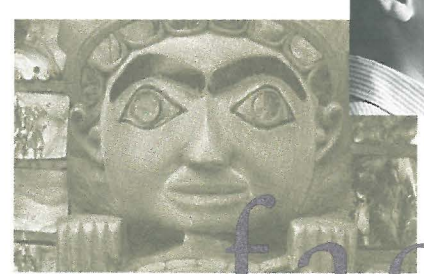
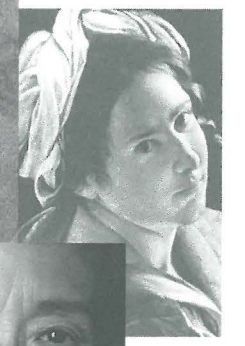
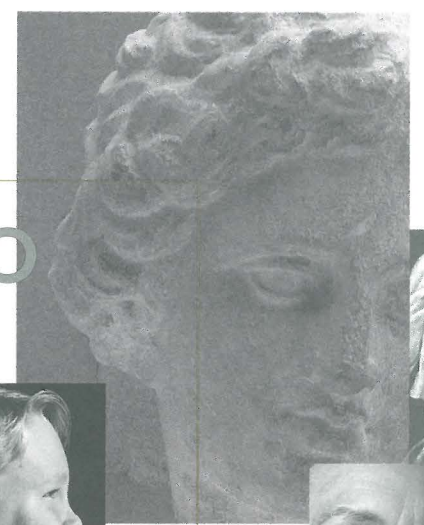
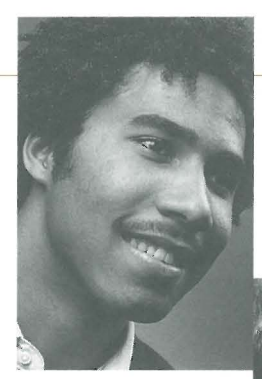


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SEATTLE ART MUSEUM

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SEATTLE ART MUSEUM

P.O. Box 22000
SEATTLE, WASHINGTON
98122-9700
(206) 625-8900

Annual Report

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Mr. Bagley Wright

LEAVE OF ABSENCE

Mr. William True

the audience
we serve is
our community

a n d a r t

speaks the language

of

h u m a n i t y

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Education	23
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Cover detail art, left
to right: HEADDRESS
FRONTLET, Gift of John
H. Hauberg, 91.1.82;
HEAD OF A WOMAN
FROM TOMB MONU-
MENT, Gift of Norman
Davis in memory of his
Mother, Mrs. Annie
Davis, 60.60;
Orazio Gentileschi,
A SYBIL, c. 1620, from
the exhibition A Gift to
America: Masterpieces
of European Painting
from the Samuel H.
Kress Collection

We sincerely apologize for misspelling or inadvertently omitting the name of anyone
who made a contribution to the Seattle Art Museum between June 30, 1994, and July 1, 1995.
Please notify us of any such error by calling (206) 654-3211.

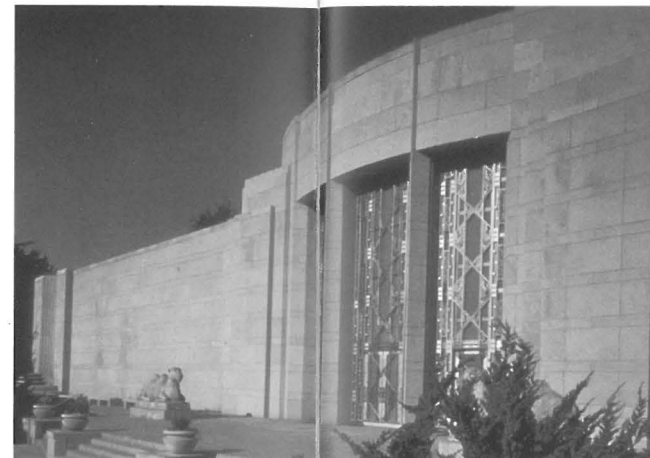
During the past decade the Seattle Art Museum set and achieved formidable goals. After considering expansion in a variety of downtown sites, the Board of Trustees acquired the Arcade Plaza Block one block southeast of the Pike Place Market. With Robert Venturi as architect, plans and fundraising were underway. Linking low-income housing and the new building fundraising, the ingenious campaign was more than successful. The museum opened with no major setbacks, and more than 10,000 people attended the grand opening day. By contributions and participation the community recognized that the museum is a unique and valuable asset.

Shortly after opening the downtown facility, the board and staff began raising money to refurbish our beloved building in Volunteer Park. We succeeded in raising those funds, and worked with the city to clean and stabilize the facade. Generous gifts from a wide range of supporters have endowed both curatorial positions in the Asian art department and built a significant endowment fund to support operations at the Seattle Asian Art Museum.

We now have a new set of goals and, with the dynamic leadership of Director Mary Gardner Neill and a dedicated board, staff, and membership, we are determined to solidify the museum's financial health by building a substantial endowment to guarantee artistic and educational excellence. A constellation of important projects focused on exhibitions and education—especially educational programs that reach out to new audiences—is designed to take place not only in the museum but in community centers and schools.

We believe that art is a kind of universal language, and the Seattle Art Museum provides an ideal setting for understanding the language of art. With its collections representing artistic achievements of a multitude of cultures from prehistoric times to the present, the museum attracts visitors of all ages from all over the world. Through our exhibitions and programs we strive to make the language of art accessible to the broadest spectrum of our community. To see this in action, attend a Senior Day program, look in on an Art Studio class, listen to an African Art Interpreter, savor a cup of tea in the Kado TeaGarden in the Seattle Asian Art Museum, or get involved in the museum's outreach effort.

The achievements of the past year demonstrate how vital a role the museum can play in our community. The coming years challenge us to bring our unique resources to more people and to be open and responsive to their interests and needs—a challenge well worth the effort.



Left, Georgia O'Keeffe's *A CELEBRATION*, 1948

Above, The Seattle Asian Art Museum in Volunteer Park

Dean Thornton, Chairman

John Moga, President

A museum is a conversation, not only between present and past, this culture and others, but, as the name suggests, a museum is a meeting place of muses. . . . Everyone who goes to museums, certainly everyone who becomes an addict of museums, must have that experience of conversation . . . and an invitation to response. FRANCIS LANDY, *MUSE*, SPRING, 1993

Encouraging a vibrant dialogue between the community and visual arts of the highest quality, Seattle's Art Museum invites and welcomes response. Art made by young people, which now enlivens the hallways, lobbies, and education spaces of the museum, represents meaningful and imaginative responses to art experienced in SAM's exhibition spaces. Over the past year the Seattle Art Museum and the Seattle Asian Art Museum together attracted close to 400,000 people, including more than 26,000 schoolchildren. Inspiring visitors, young and old alike, to enjoy and respond to art is an exciting and energizing challenge.

The level of activity at both museums increased markedly in the past year as small thematic exhibitions enhanced the galleries, colorful banners brightened the exteriors of both buildings, and weekend family festivals explored the arts of diverse cultures. Installations of works by the contemporary British painter Lucian Freud and of Indian paintings from the Jane Greenough Green Collection illustrated how the museum can make accessible to the public major works of art from Seattle private collections. From British Pre-Raphaelite art to superb African bronzes to Venetian paintings from Budapest, major special exhibitions delighted members and visitors throughout the year.

Thanks to an innovative program entitled "Fighting with Art," SAM reached out to underserved communities and built meaningful bridges between the art within the museum's walls and the city's culturally rich neighborhoods. Museum staff and volunteers engaged at-risk youth in the process of making art. Having learned about the stately bronzes of Benin and the dynamic flags of Ghana, the students created their own works of art from metal and fabric. On the last day of 1994, as part of the Kwanzaa festival, the students presented their collaborative works to the museum and performed lively dance routines on the grand stairway. "Fighting with Art" was a first step in making the museum relevant and more responsive to the life of the entire community.

It's a small shift in syntax from the Seattle Art Museum to Seattle's Art Museum, but that change signals the museum's dedication to our community. Your ongoing support generates and sustains the museum's artistic and educational excellence. I would like to add a special word of gratitude to everyone who provided essential financial support and to recognize the extraordinary volunteers who energize every aspect of the museum. Seattle's Art Museum is a source of pride and satisfaction for us all.



Mary Gardner Neill

The Illsley Ball Nordstrom Director



making the
museum
relevant to the
life of the entire
community

Above, "If the viper is too heavy to carry, why take the cobra as a head cushion." (Don't bite off more than you can chew.) From the exhibition *ASAFO! Fante Flags from Africa, 1850-1957*

Inset, A youth creates banners in the innovative program "Fighting with Art"

JULY/AUGUST 1994

The museum receives a grant to establish the William Randolph Hearst Endowment for Education Programs.

The Asian Art Council and the Education Department cosponsor a lecture by SAM Director Mary Gardner Neill on Asian art collections and collectors in the United States. In FY95 the Asian Art Council contributes \$9,800 in support of Seattle Asian Art Museum projects.

Seattle Asian Art Museum (SAAM) opens to the public—13,000 people attend the opening ceremonies and events.

A new membership group, the Ambassadors, is inaugurated in celebration of the opening of SAAM.

SEPTEMBER/OCTOBER

Okinawan Ministry of Education staff visit SAAM to study Okinawan textiles for an international art survey.

The 17th annual award-winning Film Noir series begins with *Mildred Pierce*.

artists to have emerged in the United States since the 1970s.

Faye and Herman Sarkowsky establish an endowment fund supporting contemporary and modern art exhibitions.

The Legacy Club celebrates its fourth anniversary in a gala dinner at SAAM.

Bill and Melinda Gates commit one million dollars to the Seattle Art Museum endowment fund for education.

School groups begin to arrive at SAAM.

Japanese paintings and screens travel to Japan for conservation treatment in a prestigious program sponsored by the Japanese government.

Sotheby's "Heirloom Discovery Day," sponsored by the SAMS, raises \$23,000—twice its goal.

The Asian Art Council supports "A Scholar's Delight," an international symposium honoring the newly opened Seattle Asian Art Museum.

The McCaw Foundation Library of Asian Art at SAAM opens to the

Patterson Sims represents the U.S. International Exhibition Committee at the opening of the 1994 Cairo Biennial in Egypt.

More than 300 friends, family members, and "Fighting with Art" participants from seven Seattle community centers celebrate African arts and culture during the "Kwanzaa Creativity Celebration" at SAM.

JANUARY/FEBRUARY

The Collectors' Forum and Connoisseurs' Forum sponsor a lecture on Venturi's Sainsbury Wing by Neil MacGregor, director of the National Gallery, London.

Pleasure Gardens of the Mind: Indian Paintings from the Jane Greenough Green Collection, the first special exhibition mounted at SAAM, opens with support from the Asian Art Council.

The museum receives a \$250,000 Challenge Grant from the National Endowment for the Arts to help build its endowment. The grant, which must be matched three to one, is an important step in ensuring the long-term financial health of the museum.

MARCH/APRIL

SAAM facade project wins a Special Recognition Award for

The Photography Council presents a lecture by Leo Rubinfien in conjunction with an exhibition of his work at the museum.

The Council of American Art presents a day-long seminar on "De-Mystifying the Art Market" with specialists from Christie's Fine Art Auctioneers.

For the fourth year, the Pacific Northwest Arts Council sponsors an open slide show at the museum featuring the work of local artists.

The Native Arts of the Americas and Oceania Council cosponsors

in an exchange tour with the museums of Northern Ireland.

The US WEST Foundation supports the exhibition *Treasures of Venice: Paintings from the Museum of Fine Arts, Budapest*. Attendance at a special employee night in June is more than 900.

