhibitions and acquisitions to the museum's collection. In response to another request from the director, the council prepared and submitted a position paper on exhibition and storage space for the photography collection in a new museum. The paper was prepared with the help of Leroy Searle, Rod Slemmons and John Witter, under the guidance of Paul Berger, who is also the council's representative to the Committee on the Collections.

The council has pledged \$5,000 to the \$20,000 in matching funds required for the grant from the National Endowment for Arts for the purchase of photographs for the museum's collection. Much of our energy in the past year has been committed to this goal.

John Wesley organized our series of "First Tuesday" programs this past year, which included presentations by Rachel Rosenfield, Lafo ("Eight Oregon Photographers"), Peter de Lory ("My Work"), Tom Gore ("Aspects of Early Canadian Photography"), and Jo Ann Verberg ("The Polaroid 24x24 Project"), as well as our annual Christmas swap party.

In June and July of last year, the council provided a series of evening slide presentations by selected photographers in the Seattle Arts Commission's "Photography Survey 1980." Speakers included Larry Fink, Emmet Gowin, Ingeborg Gerdes and Tod Gangler, and Lee Friedlander.

In October, the council produced a weekend film festival titled "Photographers on Film." Thanks to Don Dryden, Nina Huey and Donna Strathy, this program was well-received and has become a model for similar endeavors in other places. In November, the council produced a film program on photographer Henri Cartier-Bresson as a complement to the major exhibition of the same name. The film program was open to the public at no charge.

A range of council-sponsored lectures were presented throughout the year for council members and for the public, including lectures by photographers Duane Michals in September and by artist/critic Martha Rosler in June.

In the spring, the council's major energies turned to preparations for our major fundraising project of the year, *Seeing and Believing, A Photography Workshop*, which was held both at the Volunteer Park location and at Seattle Central Community College. Forty-six faculty members donated their time and expertise to our undertaking, as well as council members who were responsible for all logistical details. Special thanks here must go to Ginny Strickland, who donated her poster design; and to Herbert Bayer, who permitted use of his photomontage *lonely metropolitan, 1932*, on the poster and flyers. The workshop raised an additional \$2,000 for the council,

which allowed the council to meet its \$5,000 pledge to the museum toward the purchase of photographic works under the NEA grant.

None of the events of the past year would have been possible without the constant effort and moral support of Lynn Fleming, Chuck Rynd and, in particular, Nina Huey. I also wish to thank Margery Aronson and Bruce Guenther for valuable staff assistance to the council this past year.

The schedule for the coming year is in the process of formation, with plans proceeding for the avant-garde film series this fall, an event the Photography Council will co-sponsor with the Contemporary Art Council. We look forward to the capable leadership of our new officers, and to the continued support of the photographic community.

Nancy Leff

Photography Council Officers

President: Nancy Leff

Vice-President: Nina Huey

Secretary: Lynn Fleming

Treasurer: Diane Neumaier

The Seattle Art Museum Staff

ADMINISTRATION

Arnold H. Jolles, Director
Judith Cederblom, Assistant Director
for Planning and Personnel
Paula Bluebaugh Rondeau, Assistant to the Director
Mrs. Coe V. Malone, Administrative Assistant
Marcia Pockros, Receptionist
Paula Thurman, Receptionist
Josef Peterson, Mail Clerk

DIVISION OF CURATORIAL SERVICES

Asian Art

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

Decorative Arts

Julie Emerson, Assistant Curator

Ethnic Art

Pamela McClusky, Associate Curator
Norman Skougstad, Curatorial Assistant

Japanese Art

William J. Rathbun, Curator

Modern Art

Bruce Guenther, Curator of Contemporary Art
Judith Ludlow, Secretary
Tore Hoven, Pavilion Manager