The Decorative Arts and Paintings Council contributes \$5,000 towards the acquisition of an 18th-century English kettle stand, in memory of Laurene Gandy.

This year's board Gala, with corporate underwriting of \$15,000, raises \$90,000.

A limited edition series of work by William Morris raises \$29,000 for SAM and offers museum supporters a special opportunity to collect works by this important glass artist.

Documents Northwest: The PONCHO Series, Holding the Past: Historicism in Northwest Glass Sculpture opens.

Student Expressions '95, an exhibition of art by middle and high school students from the Seattle School District, opens in the First Avenue Lobby of SAM. The exhibition is sponsored by KSTW Northwest 11.

Fiscal year 1995 ends June 30 with museum membership totaling 21,000. Annual Fund Campaign generates more than \$685,000. Museum attendance rises to nearly 400,000.

1994-95

the year in review

Ninth Annual "The Premiere of Fall" fashion show, underwritten by Nordstrom and presented by the SAMS at the Sheraton Seattle Hotel & Towers Grand Ballroom, makes more than \$67,000.



SAM visitor personalizes her tour with audio Gallery Guide



Afternoon tea at reopening of SAAM in Volunteer Park

Documents Northwest: The PONCHO Series, Nature Studies opens.

The Institute of Museum Services (IMS) awards the museum a \$112,500 grant for general operating support. Diane Frankel, director of IMS, comments, "The grant provides national recognition for museums that have the highest approval of their peers and demonstrate excellence in all areas of museum operations."

International premiere of the Gallery Guide CD-ROM audio tour at SAM.

US WEST and Arthur Andersen/Andersen Consulting support *A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection*. Actor Tom Skerritt records audio tour with SAM curator Chiyo Ishikawa.

A tradition is established with the second annual SAM "Estate of the Arts Sale" at Volunteer Park. The sale earns \$10,000.

The Contemporary Art Council and the Collectors' Forum sponsor a lecture featuring Elizabeth Murray, one of the most esteemed

Students count claws on Imperial dragons, discuss the symbolism of Buddha's earlobes, and sketch from their favorite artwork.

Artist Collin Shutz wins the Betty Bowen award at a special SAM ceremony.

Saint Peter Repentant, a major painting by Rembrandt van Rijn, is loaned to the museum and displayed with Rembrandt prints from SAM's collection.

NOVEMBER/DECEMBER

For the fifth year, the Contemporary Art Council provides support for the World AIDS Day installation at the museum.

public. A generous gift from a distinguished collector makes possible the hiring of an assistant librarian and the purchase of library materials.

Seattle Art Museum receives the Klepser Collection of Worcester Porcelain.

Swarovski supports the exhibition *Benin: Royal Art of Africa*. Additional support for the exhibition and for *ASAFO! Fante Flags from Africa, 1850-1957* is provided by the Seattle Arts Commission and PONCHO.



Director Mimi Neill (second from left) and guests at "A Scholar's Delight"



"Kwanzaa Creativity Celebration" at SAM

The Education Department hosts 150 educators at an open house to showcase the Seattle Asian Art Museum and its educational resources.

The "Art of Jazz" opens its third season with performing artist Dave Frishberg.

The Pacific Northwest Arts Council continues ongoing support of *Documents Northwest: The PONCHO Series* by sponsoring the opening night program for *Belize Brother: witness*.

U.S. Bank and KPLU provide underwriting for Free First Tuesdays during 1995. Attendance averages 2,200 per Tuesday.

excellence in a restoration project by the Masonry Institute of Washington.

PONCHO, Lakeside Industries, the Kreielsheimer Exhibits Endowment Fund, the SAMS, and the Washington Commission for the Humanities support *Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England*.

The Council of American Art sponsors a lecture on American Impressionist and Realist paintings by Barbara Weinberg, curator of American paintings and sculpture, Metropolitan Museum of Art, New York.

with the Museum Store a book-signing reception to celebrate the publication of *The Spirit Within: Northwest Coast Native Art from the John H. Hauberg Collection*.

MAY/JUNE

More than 400 people attend a celebration of African art and culture presented by the African, African American, and Caribbean Arts Council entitled "SAM Celebrates Africa!"

Michael McCafferty, SAM exhibition designer, is selected as one of ten U.S. museum professionals



Above, EWER, 94.152

Far left, A statuette representing a dwarf of the court, from Benin: Royal Art of Africa

The collections of the Seattle Art Museum are central to its stature and mission. All additions to the collection, which enter by purchase, gifts, bequests, or exchange of works of art, are proposed by the curators and the director to the museum's Committee on the Collection, which consists of members of the museum's Board of Trustees and community representatives. Works are chosen because of their high quality, cultural diversity,

and capacity to expand the public's understanding of art. This year 774 works were added to the collection, including 616 works from two major collections: the Kenneth and Priscilla Klepser Collection of 260 pieces of English Worcester ceramics and the Bodde Collection of 356 19th- and early 20th-century Chinese shadow puppets. The extraordinary generosity of both long-term museum supporters such as the Klepsers and the previously unaffiliated donors of the Chinese puppets (the acquisition of which was assisted with partial payment with funds from Mr. and Mrs. Charles Henderson) highlights the collection's dramatic growth and demonstrates the continuing attraction of the museum and its new facilities.



quality rather than quantity has been the
hallmark of the museum's acquisition policy

A collection is ultimately respected for its capacity to define perspectives on artists, cultures, and epochs, and visits become more unforgettable because of the quality of a museum's masterworks. Individual masterpieces added to the collection this year include a Northern Qi Dynasty *Torso of Bodhisattva*, given in honor of the museum's former chief curator Henry Trubner, a leaded glass window from Frank Lloyd Wright's Coonley Playhouse, and a study of clouds by Georgia O'Keeffe. They fill long-term needs in the collection and provide works of permanent interest to our public. A pair of recently completed visionary landscapes by Morris Graves added an important facet to our already extensive understanding of this extraordinary artist's achievement. The purchase through donated funds of an important 18th-century gilt-framed mirror and a kettle stand enhanced the decorative arts installations. Ongoing initiatives to strengthen the museum's burgeoning representation of Korean art, to augment its internationally celebrated collection of Japanese functional textiles, and to add to its holding of technologically innovative and computer-derived photography underscore the rewards of establishing priorities and making sustained commitments.

Perhaps the most touching aspect of the acquisitions that came into the collection last year was the request by the family of Bernice Soth, a longtime museum docent, that the following comment be added to the credit line on their gifts of Korean art made in her memory: "Whatever I have given to the museum has been returned one-hundred fold." The power of the art that museums gather and present and its ability to affect our daily lives has seldom been expressed so directly and generously.

Right and left,
TORSO OF
BODHISATTVA,
95.36

(All dimensions are in inches)

Art of Africa

SCULPTURE

Côte d'Ivoire; Guro
Heddle Pulley
Wood
5 3/4 x 2 x 1 1/4
Gift of Dorothy K. Woodford, 94.97

Ghana; Asante
Female figure (Akuaba)
Wood
14 x 4 x 2
Gift of Dorothy K. Woodford, 94.95

Ghana; Asante
Female figure (Akuaba)
Wood
11 3/4 x 4 1/4 x 2 1/4
Gift of Dorothy K. Woodford, 94.96

Nigeria; Yoruba; Ekiti; Efon Alaye
Ere Ibeji (Twin figure), c. 1930s-40s
Wood and blue pigment
11 x 3 3/4 x 3
Gift of Dorothy K. Woodford, 94.94

Nigeria; Yoruba; Oyo; Ibadan
Ere Ibeji (Twin figure), c. 20th century
Wood and blue pigment
12 x 3 1/2 x 3 3/4
Gift of Dorothy K. Woodford, 94.93

Sierra Leone; Mende
Standing female figure, c. 20th century
Wood with stain and bead
24 x 5 1/2 x 5 1/2
Gift of Oliver E. Cobb, 94.104

TEXTILES
Nigeria; Jukun; Apana Village; Amachi Kuma
Akwana Kyadze
Atuapa

Cloth, c. pre-1928
Handspun cotton and imported chemically dyed cotton
72 x 96
Purchased with funds from the African Purchase Fund, 94.98

Art of Indonesia

MASK

Irian Jaya; New Guinea; Asmat
Mask costume (Jipac) (of the rope type also called "Elder Brother")
Bark, rattan, sago leaf,

Gift of Mark Groudine and Cynthia Putnam, 94.113

New Guinea; Asmat
Figure
Wood
3 1/2 x 6 x 4
Gift of Mark Groudine and Cynthia Putnam, 94.115

Art of Asia

CHINA

CALLIGRAPHY
Wang Fangyu
Goose, 20th century

LACQUER
Group of five Erh Bei (ear cup), Late Warring States period and Early Western Han dynasty
Lacquer
Gift of Peter and Sandra Lai, SC95.15-17.3

PAINTING
Hongren (1610-64)
Plum Blossom and Rock, Late Ming-early Qing dynasty, Mid 17th century
Ink on gold paper
6 5/8 x 20 3/16

Spear ferrule, Warring States period, c. 5th century B.C.
Cast bronze
Length: 7 5/8
Gift in memory of Thomas David Stimson from his family and friends, 94.75.2

Torso of Bodhisattva, Northern Qi dynasty, c. 570-577
White marble
Height: 50
Gift of Hedwig Worch in honor of Henry Trubner, 95.36

Group of three Pole finials, Qing dynasty, Daoguang, 1826
Brass
21 1/2 x 20 1/8
Gift of Pauline Anderson in memory of her son, Michael G. Pickering, SC94.90.1-3

JAPAN

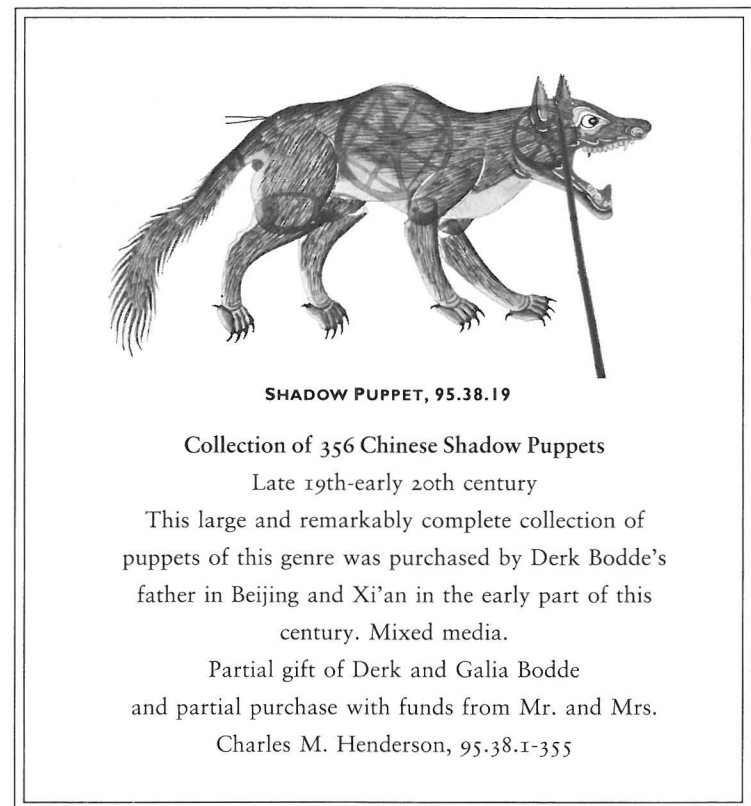
CERAMICS
Tsuji Seimei (b. 1927)
Shigaraki plate, Late 20th century
Clay with brown underglaze and translucent white glaze
10 x 10
Purchased in honor of Mary Gardner Neill with funds from Walter Bareiss, 95.11

PAINTING
Pair of folding screens
Kano School
Night Scene of Waterside Bamboo Grove, Early Edo period, c. 1765
Ink and opaque color on paper, and gold
149 x 68 1/2
Additional 20% fractional interest gift of Duane Shipman, 91.235.1-2

Purchased with funds from the Margaret E. Fuller Purchase Fund, 95.41

SCULPTURE
Spear head, Warring States period, c. 5th century B.C.
Cast bronze
7 3/8 x 1 3/8 x 1 3/4
Gift in memory of Thomas David Stimson from his family and friends, 94.75.1

FURNITURE
Pair of Cabinets, Late Ming-early Qing dynasty, 17th century
Yellow rosewood (huanghuali)
56 x 21 5/8 each
Gift of Kenneth Pierce, 94.27.1-2



SHADOW PUPPET, 95.38.19

Collection of 356 Chinese Shadow Puppets

Late 19th-early 20th century

This large and remarkably complete collection of puppets of this genre was purchased by Derk Bodde's father in Beijing and Xi'an in the early part of this century. Mixed media.

Partial gift of Derk and Galia Bodde and partial purchase with funds from Mr. and Mrs.

Charles M. Henderson, 95.38.1-355

nose shells, parrot and cassowary feathers, hornbill beaks, lime, red ochre, charcoal
Height: 83
Gift of Mark Groudine and Cynthia Putnam, 94.114

SCULPTURE
Irian Jaya; New Guinea; Northeast Asmat; Brazza River; Bras
War shield (Jamasji)
Wood, lime, clay, charcoal
53 1/2 x 15 1/2 x 1 3/4

Kajiwara Hisako (1896-1988); Nihonga School
Beauty in summer attire (Bijin), Probably Taisho period (1912-1929)
Ink and colors on silk
Width: 22 3/4
Gift of Laura E. Ingham in honor of Amalia Partridge Ingham, 94.149

Yokoyama Seiki (1793-1865)
Figures in Landscape, 1834
Ink and color on silk
40 13/16 x 20 1/16
Gift of Laura E. Ingham in honor of Amalia Partridge Ingham, 94.151

Kai-no-sho Tadaoto (1894-1978); Nihonga School
Bijin (beauty), c. 1920s
Ink and colors on silk
76 1/4 x 17 1/8
Gift of Laura E. Ingham in honor of Amalia Partridge Ingham, 94.150

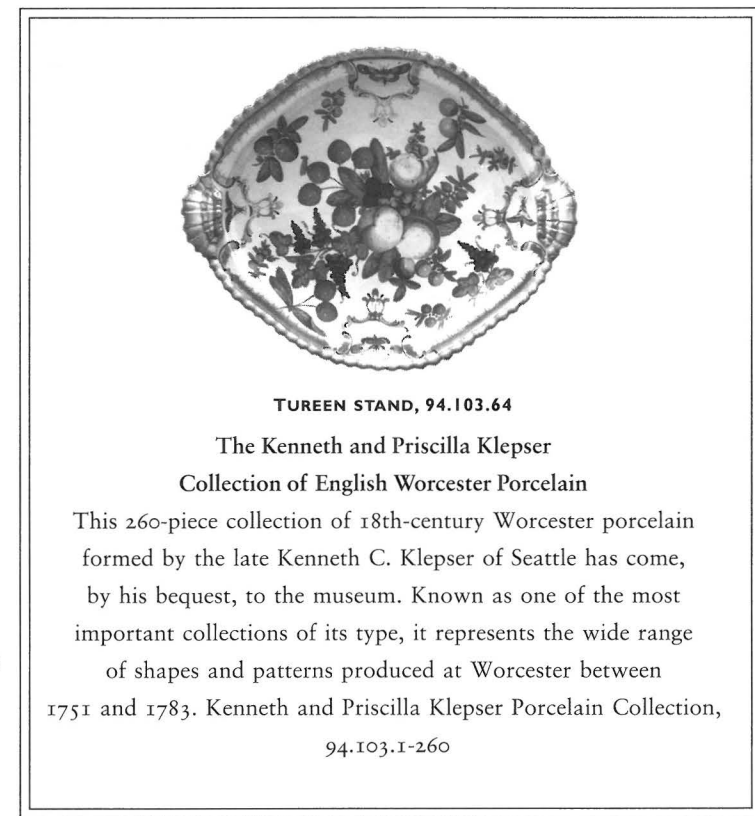
SCULPTURE
Group of Nine Presentation Mirrors, 15th-19th century
Bronze
Gift of Robert E. Haynes and Monte Jay Cox, 94.137-145

TEXTILES
Top panel of mosquito net (kaya), Late Edo period-Meiji period, 19th century
Asa gauze with tsutsugaki decoration
123 x 101
Gift of Terry Welch in honor of William Rathbun, 95.12

Nishijin-ori obi, 20th century
Nishijin silk weaving with modern chemical dyes
160 x 12
Gift of Julia and Reynold Atlas, SC94.146

Hira-o (courtier's sash), 17th century
Early Edo period
Woven and embroidered silk
15 3/4 x 3 1/2
Gift of Dr. David and Marita Paly, SC95.25

Okinawan
Woman's unlined summer robe (Ryukyuan:tanashi or n'chanashi), Early-mid 19th century
Ramie cloth with paste-resist stenciled and hand-colored decoration



TUREEN STAND, 94.103.64

The Kenneth and Priscilla Klepser Collection of English Worcester Porcelain

This 260-piece collection of 18th-century Worcester porcelain formed by the late Kenneth C. Klepser of Seattle has come, by his bequest, to the museum. Known as one of the most important collections of its type, it represents the wide range of shapes and patterns produced at Worcester between 1751 and 1783. Kenneth and Priscilla Klepser Porcelain Collection, 94.103.1-260

50 1/2 x 47 1/8
Purchased with funds from Mr. and Mrs. Charles M. Henderson, the Pauline King Butts estate, the Margaret E. Fuller Purchase Fund, and an anonymous donor in Japan, 94.76

Gift in memory of Bernice Soth from the Soth family. "Whatever I have given to the museum has been returned one-hundred fold," 94.153

Storage jar, Three Kingdoms period, Kaya Federation, 4th century
Stoneware with incised decoration
11 1/4

KOREA

SCULPTURE
Ewer, 13th century
Bronze
10 3/4 x 9 3/4
Gift in memory of Bernice Soth from the Soth family. "Whatever I have given to the museum has been returned one-hundred fold," 94.152

Jar with handles, Protohistoric period, 1st-3rd century
Pottery with incised and impressed patterns
15 1/4 x 11 3/4

Gift in memory of Bernice Soth from the Soth family. "Whatever I have given to the museum has been returned one-hundred fold," 94.154

Covered cup, Old Shilla dynasty, 5th-6th century
Red earthenware
4 7/8
Gift in memory of Bernice Soth from the Soth family. "Whatever I have given to the museum has been returned

THAILAND

SCULPTURE
Head of a Buddha, Early Ayuthya period, Late 14th-15th century
Sandstone
Gift of an anonymous donor, 95.29

Decorative Arts of Europe

ENGLAND

CERAMICS
Coffee pot, c. 1760
Wedgwood, brown
9 x 7 1/2
Gift of Sandra Leigh Boyer, SC94.43

FURNITURE
China case, 18th century
Mahogany
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.209

Mirror, c. 1760
Glass, carved gesso, gilt wood
58 x 35
Gift in honor of Virginia Bloedel Wright by Sally Sample Aall, 94.109

Kettle stand, c. 1760
Mahogany
Height: 21
Purchased in memory of Laurene Gandy with funds from the Decorative Arts Acquisition Fund and the Decorative Arts and Paintings Council, 94.110

NETHERLANDS

CERAMICS
Delft
Teapot, c. 1720
Ceramic
5 x 7
Gift of Sandra Leigh Boyer, SC94.42

one-hundred fold," 94.155

PAKISTAN
SCULPTURE
Gandhara
Female figure, Kusana period, c. 2nd-3rd century
Dark grey schist
Height: 15
Gift of Mr. and Mrs. Earl W. Sanders, 95.37

Modern Art of Europe and North America

UNITED STATES

CERAMICS

Robert Arneson (1930-1992)
Steaming Cup, 1974
 Glazed whiteware
 6 1/4 x 6
 Gift of Anne and Sidney Gerber, 94.84

PAINTING
 Milton Avery (1885-1965)
Sail on Bay, 1959
 Oil on canvas
 53 x 33
 Gift of the Milton Avery Trust, 95.30

Agnes Martin (b. 1912)
Untitled #2, 1985
 Oil on canvas
 72 x 72
 Gift of The American Art Foundation, 95.39

Robert Motherwell (1915-1991)
Poet with Orange, 1947
 Oil on canvas
 54 x 36
 25% fractional interest gift of Mr. and Mrs. T. Evans Wyckoff, 94.147

Georgia O'Keeffe (1887-1986)
A Celebration, 1924
 Oil on canvas
 35 1/16 x 18 1/8
 Gift of the Georgia O'Keeffe Foundation, 94.89

SCULPTURE

Joseph Cornell (1903-1972)
Untitled box construction, 1951-1952
 Wood
 18 1/2 x 11 1/2 x 4
 25% fractional interest gift of Mr. and Mrs. T. Evans Wyckoff, 94.148

Claes Oldenburg (b. 1929)
Double-Nose/Purse/Punching Bag/Ashtray, 1970
 Bark, leather, bronze, wood container
 8 1/2 x 20 x 20 3/4
 Gift of Anne and Sidney Gerber, 94.88

DECORATIVE ARTS

Frank Lloyd Wright (1869-1959)
Avery Coonley Playhouse window, c. 1912
 Leaded glass
 24 x 38 3/8
 Purchased with funds

NORTHWEST UNITED STATES

CERAMICS

Michael Lucero (b. 1953)
Untitled, 1978
 Glazed and painted earthenware
 72 x 24 x 20
 Gift of Anne and Sidney Gerber, 94.85

Patti Warashina (b. 1940)
Airstream Turkey, 1969
 Glazed whiteware
 9 1/2 x 19 3/4 x 9 1/2
 Gift of Anne and Sidney Gerber, 94.86

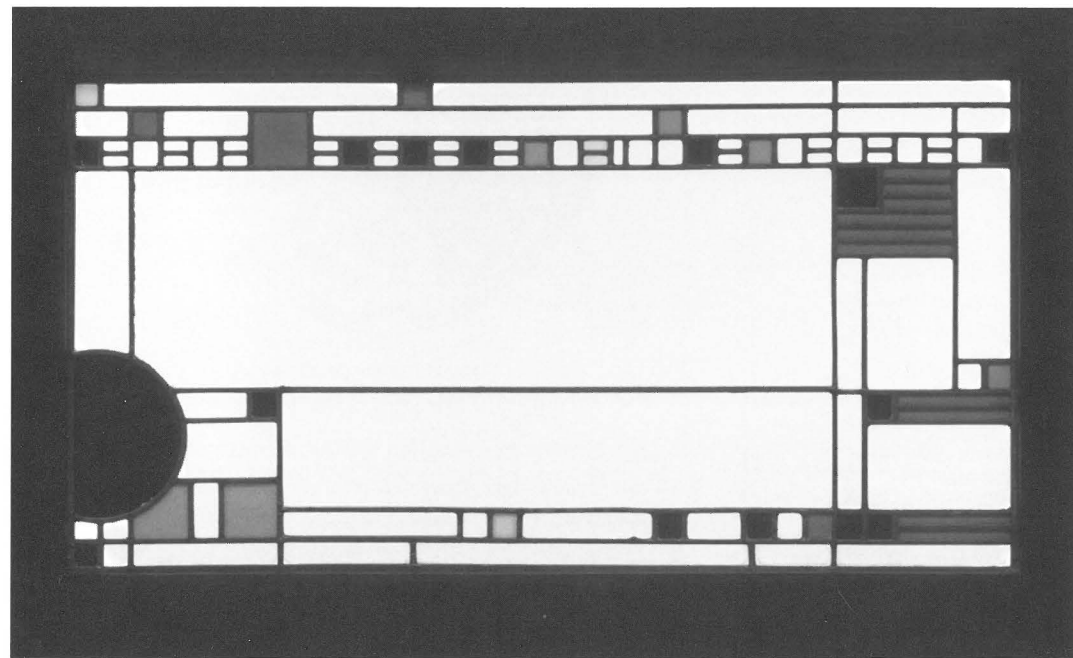
GLASS

Richard Marquis (b. 1945)
Teapot Shape, 1980
 Glass
 6 1/2 x 5
 Gift of Anne and Sidney Gerber, 94.87