DIVISION OF DEVELOPMENT SERVICES

Development

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

Grants

Albert Thurmond, Grants Manager

Membership

Julie Hanger, Membership Coordinator
Lisa Prestwich, Membership Assistant

Systems

Dixie Sheary, Systems Coordinator
Louise Blanks, Systems Assistant
Chris Taylor, Systems Assistant
Linda Wickersham, Receptionist
Susan Bouck, Systems Trainee (CETA funded)

DIVISION OF EDUCATIONAL SERVICES

Councils

Margery Aronson, Council Coordinator

Education Department

Bonnie Pitman-Gelles, Chairman of Education
Dorothy Lahr, Museum Educator
Jill Rullkoetter, Secretary

Library

Elizabeth deFato, Librarian

Media Center

Suzanne Kotz, Media Center Coordinator
Paul Macapia, Chief Photographer
Debbie Bornstine, Photo Lab Technician
Alan Veigel, Audio-Visual Technician
Greg Olson, Film Coordinator (on contract)
Nina Schnell, Work Study Assistant

Volunteers/Docent Tours

Laura Harris-White, Volunteer/Tour Coordinator

DIVISION OF FINANCIAL SERVICES

Accounting

David Ingham, Controller
Tommy (Margaret) Cooper, Assistant Controller
Susan Doss, Cashier and Payroll Clerk
Dianne Chew, Accounts Payable Clerk
Karl Sifferman, Finance Clerk

Retail

Joan Halpin, Sales Manager
Jane Reas, Assistant Sales Manager

Volunteer Park Store

Mrs. Buell Blake, Salesperson
Karen Contreras, Salesperson
Diane Pickette, Salesperson

Pavilion Store

Petra Joski, Senior Salesperson
Dorothy Youngberg, Salesperson

Rentaloft

Suzenne Anderson, Manager (Supported by Guild)

DIVISION OF INFORMATION SERVICES

Public Relations

Annie Searle, Public Relations Officer
Steve Davolt, Public Relations Manager

Publications

Richard Hess, Publications Coordinator

DIVISION OF MUSEUM SERVICES

Installation/Exhibition Design

Michael McCafferty, Exhibitions Designer
Chris Manojlovic, Exhibitions Assistant A
Robert Meyer, Exhibitions Assistant B
Wesley Pulkka, Exhibitions Assistant B

Registration

Gail Joice-McKeown, Registrar
Evelyn Klebanoff, Assistant Registrar
Dale Rollins, Assistant Registrar
Paula Wolf, Assistant to the Registrar

Shipping

William J. Lahr, Shipping Supervisor
Gordon Lambert, Shipping Assistant A
Dennis Meyer, Shipping Assistant B

Security

Kathy Callison, Chief

Museum Guard A:

Tim Bonow
Wayne Brown
David Figge
Toby Kilpatrick

Museum Guard B:

Phillip Arnautoff
Kathleen Benton
Robert Call
Carlos Contreras
Kris Kinsey
Mary Lou Krause
Izumi Kuroiwa
John Mackey
Leon Reed
David Stimson
Nancy Vigil
Terri Wade-Bonow
Emily Trovillion

Jayne Lilienfeld,
Security/Shipping Assistant

LAVENTHOL & HORWATH



CERTIFIED PUBLIC ACCOUNTANTS

METROPOLITAN PARK
1100 OLIVE WAY
SEATTLE, WA 98101
(206) 621-1900

A MEMBER OF
HORWATH & HORWATH INTERNATIONAL
WITH AFFILIATED OFFICES WORLDWIDE

Board of Trustees
Seattle Art Museum
Seattle, Washington

We have examined the balance sheets of the various funds of the Seattle Art Museum as at June 30, 1981 and the related statements of activity and changes in fund balances for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of the Seattle Art Museum at June 30, 1981, 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.