Jill Reynolds (b. 1956)
Canopic Jars, 1991
 Glass
 19 x 42 x 7
 Anne Gould Hauberg Northwest Crafts Fund, 94.62

The Devolution of Mt. Meru, 1993
 Acrylic on paper
 38 x 26
 Gift of Penelope Schmidt, 94.157

Gregory Grenon (b. 1948)
Let the Pictures Come, 1990
 Oil on plexiglas
 42 x 36 1/2
 Gift of Keith Loper and Craig Mason, 95.14



Frank Lloyd Wright, **AVERY COONLEY PLAYHOUSE WINDOW**, 95.24

from the 19th-early 20th Century American Purchase Fund, Margaret E. Fuller Purchase Fund, Mr. and Mrs. John H. Hauberg, and Mr. and Mrs. Sam Rubinstein, 95.24

DRAWING

C.T. Chew (b. 1948)
Torture by Tickets, 1981
 Mixed media, color xerox on paper
 49 x 31 1/2
 Gift of Anne and Sidney Gerber, 94.83

Collin Shutz (b. 1961)
Target, 1994
 Charcoal on paper
 44 1/4 x 30
 Purchased in memory of Morrie Alhadeff, Northwest Acquisition Fund, 95.9

PAINTING

George Chacona (b. 1948)
The Silent Treatment, 1988
 Oil on etched marble
 47 3/4 x 30
 Northwest Acquisition Fund, 95.10

Morris Graves (b. 1910)
Mt. Meru in the Kali-Yuga, 1993
 Acrylic on paper
 38 x 26
 Gift of Robert Yarber, 94.156

Robert Helm (b. 1943)
Over the Bridge, 1990
 Oil on panel
 27 1/16 x 34 1/8
 Gift of Mr. and Mrs. Robert M. Sarkis, 94.105

Barbara Thomas (b. 1948)
Echo Tides, 1991
 Tempera on paper
 22 3/4 x 49 3/4
 Northwest Acquisition Fund, 94.101

SCULPTURE

Norie Sato (b. 1949)
Vertical Sync, 1990
 Etched glass, wood, wax, pigment
 76 x 37 x 15
 Gift of the artist in memory of Morrie Alhadeff, 95.8

Prints and Photography

GERMANY

PHOTOGRAPHY
 Josef Breitenbach (1896-1984)
 Gift of Peter C. Jones, 94.77-82

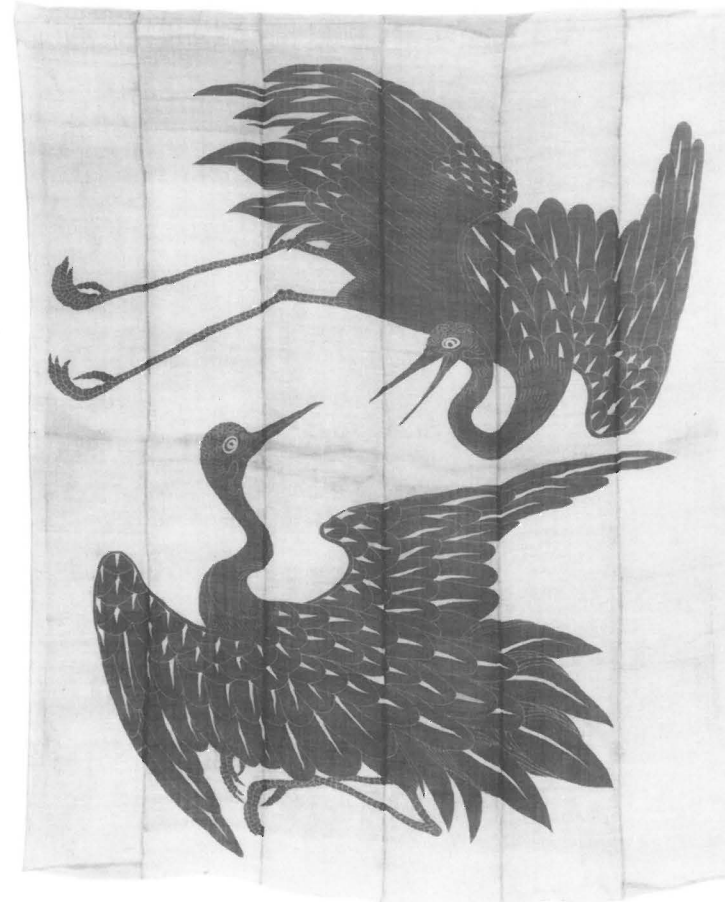
James Joyce, Paris 1937, 1937
 Gelatin silver print
 11 1/2 x 10 7/8

Bertolt Brecht, Paris 1938, 1938
 Gelatin silver print
 13 7/8 x 11

Max Ernst, Paris, 1938, 1938
 Gelatin silver print
 13 1/4 x 10 3/4

MEXICO

PHOTOGRAPHY
 Lola Alvarez Bravo (1907-93)
 Purchased with funds from the Margaret E. Fuller Purchase Fund, 95.20-21
 [Portrait of Rufino Tamayo],



TOP PANEL OF MOSQUITO NET (KAYA), 95.12

CANADA

PHOTOGRAPHY
 Mark Ruwedel (b. 1954)
Blue Spring Hills, 1991-1992
 Gelatin silver print diptych
 14 5/8 x 18 7/8 each
 Purchased with funds from the Margaret E. Fuller Purchase Fund, 94.61

Joseph Albers, **Black Mountain, North Carolina**, 1944, 1944
 Gelatin silver print
 13 7/8 x 11

Wassily Kandinsky, **Paris**, 1938, 1938
 Gelatin silver print
 13 7/8 x 11

Stanley William Hayter, **Paris**, 1971, 1971
 Gelatin silver print
 14 x 11

20th century
 Gelatin silver print
 9 1/4 x 7 1/8

Untitled, 20th century
 Gelatin silver print
 8 3/4 x 6 3/4

Mariana Yampolski (20th c.)
 Purchased with funds from the Margaret E. Fuller Purchase Fund, 95.22-23

Carisia, 1964
 Gelatin silver print
 16 x 20

La Ciega, 1964
 Gelatin silver print
 16 x 20

NORTHWEST UNITED STATES

PHOTOGRAPHY
 Marsha Burns (b. 1945)
 Gift of John H. Hauberg, 95.18-19
Untitled, Late 20th century
 Polapan photograph
 32 x 25 1/4

Untitled, Late 20th century
 Polapan photograph
 32 x 25 1/4

Edward S. Curtis (1868-1952)
 Gift of Betty C. Shattuck, 94.64-73
Old Well of Acoma, 1904
 Silver print
 9 1/2 x 12 3/8

The Clam Digger, 1898
 Silver print
 12 3/4 x 9 1/2

Maid of Dreams, c. 1930
 Silver print
 7 1/2 x 5

Signal Fire to the Mountain God, c. 1912
 Silver print
 7 1/2 x 5 1/2

The Storm-Apache, 1903
 Silver print
 6 x 7 3/4

Prayer to the Stars, c. 1912
 Silver print
 12 3/4 x 9 5/8

Homeward, c. 1903
 Silver print
 9 3/8 x 12 1/4

Vanishing Race, 1903
 Silver print
 9 1/2 x 13

Rush Gatherers, 1909
 Orotone
 11 x 14

Vanishing Race, 1903
 Orotone
 8 x 10

Dianne Kornberg (b. 1945)
Untitled grids, 1993
 Gelatin silver prints mounted on rice paper scroll
 Purchased with funds from the Margaret E. Fuller Purchase Fund, 94.111

Carolyn Krieg (b. 1953)
The Smell of Sleep, 1991
 Type C color print
 30 x 40
 Purchased with funds from the Margaret E. Fuller Purchase Fund, 94.99

UNITED STATES

PHOTOGRAPHY
 Frank Jay Haynes
 Gift of Andrew Smith and Claire Lozier, 94.44-48

Seattle Water Front, c. 1885
 Albumen silver print
 Image: 13 3/8 x 16 3/8

Seattle Water Front, c. 1885
 Albumen silver print
 Image: 13 1/4 x 16 1/4

Seattle Water Front, c. 1885
 Albumen silver print
 Image: 13 1/4 x 16

3146 Mound Terrace, c. 1895
 Silver print
 Image: 16 x 20 7/8

3102 Liberty Cap and Hotel, c. 1895
 Silver print
 Image: 16 x 20 3/4

Kenji Nakahashi
 Gift of an anonymous donor, 95.33-34
Volume, 1980
 Ektacolor
 11 x 14

Avenging Mind, 1990
 Ektacolor
 11 x 14

Time-(B), 1980
 Ektacolor
 11 x 14
 Gift of Mr. and Mrs. Kazuo Kondo, 95.35

Michael A. Smith
Gift of Christopher
Cardozo, 94.116-131
Mummy Ruins,
Canyon del Muerto,
Arizona, 1975
Contact print,
black & white
8 x 10

Ice, New Jersey, 1969
Contact print,
black & white
8 x 10

Near Albuquerque,
New Mexico, 1975
Contact print,
black & white
8 x 10

Vancouver Island,
1975
Contact print,
black & white
8 x 10

Point Lobos,
California, 1975
Contact print,
black & white
8 x 10

Toroweap, Arizona,
1978
Contact print,
black & white
8 x 10

Bryce Canyon, 1975
Contact print,
black & white
8 x 10

Near Yosemite,
California, 1975
Contact print,
black & white
8 x 10

Canyon del Muerto,
Arizona, 1975
Contact print,
black & white
8 x 10

Tupper Lake, New
York, 1977
Contact print,
black & white
4 x 5

Near Long Lake,
New York, 1977
Contact print,
black & white
4 x 5

ENGLAND

PRINTS
Lucian Freud (b. 1922)
Large Head, 1993
Etching
32 1/2 x 26 1/2
Gift of Robert and
Connie Nowinski,
95.31

GERMANY

PRINTS
Alois Wach
(1892-1940)
Prodigal Son, 1920

NORTHWEST UNITED STATES

PRINTS
Frances Wismer Baker
Blakemore (b. 1906)
Gift of the artist,
95.1-7
Tea Time,
Early-mid 1940s
Color serigraph
19 1/2 x 15 1/8

Rice Planting,
Late 1930s
Woodcut
8 7/8 x 11 3/4

Parade,
Mid 20th century
Woodcut
10 7/8 x 8 1/8

Basket Carriers,
Mid 20th century
Woodcut
11 1/8 x 9 1/2

Gwendolyn Knight
(b. 1913)
Cat III, 1994
Monotype
26 x 20



Lucian Freud, **LARGE HEAD, 95.31**

Lithograph
Gift of Kerstin Ragde,
94.108

SPAIN

PRINTS
Antoni Tapies
(b. 1923)
Figura, 1985
Color aquatint
and carborundum
29 1/2 x 22
Gift of Robert and
Connie Nowinski,
95.32

[**Japanese Bath**],
1937
Woodcut
11 7/8 x 9 5/8

[**Children Playing**],
1937
Color woodcut
14 1/8 x 9 3/8

Boy and Water
Buffalo, c. 1940
Woodcut
11 5/8 x 9 5/8

Gift in memory of
Conrad R. Tomashoff
from his friends,
94.100

Jacob Lawrence
(b. 1917)
Lawyers and Clients,
1994
Serigraph
Image: 29 7/8 x 22 1/8

Gift of the National
Bar Institute, Inc.,
"The Philanthropic
Arm of the National
Bar Association,"
94.74

Bamboo, 26 issues of a
broadside containing
original prints and
poems, 1993-94
Editor: Scott Smith
Artists: Gayle Bard,
Jeffrey Bishop, Mare
Blocker, George
Chacona, C.T. Chew,
Mrs. Crispwick,
Lockwood Dennis,
Dennis Evans, Joe
Max Emminger, T.
Michael Gardiner,
Jose Rodriguez
Guerra, Karen Guzak,
Jimmy Jet, Fay Jones,
Charles Krafft,
Carolyn Law, Gene
Gentry McMahan,
Nancy Mee, Peter
Millett, Barbara Noah,
Virginia Paquette,
Julie Paschkis,
Mauricio Robalino,
Scott Smith,
Michael Spafford,
George Tsutakawa
Woodcut, lithography,
and hand typesetting
on paper
21 5/8 x 8 each
Gift of Scott Smith,
95.40.1-26

UNITED STATES

PRINTS
Carol Flax
JF 60: With My
Mother's Eyes,
1988/1994
Computer-generated
iris print
30 x 40
Purchased with funds
from the Margaret E.
Fuller Purchase Fund,
94.112

Isac Friedlander
(1890-1968)
Gift of Alvin
Handelman in memory
of Dr. Charles A. and
Anna B. Handelman,
94.49-59
The Jester, Early
20th century
Intaglio
Plate: 12 x 9 7/8

King of the Air, 1928
Aquatint; mezzotint
Plate: 12 x 6

Capri, 1914
Intaglio
Plate: 8 x 3 3/4

New Town, 1931
Woodcut
Plate: 9 x 8 1/4

Fall in Fort Green
Park, #5, c. 1939
Intaglio
Plate: 9 7/8 x 10 1/4

Poplars, 1937
Woodcut
Plate: 12 x 10

Solitaire, 1939
Intaglio
Plate: 12 x 9 3/4

Shakespeare's sonnet
#12, 20th century
Intaglio
Plate: 7 1/2 x 5 3/8

Shakespeare's sonnet
#27, 20th century
Intaglio
Plate: 7 1/2 x 5 3/8

Shakespeare's sonnet
#34, 20th century
Intaglio
Plate: 7 3/8 x 5 1/4

Shakespeare's sonnet
#66, 20th century
Intaglio
Plate: 7 3/8 x 5 3/8

Roy Lichtenstein
(1923-89)
Gift of Kerstin Ragde,
94.106.1-3

Haystack Series #1,
1969
Lithograph
13 x 23

Haystack Series #3,
1969
Lithograph
13 1/2 x 23 1/2

Haystack Series #5,
1969
Lithograph
13 3/8 x 23 1/2

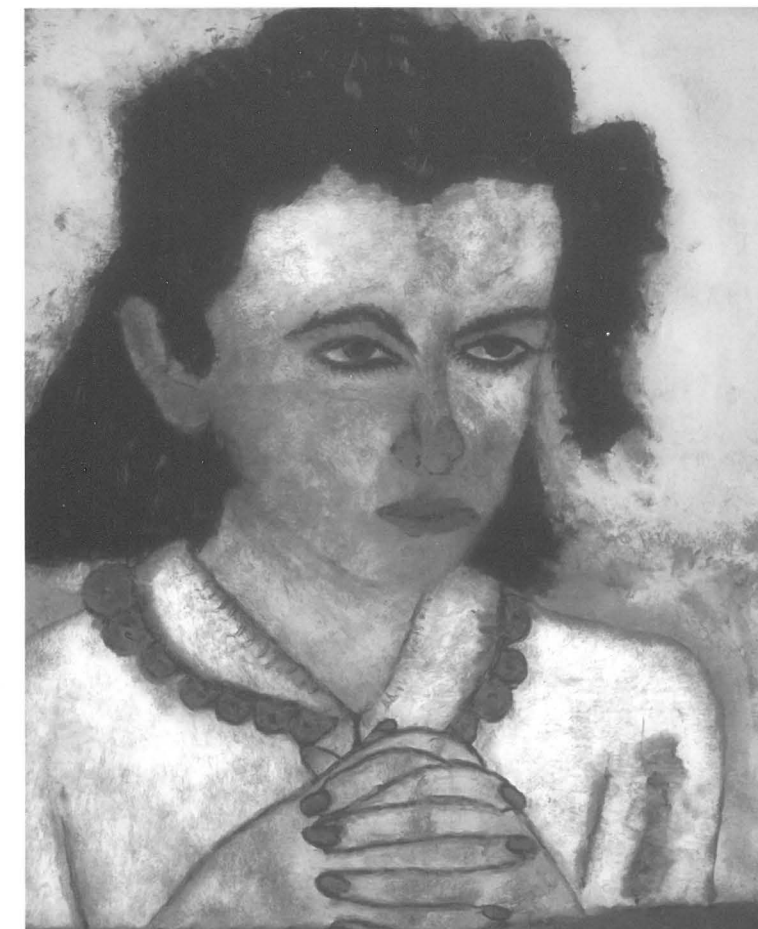
Robert Rauschenberg
(b. 1925)
White Walk (from
Stoned Moon series),
1970
Lithograph
42 x 29
Gift of Kerstin Ragde,
94.107

Art of Native North and South America

NORTH AMERICA

BASKETRY

Haida
Isabel Rorick (b. 1955)
Hat, 20th century
Spruce root
Purchased with funds
from the Margaret E.
Fuller Purchase Fund,
94.102



Gregory Grenon, **LET THE PICTURES COME, 95.14**

PRINTS

Reflex Print
Portfolio II
Purchased with funds
from the Prints
Purchase Fund,
94.60.1-7

Yurok
Rick Bartow
Untitled, 1994
Intaglio
Plate: 9 x 11 3/4

Colville
Joseph Feddersen
Untitled, 1994
Intaglio
Plate: 6 1/4 x 7 7/8

Umatilla
James Lavadour
(b. 1951)
Untitled, 1994
Intaglio
Plate: 6 1/4 x 7 1/8

Tlingit
Tanis Matthews
Untitled, 1994
Intaglio
19 1/2 x 14 1/4
Nez Perce
Cayuse
P.Y. Minthorn
Untitled, 1994
Intaglio
Plate: 7 1/8 x 5

Flathead Shoshone
Jaune Quick-to-See
Smith
Untitled, 1994
Intaglio
Plate: 17 x 11 1/2

Wasco/Navajo
Liz Woody
Untitled, 1994
Intaglio
Plate: 13 1/2 x 10 3/4

Kwakwaka'wakw
David Neel
Kwagiutl Family
Portrait, 20th
century
Silkscreen serigraph
26 x 26
Gift of the artist, 95.26

Nitinaht
Art Thompson
Right Handed Painter,
1994
Screenprint
16 1/2 x 15
Gift of Pacific
Editions Ltd., 95.13

SCULPTURE

Calvin Hunt
(b. 1956)
Feast dish, 1994
Painted cedar
Purchased with funds
from the Margaret E.
Fuller Purchase Fund,
94.63

TEXTILES

Plateau
Plateau Bag, c. 1900
Twined corn husks,
Indian hemp fiber
20 1/4 x 17 1/4
Gift of John H.
Hauberg, 95.27

South America

PERU

SCULPTURE
Chimu
Headdress plume,
c. 1200
Alloyed gold
13 3/8 x 3 7/8
Gift of John H.
Hauberg, 95.28

Umatilla
James Lavadour
(b. 1951)
Dreaming of
Whirlwinds, 1994
Color intaglio
35 x 46
Margaret E. Fuller
Purchase Fund, 95.42

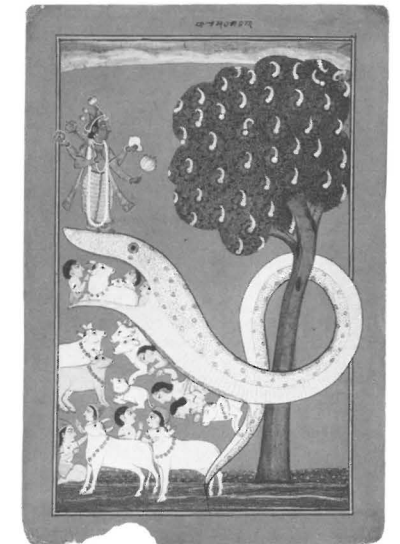
A variety of cultures and art drew enthusiastic crowds to the six major exhibitions shown in the downtown Special Exhibitions Gallery. The year's first presentation, *Chiefly Feasts: The Enduring Kwakiutl Potlatch*, offered visitors the first opportunity to see masterpieces from New York's Museum of Natural History within the context of the museum's own esteemed Northwest Native American collection. Seattle Art Museum was one of four museums that organized the year's second major exhibition, *A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection*. Curator Chiyo Ishikawa helped develop the project and selected featured works from 20 public collections. The year's next exhibitions marked the first time that two shows were presented at once in the Special Exhibitions Gallery. Displaying royal to populist expressions

were *Benin: Royal Art of Africa* and *ASAFO! Fante Flags from Africa, 1850-1957*. *Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England*, surveyed works from one of the greatest public collections in the world and enabled visitors to understand the role that drawing played in the development of Pre-Raphaelite painting. This year's concluding exhibition, *Treasures of Venice: Paintings from the Museum of Fine Arts, Budapest*, brought 55 splendid Venetian paintings to Seattle.

The museum's many smaller exhibitions included one-person, group, and theme shows. This year's *Documents Northwest: The PONCHO Series* showcased in *Nature Studies* three artists who use

an exhilarating sense of discovery

nature in strikingly different ways, and the series offered Seattle artist Beliz Brother's specially commissioned installation entitled *witness*, which addressed war, death, and memory. Several of the museum's third and fourth floor installations, many of which had not been substantially altered since the opening of the downtown building, were rethought and redesigned. Conservation of fragile works necessitated rotations and occasioned opportunities to exhibit special loans and new acquisitions. The Photography and Prints Gallery was animated with American photographer Leo Rubinfien's large color prints of contemporary Asia and two other small exhibitions, *Artes Grafica: Mexican Prints and Photographs* and *Stories*, which provocatively mixed both recent and historic narrative prints and photographs. The museum's extensive holdings of Northwest regional art were highlighted with selected loans in a variety of thematic displays including *Vista and Visage*, *Birds and Beasts*, and *Northwest Art of the 1930s*. For the first time the galleries downtown were used to showcase small, special projects while continuing to be devoted to works from the permanent collection. Four boxes and six collages by Joseph Cornell, given to the museum by the Joseph Cornell Foundation, and loans of a Cornell box and two collages were on view in the modern art galleries. Later in the year six recent prints and two major paintings by Lucian Freud owned by Seattle area collectors gave the museum's public a potent taste of this



Left, Family members share thoughts at *Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England*

Right, An exquisitely detailed painting from *Pleasure Gardens of the Mind: Indian Paintings from the Jane Greenough Green Collection*

British artist's stark realism. At the same time, an important early Rembrandt painting from a private New York collection, *St. Peter Repentant*, was shown with rotations of the museum's small but choice collection of Rembrandt etchings. Georgia O'Keeffe's *A Celebration*, a gift from the Georgia O'Keeffe Foundation, and selections from the Klepser Collection of Worcester porcelain were put on view within months of their arrival into the collection. A collection of African hats was one of the most imaginative installations: a range of headgear from Africa was augmented with hats by the contemporary African-American textile artist Xenobia Bailey. A two-part survey of exquisitely detailed Indian paintings from the Jane Greenough Green Collection enlivened the Seattle Asian Art Museum. All of these focused, original installations and rotations brought new vitality and an exhilarating sense of discovery to the museum.