Lavenhol & Horwath

August 27, 1981

SEATTLE ART MUSEUM

BALANCE SHEETS - ALL FUNDS - JUNE 30, 1981

ASSETS	Unrestricted Funds			Restricted Funds		Endowment Funds	Total all Funds
	Operating	Board Designated	Ancillary Groups	Total	Westlake Project		
Cash	\$ 228,947		\$ 32,844	\$ 261,791		\$ 680	\$ 262,471
Short-term cash investments (Note 5)		\$1,453,726	24,162	1,477,888	\$ 528,376	326,453	\$1,164,017
Receivables	73,081		3,512	76,593	16,292	12,955	105,840
Pledge receivable (Note 10)						1,667,132	1,667,132
Inventories	168,884		2,869	171,753			171,753
Prepaid expenses	95,167		2,167	97,334			97,334
Investments (Note 5)	2,865	230,375		233,240	189,062	12,325	1,102,699
Due from other funds	1,566,793		69,098	1,635,891			604
	<u>\$2,135,737</u>	<u>\$1,684,101</u>	<u>\$ 134,652</u>	<u>\$3,954,490</u>	<u>\$ 733,730</u>	<u>\$2,019,545</u>	<u>\$2,267,320</u>
							<u>\$8,975,085</u>
LIABILITIES AND FUND BALANCES							
Accounts payable	\$ 135,284		\$ 5,662	\$ 140,946			\$ 140,946
Accrued expenses (Note 7)	160,582			160,582		\$ 67,132	227,714
Notes payable, bank (Notes 6 and 10)	1,683,961			1,683,961			1,683,961
Deferred membership income	109,630			109,630			109,630
Deferred unexpended gifts and grants (Note 3)					\$ 725,473	393,790	1,119,263
Deferred income	14,320		918	15,238			15,238
Due to other funds		\$ 69,615		69,615	8,257	1,558,623	1,636,495
	<u>2,103,777</u>	<u>69,615</u>	<u>6,580</u>	<u>2,179,972</u>	<u>733,730</u>	<u>2,019,545</u>	<u>4,933,247</u>
Commitment (Note 13)							
Fund balances:							
Designated by Board of Trustees for endowment		1,258,905		1,258,905			1,258,905
Designated by Board of Trustees for other specific purposes		355,581		355,581			355,581
Unappropriated	31,960		128,072	160,032			160,032
Endowment						\$2,267,320	2,267,320
	<u>31,960</u>	<u>1,614,486</u>	<u>128,072</u>	<u>1,774,518</u>		<u>2,267,320</u>	<u>4,041,838</u>
	<u>\$2,135,737</u>	<u>\$1,684,101</u>	<u>\$ 134,652</u>	<u>\$3,954,490</u>	<u>\$ 733,730</u>	<u>\$2,019,545</u>	<u>\$2,267,320</u>
							<u>\$8,975,085</u>

See notes to financial statements.