EXHIBITIONS AT SAM

SPECIAL EXHIBITIONS

CHIEFLY FEASTS:

The Enduring Kwakiutl Potlatch

May 26-August 14, 1994

Attendance: 73,308

Sponsored by the National Endowment for the Humanities, the New York State Council on the Arts, and the John Ben Snow Memorial Trust, with local support by SAFECO Corporation and the Government of Canada. Free ticket distribution to Native communities in British Columbia was sponsored by MacMillan Bloedel Limited. Organized by the American Museum of Natural History, New York City; Steve Brown, resident curator.

A GIFT TO AMERICA:

Masterpieces of European Painting from the Samuel H. Kress Collection

September 15-November 20, 1994

Attendance: 72,020

Sponsored by the Samuel H. Kress Foundation, the National Endowment for the Arts, and Sotheby's, New York, with local support by US WEST, Arthur Andersen/Andersen Consulting, and the King County Arts Commission. Organized by the North Carolina Museum of Art, Raleigh; The Museum of Fine Arts, Houston; the Seattle Art Museum; and The Fine Arts Museums of San Francisco; Chiyo Ishikawa, resident curator.

BENIN: Royal Art of Africa

December 15, 1994-February 12, 1995

Attendance: 47,041

Sponsored by SWAROVSKI, with local support by the Seattle Arts Commission and PONCHO. Organized by The Museum of Fine Arts, Houston, in conjunction with the Museum für Völkerkunde, Vienna; Pam McClusky, resident curator.

ASAFO! Fante Flags from Africa, 1850-1957

December 15, 1994-February 12, 1995

Attendance: 47,041

Sponsored by the Seattle Arts Commission, PONCHO, and Soroptimist International of Seattle, Metropolitan. Organized by Peter

Adler and circulated in the United States by Morfogen Associates; Pam McClusky, resident curator.

VISIONS OF LOVE AND LIFE:

Pre-Raphaelite Art from the Birmingham Collection, England

March 9-May 7, 1995

Attendance: 62,355

Sponsored by the National Endowment for the Arts, the British Council; indemnified by the Federal Council on the Arts and the Humanities, with local support from PONCHO, Lakeside Industries, the Kreielsheimer Exhibitions Endowment Fund, the Seattle Art Museum Supporters (SAMS), the Allen Foundation for the Arts, and the Washington Commission for the Humanities. Organized and circulated by Art Services International, Alexandria, Virginia; Chiyo Ishikawa, resident curator.

TREASURES OF VENICE:

Paintings from the Museum of Fine Arts, Budapest

June 22-September 17, 1995

Attendance: 89,614

Sponsored by the National Endowment for the Arts, with local support from the Seattle Art Museum Supporters (SAMS), PONCHO, US WEST Foundation, The Boeing Company, Piper Jaffray, Inc., Seafirst Bank, and Walker Richer & Quinn. Organized by the Minneapolis Institute of Arts; Chiyo Ishikawa, resident curator.

DOCUMENTS NORTHWEST:

THE PONCHO SERIES

NATURE STUDIES

August 4, 1994-January 8, 1995

Sponsored by PONCHO. Vicki Halper, resident curator.

LEO RUBINFIEN: A Map of the East

October 20, 1994-March 12, 1995

Sponsored by ARTfair Seattle 1994.

Rod Slemmons, resident curator.

BELIZ BROTHER: witness

January 26-June 4, 1995

Sponsored by PONCHO, NEA, WESTAF. Patterson Sims, resident curator.



PERMANENT COLLECTION REINSTALLATIONS (AS EXHIBITIONS)

VISTA AND VISAGE

December 16, 1993-July 17, 1994

Vicki Halper, curator.

ARTES GRAFICA:

Mexican Prints and Photographs

July 14, 1994-January 29, 1995

Rod Slemmons, curator.

BIRDS AND BEASTS

July 14, 1994-April 9, 1995

Vicki Halper, curator.

JOSEPH CORNELL:

The Benvenuto Cellini of Flotsam and Jetsam

October 10-December 31, 1994

Patterson Sims, curator.

Loan of ST. PETER REPENTANT installed with SAM Rembrandt van Rijn prints

October 1994-November 1995

Chiyo Ishikawa, curator.

LUCIAN FREUD

November 14, 1994-February 8, 1995

Patterson Sims, curator.

SELECTIONS FROM THE KLEPSEK COLLECTION OF WORCESTER PORCELAIN

Installed December 23, 1994

Julie Emerson, curator.

AFRICAN HATS:

An Artful Act

February 10-November 27, 1995

Pam McClusky, curator.

STORIES: Narrative and Sequence in the Graphic Arts

March 23-July 30, 1995

Rod Slemmons, curator.

NORTHWEST ART OF THE 1930s

April 27-July 30, 1995

Vicki Halper, curator.

TRAVELING EXHIBITIONS DEVELOPED BY SAM

BEYOND THE TANABATA BRIDGE:

A Textile Journey in Japan

Dallas Museum of Art (March-May 1995)

EXHIBITIONS AT SAAM

PLEASURE GARDENS OF THE MIND:

Indian Paintings from the Jane Greenough Green Collection

February 9-August 20, 1995

Organized by Los Angeles County Museum of Art; Michael Knight, resident curator.

Above, Installation from *Beliz Brother: witness*

COMPLETION OF SEATTLE ASIAN ART MUSEUM REINSTALLATION

The Museum Services Division began the year by completing the monumental task of reinstalling the collections at the Seattle Asian Art Museum in a stunning new design, with hundreds of fragile objects protected by custom seismic safety mounts.

Seattle Art Museum staff worked closely with private conservators who treated Asian objects made of stone, ceramic, lacquer, and metal. Conservators also treated screens and scroll paintings, album pages and Chinese rubbings, and Asian furniture. Hundreds of objects were cleaned, including a set of important Japanese lacquer guardian figures whose cleaning revealed crucial inscriptions for identification of the artist.

The Seattle Asian Art Museum sandstone facade restoration and seismic stabilization project was completed in July 1994, under the direction of architect David Leavengood. The facade restoration project won the Masonry Institute of Washington special mention award for excellence for an historic building in May 1995.

**CONSERVATION**

The museum received from the Japanese Government and the Japan Foundation one of the largest conservation grants in the museum's history for restoration of the museum's pair of screens from the Ryoanji Temple in Kyoto and of three important Japanese scroll paintings. The total project cost, including examination of the paintings in Seattle by Japanese conservators, was nearly \$500,000. The paintings were transported to Japan in November 1994. The newly conserved works were displayed in Japan in May 1995 in an exhibition entitled *The Rebirth of Masterpieces*, which included Japanese paintings from other U.S. collections treated by Japan's International Center for Cultural Property.

A special restricted gift for textile conservation support was given by museum member Ms. Susan Price. The first project funded by Ms. Price's gift was a survey of the Seattle Asian Art Museum textile storage areas. The survey will assist the museum in planned renovation of the Textile Study Storage Room at the Seattle Asian Art Museum beginning in October 1995.

ACQUISITION MANAGEMENT

More than 500 gifts were accessioned into the collection by the registrar's department. In July 1995, 260 fragile Worcester porcelains from the Klepser Collection were packed and safely transported to the museum. In January 1995, 356 Chinese shadow puppets were inventoried and catalogued by the registrars and graduate interns in the Asian art department.

LOANS TO OTHER INSTITUTIONS

The museum lent 34 objects from its permanent collection for 19 exhibitions shown in 32 national and international venues. (Organizing institutions are indicated in italics. Number of objects loaned are in parentheses.)

CAILLEBOTTE (1)

September 13, 1994-September 10, 1995
Réunion des Musées Nationaux, Grand Palais, Paris
Art Institute of Chicago
Los Angeles County Museum of Art

THE NEW REALITY:

Abstraction as a Blueprint for the World (1)
October 9, 1994-January 29, 1995
Wilhelm-Hack-Museum, Ludwigshafen, Germany

THE ESSENTIAL GESTURE (1)

October 15-December 31, 1994
Newport Harbor Art Museum, Newport Beach, CA

ROBERT HELM 1981-1993 (1)

October 22, 1994-April 14, 1996
The Sarah Campbell Blaffer Gallery, University of Houston
Tacoma Art Museum, Tacoma
Museum of Art, Washington State University, Pullman
Boise Art Museum

THE PEACEFUL LIBERATORS:

Jain Art from India (2)
October 30, 1994-February 18, 1996
Los Angeles County Museum of Art
Kimbell Art Museum, Fort Worth
New Orleans Museum of Art, New Orleans
Victoria and Albert Museum, London

JACOB LAWRENCE, PAINTINGS 1972-1984 (2)

October 19-December 6, 1994
Jacob Lawrence Gallery, University of Washington, Seattle

MARK TOBEY, PAINTINGS 1920-1960 (2)

October 27-December 17, 1994
Yoshii Gallery, New York City

FALLEN TIMBER (1)

December 17, 1994-February 26, 1995
Tacoma Art Museum

JACOB LAWRENCE:

An Overview 1936-1995 (1)
January 5-February 25, 1995
Midtown Payson Galleries Inc., New York City

MODERN HAITIAN PAINTINGS (6)

January 10-February 28, 1995
Kirkland Arts Center

CECILIA ALVAREZ: PAST AND PRESENT (1)

January 23-February 3, 1995
Seattle Central Community College Art Gallery

LES FEMMES IMPRESSIONNISTES (1)

March 2-August 6, 1995
Organized by *Art Life Ltd., Tokyo, Japan*
Isetan Museum of Art, Tokyo
Hiroshima Museum of Art
Takashimaya Art Gallery, Osaka
Hokkaido Hakodate Museum of Art

MARGARET FORD RETROSPECTIVE (1)

March 2-April 2, 1995
Foster/White Gallery, Seattle

JET DREAMS:

The Northwest in the Fifties (4)
March 17-June 4, 1995
Tacoma Art Museum

WASHINGTON:

100 Years, 100 Paintings (3)
April 29-June 25, 1995
Bellevue Art Museum

ARSHILE GORKY: The '40s (1)

May 14-March 17, 1996
National Gallery of Art, Washington, D.C.
Albright-Knox Art Gallery, Buffalo
Modern Art Museum of Fort Worth

PERMANENT COLLECTION INSTALLATION (1)

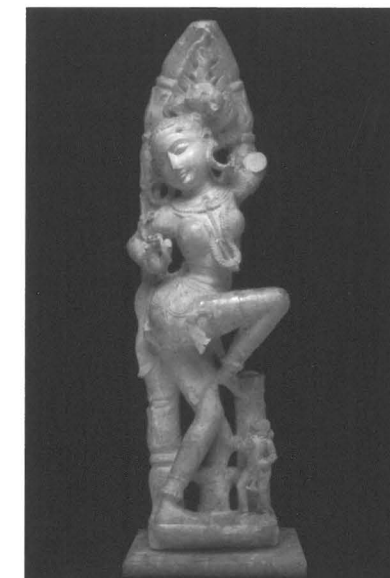
May 1, 1995-May 1, 1996
Vancouver Art Gallery, Vancouver, B.C.

THE MYSTERY OF THE MAGIC BOX: AN OPEN AND SHUT CASE (3)

June 11, 1995-May 1996
The Anchorage Museum of History and Art

HELION, LA FIGURE TOMBE (1)

October 14, 1995-January 7, 1996
Musée d'Unterlinden, Colmar, France



Above, Conservation of Japanese scroll paintings

Right, DANCING GIRL FROM A JAIN TEMPLE, 64.24

This year participatory educational activities were specifically focused to attract more families to the museum. Family guides were produced for four traveling exhibitions. Family festivals featured a range of activities to encourage intergenerational family groups to explore art together. Especially successful were the fall and winter family/community celebrations for India, Southeast Asia, Korea, and Africa, which included hands-on activities for children as well as performances and lectures. Each was planned with representatives of community organizations, who also assisted with publicity.

The Education Room at SAAM was installed and features a display of traditional arts of 20th-century Asia, including touchable examples placed on open shelving and books and videotapes for visitors to use.

Space in the Special Exhibitions Gallery downtown was created to encourage families to spend more time at an exhibition and to respond creatively to works of art they see. The drop-in art-making space for *Benin: Royal Art of Africa* and *Asafo! Fante Flags from Africa, 1850-1957* produced an overwhelming response: almost 1,500 participants left their picture proverbs on the gallery walls. Subsequently, a dedicated space in the first floor hallway of the downtown museum was created for displaying work that visitors make in response to SAM exhibitions.

COMMUNITY-BASED PROGRAMS

The museum has pursued new ways to interact more directly with Seattle's neighborhoods. Offering programs both in the museum and at community sites allowed exciting opportunities for dialogue between museum staff and the people of Seattle.

As part of the programming for the exhibitions *Benin: Royal Art of Africa* and *Asafo! Fante Flags from Africa, 1850-1957*, SAM's staff and volunteers collaborated

with staff from the Seattle Department of Parks and Recreation to offer a series of workshops for youth at seven community centers. In "Fighting with Art," students were challenged to create their own responses to the issues raised by the West African artists featured in the exhibitions. Students' brass plaques and applique banners were hung in the exhibition galleries and over the Grand Staircase just outside the galleries.

Community collaborations for the exhibition *Visions of Love and Life:*

Pre-Raphaelite Art from the Birmingham Collection, England included working with the University of Washington Suzzallo Library and Art History Department, Elliott Bay Book Company, and Seattle Arts and Lectures. The collaboration between SAM and the Seattle Public Library was extremely successful and will continue for future special exhibitions. Library staff and the Washington Center for the Book prepared annotated book lists for children and adults, which were available in the exhibition area and at the library. Free exhibition preview lectures held at the downtown library drew standing-room-only crowds.

Educational outreach programs such as visits to artists' studios, home tours, lectures, and visits to museums and galleries were offered by the Richard E. Fuller Guild, the Southwest Guild, the Metropolitan Guild, and the museum's eight art councils.



family festivals
encourage
intergenerational family
groups to
explore art together

SCHOOL PROGRAMS

The District Partnership Program, a new collaboration between the museum and three Puget Sound area school districts, was initiated in 1994. This year 120 teachers took advantage of opportunities to make advance tour reservations, to attend training workshops, and to make use of outreach materials in their classrooms. In Seattle, a special target group of 33 sixth grade teachers was offered tours of the new Seattle Asian Art Museum. The Discuren Foundation and the King County Arts Commission funded the District Partnership Program. The museum also participated in The Powerful Schools Arts Coalition, a community education program designed to enhance school arts curriculum with resources from major Seattle arts institutions. Based at four elementary schools in southeast Seattle, the project is supported by the Mount Baker Community Club and the Columbia City Neighborhood Association.

Student Expressions '95, an exhibition of 33 artworks by middle and high school students in the Seattle School District, opened in the First Avenue lobby of the downtown museum in May. Selected

by jurors from works included in the Seattle Public Schools Naramore Trust Art Portfolio Exhibition at the Pacific Arts Center, the exhibition closed on June 7 with an awards reception sponsored by KSTW Northwest 11.

A new Museum School Instructor, who led school tours and coordinated outreach services for teachers, was hired for the school program of the Seattle Asian Art Museum.

PROGRAM STATISTICS		
	Number of Programs	Attendance
EDUCATION AND COUNCIL PROGRAMS		
Art Studio Classes	17	336
Council Programs	70	5,170
Film Series	14	14,351
Gallery Talks	9	314
Lecture Series	10	2,424
Lectures	7	1,135
Music and Dance Performances	15	2,130
Second Saturdays/Family Festivals	5	2,045
Tea Ceremony	15	181
Outreach	1	100
SCHOOL PROGRAMS		
Teacher Workshops	2	210
Curriculum Units Sold	375	83,625
SCHOOL TOURS		
Docent-Led Groups	633	19,001
Self-Guided Groups	248	7,434
Art Studio Sessions	186	5,566
TOURS		
Adult Public Tours	874	17,476
Audio Tours	1	3,686
VOLUNTEERS ASSOCIATION PROGRAMS		
First Friday Programs	9	1,457
Southwest Guild	8	320
R.E. Fuller Guild	8	440
Metropolitan Guild	7	240
Totals:	2,524	167,641
Total Attendance at programs less curriculum unit distribution: 84,016		

DOCENT EDUCATION AND TOURS

This past year was exciting and challenging for SAM's 134 docents and 20 African Art Interpreters. Members of both groups trained to lead dynamic tours of five traveling exhibitions and offered excellent tours of the museum's collections to more than 36,000 visitors. Dedicated to sharing their excitement for African art with Seattle's communities, members of the African Art Interpreter corps

went to seven different community centers and gave hands-on art workshops for youth. SAM's docents also embraced innovative change internally, undertaking the heroic task of reevaluating the docent program and restructuring it to better meet the needs of our growing, diverse audiences.

THE DOROTHY STIMSON BULLITT LIBRARY AND THE MCCAW FOUNDATION LIBRARY OF ASIAN ART

In FY95 the library holdings of books and catalogs totaled 16,916 titles. Five hundred new titles were added to the collection. All modules of the Data Trek library software were updated to Version 7 during FY95, making input and retrieval of information faster and more efficient. In addition, the library acquired on-line access to the *Art Index*, providing quick retrieval of art periodical literature.

Donors to the Dorothy Stimson Bullitt Library in FY95 were: Decorative Arts and Paintings Council, Elliott Mittler, Ruth Nutt, Gloria Peck, Mary Pinkham, Phillip Soth in memory of Bernice Soth, Seattle Silver Society, Henry Trubner, West Seattle Art Club, Bagley Wright, and Christine Young-Nicolov.

A highlight of the past year was a generous gift from a distinguished collector of Asian art, making it possible to open the McCaw Foundation Library of Asian Art to the public three afternoons a week. The museum is pleased that this unique resource is available to the community and that the collection will continue to be enriched with acquisitions to broaden our understanding of the arts and culture of Asia. Other donors to the McCaw Foundation Library of

Asian Art were the Federal Avenue Book Club in memory of Joyce Perry, Mrs. Coe V. Malone in memory of Florence Horton, and Mrs. John S. Robinson in memory of De Witt Williams.

ART COUNCIL PROGRAMS

The Seattle Art Museum's eight art councils enjoyed another year of stimulating lectures and gallery talks, special receptions with artists and scholars, visits to public and private art collections, artists' studio tours, workshops, demonstrations, and music and dance performances. Mem-

bership in the art councils and collectors groups totalled 929. Council program highlights in FY95 were "A Scholar's Delight," an international symposium celebrating the opening of SAAM; a day-long seminar on "De-Mystifying the Art Market" featuring specialists from

Christies' Fine Art Auctioneers; and "SAM Celebrates Africa!", a celebration of African art and culture featuring music and dancing, a masquerade, a colorful marketplace, a dazzling fashion show, and a sumptuous Senegalese buffet.



Above, Children's creativity at community center workshop

Below, The Interlake Choral group performs at SAM

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Because the vast world of art is so alluring to me, volunteering is the best way for me to feel that I have a personal hand in promoting its existence. That's the selfish reason.

The special exhibits, events and local art available to the public are a benefit to the community. In a small way, I contribute to that. While extra monies aren't always available, I can always make extra time.

SILVIA ESTRADA,
SPECIAL EVENTS AND
VOLUNTEER OFFICE

When I started several years ago, volunteering was a way to become involved in the community. My volunteer work at the Rental/Sales Gallery is a release and change from my work as a nurse. Meeting the art lovers who come to the Gallery, being downtown and helping our clients is what I enjoy.

JOE PEPIA, RENTAL/
SALES GALLERY

I have volunteered as a department assistant in the Public Relations Office, the Volunteer Office and Visitor Services and have enjoyed every position. As a newcomer to Seattle, it has been a great opportunity to meet new people and get involved in museum events. The work has been interesting and worthwhile!

JANE CLARKE,
PR OFFICE

VOLUNTEERS

Volunteers at SAM learn more about museum activities while providing valuable support, and this past year 661 volunteers contributed more than 34,000 work-hours to the museum at an estimated value of \$204,000. Volunteering at SAM is a personally rewarding experience.

JACKIE MACRAE AND JILL DAVIS: 1995 DOROTHY C. MALONE AWARD RECIPIENTS

In the late 1950s, Jackie MacRae entered the doors of the Seattle Art Museum as a volunteer. Shortly afterward, while partici-

pating in the Members Guild, Jackie was accepted into the docent training program and has since served the museum as a docent and Docent Laureate, a member of the Docent Touring and Executive Committees, and a fundraiser. Most notably, she was instrumental in exploring the idea of a rental/sales gallery as a Guild project. The project materialized under her leadership when the gallery welcomed its first visitors in

April 1973. From its first year to today, the Rental/Sales Gallery has been financially successful and is the primary source of income for the Volunteers Association.

Carrying on the family legacy of public service to the museum, Jackie's daughter, Jill Davis, became a docent and

a volunteer at the newly opened Rental/Sales Gallery. As Program Chair of the Members Guild, Jill led many fundraising projects. She was a tour guide for the blockbuster Tutankhamen exhibition and has worked in the community with children on contemporary art projects. For both Jackie and Jill, working together for the museum is a service of head, heart, and soul. We congratulate them for receiving this year's Dorothy C. Malone Award.

PUBLICATIONS

The publications department designed and

produced all printed materials for both museums. With the new Seattle Asian Art Museum and an increase in the number of changing exhibitions throughout the downtown museum, FY95 was the busiest year ever for the department. Beautiful and award-winning posters, exhibition and permanent collec-

tion labels and maps, and compelling advertisements and invitations were designed. New banners enlivened the downtown building with color

and allowed us to communicate the excitement of our special exhibitions. This spring, bright red banners were added to the Volunteer Park building and served as an invitation to visitors. A full-color, 304-page book entitled *The Spirit Within:*



Above, "Mela!"
Celebrating India at SAAM

Below, Dorothy C. Malone
Award recipients with
award's namesake, Dottie
Malone (lower right)

Northwest Coast Native Art from the John H. Hauberg Collection was published in conjunction with Rizzoli Press, New York. Four issues of the *Members News/Program Guide* and two brochures for *Documents Northwest: The PONCHO Series* were produced. A total of 181 museum collection photographs were published in national and international books and journals. The slide library has remained a valuable resource for museum staff.