SEATTLE ART MUSEUM
STATEMENTS OF ACTIVITY - ALL FUNDS
YEAR ENDED JUNE 30, 1981

	Unrestricted Funds			Restricted Funds		Endowment Funds	Total all Funds
	Operating	Board Designated	Ancillary Groups	Total	Westlake Project		
SUPPORT AND REVENUE:							
Contributions:							
General memberships	\$ 452,305		\$ 36,060	\$ 488,365			\$ 488,365
Gifts (Notes 10 and 11)	442,729	\$ 264,538	17,617	724,884		\$ 2,123,277	2,848,161
Fund raising events	21,537		14,676	36,213			36,213
Grants:							
Private	19,606			19,606			19,606
Governmental	209,532			209,532			209,532
Admissions	90,717		12,411	103,128			103,128
Investment income	354,105	14,541	12,132	380,778		5,408	386,186
Net realized investment gains (losses)		(16,119)		(16,119)			(16,119)
Retail operations, net	30,289			30,289			30,289
Donated services and facilities	74,484			74,484			74,484
Other income	50,314		23,740	74,054			74,054
Transfers to operating fund	48,486		(25,886)	22,600		(22,600)	
	<u>1,794,104</u>	<u>262,960</u>	<u>90,750</u>	<u>2,147,814</u>		<u>2,106,085</u>	<u>4,253,899</u>
EXPENSES:							
Program:							
Collections and research:							
Museum services	391,337			391,337			391,337
Curatorial services	181,438			181,438			181,438
Accession of art objects (Notes 9 and 10)		157,361	19,283	176,644		2,078,187	2,254,831
Programmed activities:							
Education	245,973		22,718	268,691		584	269,275
Informational services	84,286			84,286		17,910	102,196
Exhibitions	261,430		2,342	263,772			263,772
	<u>1,164,464</u>	<u>157,361</u>	<u>44,343</u>	<u>1,366,168</u>		<u>2,096,681</u>	<u>3,462,849</u>
Supporting services:							
Administrative:							
General	223,464		7,263	230,727		242	230,969
Financial	120,076			120,076			120,076
Development	172,335		7,765	180,100		9,162	189,262
	<u>515,875</u>		<u>15,028</u>	<u>530,903</u>		<u>9,404</u>	<u>540,307</u>
	<u>1,680,339</u>	<u>157,361</u>	<u>59,371</u>	<u>1,897,071</u>		<u>2,106,085</u>	<u>4,003,156</u>
EXCESS OF SUPPORT AND REVENUE OVER EXPENSES BEFORE CAPITAL INCREASES, NET	<u>113,765</u>	<u>105,599</u>	<u>31,379</u>	<u>250,743</u>		<u>0</u>	<u>250,743</u>
CAPITAL INCREASES, NET:							
Gifts and grants (Note 4)					\$ 309,536	\$ 247,345	556,881
Net realized investment gains (losses)					(4,181)	(82,300)	(86,481)
Transfer to restricted fund (Note 12)			(10,000)	(10,000)	10,000		
Capital expenditures					(315,355)		(315,355)
			(10,000)	(10,000)	0	165,045	155,045
EXCESS OF SUPPORT AND REVENUE OVER EXPENSES AFTER CAPITAL INCREASES, NET	<u>\$ 113,765</u>	<u>\$ 105,599</u>	<u>\$ 21,379</u>	<u>\$ 240,743</u>	<u>\$ 0</u>	<u>\$ 165,045</u>	<u>\$ 405,788</u>

See notes to financial statements.

SEATTLE ART MUSEUM
 STATEMENTS OF CHANGES IN FUND BALANCES
 YEAR ENDED JUNE 30, 1981

	Unrestricted				Endowment Fund	Total all Funds	
	Operating	Board Designated for Endowment	Board Designated for Other Specific Purposes	Ancillary Groups			Total
Fund balances (deficit), beginning	(\$ 81,805)	\$ 994,367	\$514,520	\$121,693	\$1,548,775	\$2,102,275	\$3,651,050
Excess of support and revenue (expenses) after capital increases, net	113,765	264,538	(158,939)	21,379	240,743	165,045	405,788
Transfer to restricted funds (Note 12)				(15,000)	(15,000)		(15,000)
Fund balances, ending	<u>\$ 31,960</u>	<u>\$1,258,905</u>	<u>\$355,581</u>	<u>\$128,072</u>	<u>\$1,774,518</u>	<u>\$2,267,320</u>	<u>\$4,041,838</u>

See notes to financial statements.

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Seattle Art Museum

Notes to Financial Statements

Year Ended June 30, 1981

1. Summary of significant accounting policies:

Basis of presentation:

The accompanying financial statements have been prepared on the accrual basis. Included in the Ancillary Groups are the accounts of the Seattle Art Museum Guild, Contemporary Art Council, Asian Art Council, Pacific Northwest Arts Council, Ethnic Arts Council, 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 fund groups as follows:

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

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

Endowment funds, which include resources that are subject to restrictions 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.

Prepaid exhibition expenses and deferred income:

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

Art collections and property and equipment:

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

Investments:

Marketable equity and debt securities are stated, in the aggregate, at the lower of cost or market or if acquired by gift, at fair market value at date of gift.

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.

Functional allocation of expenses:

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

Donated services and 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 accompany statement of activity since it isn't susceptible to objective measurement or valuation.

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

Costs incurred by the Museum to operate and maintain the Volunteer Park facility are reimbursed by the City of Seattle. Such costs and the related reimbursements are included as support and expense in the accompanying financial statements.

2. Nature of 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. Westlake Project:

In September, 1978, a capital and endowment fund drive was approved by the Board of Trustees for a new downtown museum, commonly known as the Westlake Project. An Amended Tripartite Agreement was entered into by the Museum along with the Westlake Development Authority, a public authority chartered by the City of Seattle, and Westlake Associates, a Washington limited partnership composed of the Museum, Daon Corporation, and Mondev U.S.A., Inc. for the development of the Museum and other public facilities. Construction of this project was dependent upon the City of Seattle acquiring title to the property on the proposed construction site. Certain property owners in the area of the Westlake Project filed lawsuits against the City of Seattle and the Museum seeking an injunctive and declaratory relief against

the project. In December, 1980, the King County Superior Court entered summary judgment in favor of the Westlake property owners. This decision is currently being appealed by the City of Seattle.

The Tripartite agreement was automatically terminated in February 1981 as a result of the delays caused by the legal actions.

The ultimate development of the Westlake Project is uncertain at this time, pending the appeal by the City of Seattle.

As of June 30, 1981, the Museum had received pledges and contributions from various donors for this project as follows:

	Contributions	Pledges Outstanding (Unaudited)	Total
Westlake Campaign Fund.....	\$1,240,724	\$2,749,950	\$3,990,674
Westlake Building Fund.....	577,215	2,679,897	3,257,112
Total restricted funds.....	1,817,939	5,429,847	7,247,786
Westlake Endowment Fund.....	437,352	181,355	618,707
Total.....	<u>\$2,255,291</u>	<u>\$5,611,202</u>	<u>\$7,866,493</u>

The money contributed to each of the above funds can be used as follows:

Westlake Building Fund—Principal and investment income may be used for construction costs of the Westlake complex, and only when all litigation concerning the project is concluded in a positive manner.

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

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

As of June 30, 1981, \$1,167,814 has been expended for this project out of the Westlake Campaign Fund. The remaining unexpended campaign funds and the contributions to the building fund are being included as deferred contributions on the balance sheet until expenditures are incurred in compliance with the specific restrictions of the contributions.

The pledges outstanding as of June 30, 1981 have not been recorded on the accompanying financial statements due to the uncertainties of the Westlake project.

4. National Endowment for the Humanities grant:

A challenge grant in the amount of \$530,558 was awarded to the Museum by the National Endowment for the Humanities in November, 1979. The grant funds are to be received by the Museum over a period of three years through September 1982. The grant is intended to establish and maintain a conservation program and to assist in a capital fund drive. During the current fiscal year, \$265,279 of the grant amount was received by the Museum of which \$226,779 was earmarked for endowment and \$38,500 earmarked for conservation expenditures. During the year the Museum incurred \$20,658 in conservation expenditures, therefore only \$20,658 of the \$38,500 received has been recognized as revenue in the Restricted Fund. The balance, \$17,842, has been deferred and is included in deferred unexpended gifts and grants on the balance sheet.

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

5. Investments:

Investments are composed of the following:

	Cost	Market Value
Short-term cash investments.....	\$3,496,734	\$3,496,734
Bonds.....	\$ 755,936	\$ 733,411
Common and preferred stocks.....	778,525	889,300
Other.....	2,865	2,865
	<u>\$1,537,326</u>	<u>\$1,625,576</u>

6. Notes payable, bank:

Unsecured note, due in four annual installments of \$400,000 plus interest at prime plus 1% beginning April 1, 1982. Paid in full subsequent to year end (Note 10).....	\$1,600,000
Unsecured note due October 31, 1981 plus interest at prime (Note 9).....	83,961
	<u>\$1,683,961</u>

Total interest expense incurred during the year was \$78,269.

7. Pension benefit plans:

The Museum maintains a pension plan covering substantially all employees which it funds through an annuity program. Total pension expense was \$14,600 for the year. It is the Museum's policy to fund pension costs accrued under this plan.

The Museum is also committed to provide cash retirement benefits for certain employees not eligible for the annuity plan. The total pension expense was \$15,800 for the year. It is the Museum's policy to pay pension benefits as they come due, under this plan.

The accumulated plan benefits and plan net assets, for the Museum's defined benefit plans, as of July 1, 1980, which is the date of the most recent plan review, are presented below.

	Funded Pension Plan	Unfunded Pension Plan
Actuarial present value of accumulated plan benefits:		
Vested.....	\$ 133,659	\$ 126,000
Nonvested.....	53,311	
	<u>\$ 186,970</u>	<u>\$ 126,000</u>
Net assets available for plan benefits.....	\$ 218,955	Not applicable

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

8. 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.

9. 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, was to be transferred to the Museum upon payment of Swiss death taxes and other costs of administration. The Museum incurred total costs of \$83,961, including \$22,976 paid in prior years. Such costs were financed by a note payable to bank (Note 6). The estate assets were transferred to the Museum on November 6, 1980. Costs incurred to transfer the assets have been charged against Board Designated Funds in the statement of activity.

10. Katherine C. White Estate:

On August 24, 1980, Katherine C. White, Trustee of the Museum and renowned collector of primitive art, died. Included in her Last Will and Testament was an offer to sell to the Museum an undivided interest in her art collection for \$2,000,000 and, upon closing of such purchase, to transfer the remaining undivided interest in her collection to the Museum. On September 23, 1980, the Board of Trustees resolved to accept the offer to acquire the collection which was independently appraised at approximately \$4,000,000.

To enable the Museum to acquire this collection, an anonymous donor pledged a contribution of \$2,000,000 of which \$400,000 was received in the current fiscal year and the balance was to be paid in annual installments of \$400,000 through April, 1985. Based upon this pledge, the Museum borrowed \$1,600,000 from the bank, which together with the \$400,000 contribution, was used to purchase the collection. Subsequent to year end the remaining pledge balance of \$1,600,000 was received from the donor.

11. Trust or foundation income:

Certain donors have established trusts or foundations, the income from which has been designated to be distributed to the Seattle Art Museum. Such trusts are outside the direct control of the Art Museum. The balances of these trusts are stated at amounts provided by the donor and have not been independently verified by the Museum. In accordance with generally accepted accounting principles, these trusts are not included as assets of the Museum.

During the year ended June 30, 1981, the Museum received \$219,670 from such trusts and foundations. The income is reflected in the accompanying financial statements as follows:

Deferred income—Restricted Fund, Other.....	\$ 12,943
Gifts—Unrestricted Fund, Operating.....	206,727
	<u>\$219,670</u>

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

Charles Edward Stuart Charitable Trust.....	\$2,700,000
Richard E. Lang Endowment Fund at the Seattle Foundation.....	215,250
Gertrude M. Shank Trust.....	65,000
Arthur Ederer Charitable Trust.....	40,990
	<u>\$3,021,240</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.

12. Transfer to restricted funds:

During the year contributions were made by the ancillary groups to various restricted funds as follows:

Westlake Campaign Fund.....	\$ 10,000
General Acquisition Endowment Fund.....	10,000
Katherine White Support Fund.....	5,000

The contribution to the Westlake Campaign Fund was expended by the Campaign Fund during the year. The contributions to the General Acquisitions and Katherine White Support Funds, aggregating \$15,000, were not expended by the respective funds during the year and therefore are included in deferred unexpended gifts and grants on the balance sheet.

13. Commitment:

The Museum has a commitment from a bank to provide up to \$10,300,000 in financing for construction of the Westlake Project. No funds have been received as of year end.