PUBLIC RELATIONS

Building awareness of the museum among nontraditional audiences was the primary focus of the public relations department during FY95. Partnerships were forged with selected ethnic newspapers, cultural clubs, and social service agencies as a means to develop one-on-one relationships with opinion leaders in our target communities. Collaborating on programs and cultivating reciprocal channels through which to publish information and distribute museum materials were especially effective.

The opening of the Seattle Asian Art Museum offered the opportunity to further develop these partnerships. Targeting children and families, the department built awareness of the new museum through outreach programs, such as cosponsoring the Children's Corner of the International District Festival. The media relations campaign mounted in tandem with outreach activities bore impressive results, reaching nearly 3.2 million readers in Western Washington through newspapers alone and readers of more than 20 Asian publications.

A wide range of family and outreach programs at both museums were effectively promoted through community outlets and media placements. On Martin Luther King

Day the museum was featured in a four-color, front-page article with the headline "SAM Reaches Out to Public." The two-page article examined SAM's outreach efforts and quoted staff from every division about museum activities that incorporate the interests of a more diverse audience.

To promote the museum's range of exciting special exhibitions, loans, and smaller shows, the department launched an aggressive new promotional strategy to increase interest and awareness throughout the region. An advertising program incorporating print and broadcast media was implemented, and the department worked to strengthen media relations through improved communications. The year's campaign increased visibility in local print and broadcast media and built stronger community awareness, helping to increase general attendance.

RENTAL/SALES GALLERY

The Rental/Sales Gallery, located next door to the museum in the Arcade Plaza Building, continued to do remarkable business, especially through rentals of works of art to individuals and corporations. Revenue from rentals and renewals increased 26%. The Gallery had four major shows in FY95: *Streetscapes*; the 14th *Annual Holiday Season Print Show*; the *Second Annual Exhibit of Contemporary Figurative Art*, and *Dreams/Visions*. The successes of the Gallery can be attributed to the hard work and dedication of the staff and volunteers, the cumulative effect of their promotional activities of the past few years, and the ever-changing and expanding selection of works of art made available for rental and purchase.

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1995 VOLUNTEER RECEPTION HONOREES

The sponsoring museum department, member association, council, or guild is marked in bold.

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Docents
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African Interpreters
Michelle Alston
Rental/Sales Gallery
Rose Haupt and Joe Pepia
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Metropolitan Guild
Susan Johnston
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Mischa Leendertsen
Special Events
Jerry Lonn

Development
Faye Sarkowsky
Admissions
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Education/Art Studio
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Helen Grieve

It is with deep appreciation that the Board and Staff of the Seattle Art Museum acknowledge the many sources of support and participation that have made this year, with its theme of "Sharing a New Vision," a great success. Our vision of a grand facility dedicated to the arts and culture of Asia was accomplished early in the year with the reopening of our original building in Volunteer Park as the Seattle Asian Art Museum. Our vision of the Seattle Art Museum as a place to educate and inspire was realized through innovative education programming employing exciting new technology. Our vision of SAM serving as a vital and accessible resource for all communities was realized with close to 400,000 visitors enjoying our schedule of engaging traveling exhibitions and dynamic installations from our own collections. Our vision of identifying financial support to maintain a tradition of excellence in all that we do was achieved with the help of more than 22,000 individual members and donors, together with corporations, foundations, and government agencies. Your support enabled the Seattle Art Museum to record a balanced budget for the ninth consecutive year. We thank you for your extraordinary generosity and for sharing our vision.

ANNUAL FUND CAMPAIGN

The Seattle Art Museum was fortunate to have more than 3,200 members who supported the 1994-95 Annual Fund Campaign. Donors to the Annual Fund make contributions to SAM in addition to their membership dues. The Fiscal Year 1995 campaign, under the leadership of Committee Chairperson Janet Ketcham and Committee Vice Chair Dean Thornton, raised more than \$672,000, providing vital funding for ongoing museum needs including education programming, conservation projects, and curatorial activities.

THE PRESIDENT'S CIRCLE

The President's Circle, created to honor outstanding contributors to the Annual Fund, is a special campaign supported by Trustees and close friends of the museum. The museum acknowledges all members of the President's Circle for their continued outstanding commitment.

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We gratefully acknowledge the following donors who contributed to the FY95 Annual Fund campaign.

(Museum trustees and emeritus trustees are marked in italics)

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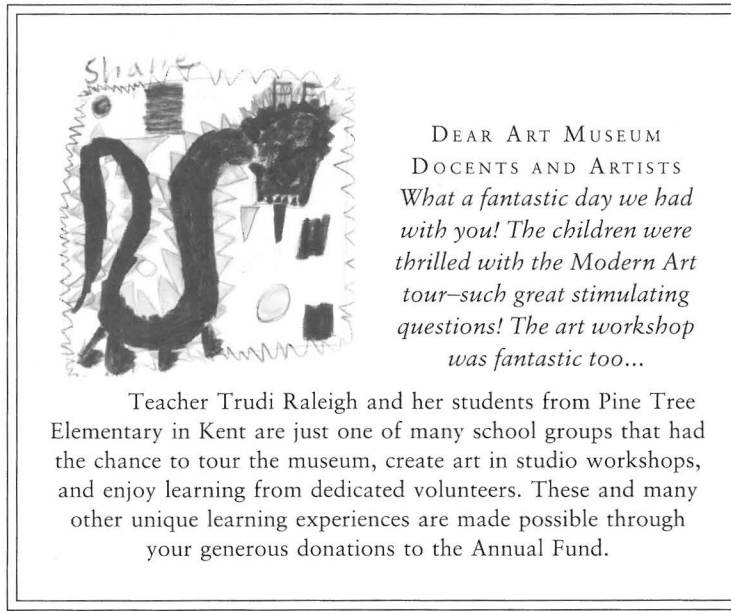
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DEAR ART MUSEUM
DOCENTS AND ARTISTS
What a fantastic day we had with you! The children were thrilled with the Modern Art tour—such great stimulating questions! The art workshop was fantastic too...

Teacher Trudi Raleigh and her students from Pine Tree Elementary in Kent are just one of many school groups that had the chance to tour the museum, create art in studio workshops, and enjoy learning from dedicated volunteers. These and many other unique learning experiences are made possible through your generous donations to the Annual Fund.

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Lack of space prevents us from listing the more than 2,000 donors who each gave gifts of up to \$149 in support of the Annual Fund.

PREMIER MEMBERSHIP

Through a wealth of dynamic educational events, travel opportunities, and access, Premier Membership creates invaluable relationships between the museum and its supporters. These important groups bring to the museum an essential source of revenue and vitality. Our premier members become more involved in the social, cultural, and educational life of the museum, and the museum gains a growing circle of close friends who participate in the museum and its future.

GOVERNORS

The museum's foremost membership group includes a number of its closest friends and trustees.

REGENTS

The Regents group is comprised of more than 200 community leaders and art patrons who together provide over \$250,000 in operating support.

AMBASSADORS

This past summer, in celebration of the opening of the Seattle Asian Art Museum and in conjunction with the arrival of museum Director Mimi Neill, the museum inaugurated a new membership group: the Ambassadors. This dynamic group of museum supporters is proud to list Director Mimi Neill among its members. This year the Ambassadors celebrated their inaugural year at the home of Virginia and Bagley Wright.

FELLOWS

One of the museum's most loyal groups of supporters, the Fellows are entitled to museum catalogs, personal collecting consultation, and guest passes for friends and colleagues.

FRIENDS

To help keep the Friends in contact with the local art community, this year one of the Friends events focused on ARTfair 1995. Members of the Friends gathered at The Ruins for dinner and a discussion with Elizabeth Leach, gallery owner and founding board member of ARTfair. The event provided a forum for the Friends to talk about exciting artists, galleries, and the best way to visit the yearly art exhibition. This type of programming is what makes membership in the Friends so unique.

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SPECIAL EVENTS

Each year, with the help of volunteers, the museum sponsors an exciting variety of fundraising events. There are special events for everyone—longtime as well as new members and friends, individuals and families, the young and the young at heart, people to whom the museum means a lot. These supporters participate in traditional black-tie dinners, cocktail parties, fashion shows, and less traditional events and projects. This year's calendar included unique and creative events such



**William Morris's
Artifact: Tooth Series**

as the "Estate of the Arts Sale," "Sotheby's Heirloom Discovery Day," and a limited edition sale of sculptures by glass artist William Morris. What makes special events special? Attendees and participants are entertained and educated while supporting the museum. Long after the party, sale, or tour is over, volunteers and attendees have the satisfaction of knowing that they have helped fund the exhibitions, programs, and publications that are integral to the museum's mission. This year these events raised more than \$230,000.

SEATTLE ART MUSEUM SUPPORTERS (SAMS)

The SAMS celebrated their tenth anniversary this year, and their involvement with the museum is itself cause for celebration. Since 1985, this energetic and enthusiastic group of volunteers has raised more than \$750,000 and has helped fund exhibitions, education programs, major publications, and gallery installations.

FY95 SAMS OFFICERS

Shary Frankfurter, *President*
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 Ann Goettl, *Vice-President Programming*
 Melissa Evans, *Treasurer*
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 Laura Schantz
 Sheraton Seattle Hotel & Towers

IN-KIND CONTRIBUTORS TO SAM

In addition to donations of cash and artworks, the museum enjoys the support of numerous individuals and businesses who donate time, goods, and services. These in-kind contributions from more than 45 veteran and new contributors saved the museum more than \$130,000 in expenses.

Alaska Airlines
 Argyle Wines
 Alice Bear
 All the King's Flags
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 Susan Singleton
 Tom Skeritt
 Legacy Gallery
 Jane and Paul Toliver
 Shirley Younglove

MUSEUM SUPPORTER:
 WILLIAM MORRIS
Glass artist William Morris lent special support to the museum by creating a limited edition sculpture specifically for the Seattle Art Museum. The Artifact: Tooth Series sculptures were part of a unique annual fundraising project. The museum commissions artists to create works that are offered for sale to museum members and supporters. The project creatively promotes the artist's work, makes that work available at a special cost, and supports the museum all at the same time.

**US WEST:
A VITAL PARTNER**

US WEST's commitment to the visual arts in this community is evident in its partnership with SAM. From providing \$250,000 for construction of the downtown museum to ongoing major exhibition support, US WEST has demonstrated its continuing dedication to making the visual arts more accessible to everyone.

"US WEST has a tradition of providing connections to the many communities we serve. We believe that cultural resources contribute significantly to the quality of life in our communities. By supporting a wide range of cultural and artistic expressions, we celebrate the diversity and uniqueness of our communities and build pride in their traditions and institutions," affirmed Mary Moore, Manager, Corporate Contributions, US WEST.

An outstanding partner in FY95, US WEST provided support for the educational programs and expenses of two major exhibitions. The partnership became reciprocal when US WEST employees took advantage of special nights to view the exhibitions and the museum's collections. Employees continue to enjoy SAM's exhibitions and programs through US WEST's corporate membership. The museum salutes US WEST.

CORPORATE MEMBERSHIP

Our local business community actively supported the Seattle Art Museum through the Corporate Membership Program. In FY95 the Seattle Art Museum welcomed 38 new businesses to the program, and 159 businesses renewed their participation for another year. Employees from these businesses enjoyed four private evenings for viewing special exhibitions. They also enjoyed many other unique benefits that are available only to corporate members.

FY95 CORPORATE MEMBERS

EXECUTIVE BENEFACTOR (\$7,500)

Microsoft Corporation

BENEFACTOR (\$5,000)

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ENDOWMENT

The museum's endowment grew by approximately \$5,000,000 this past year. The majority of these gifts helped to build the Richard E. Fuller Memorial Endowment Fund, established two years ago to provide support for operations at the Seattle Asian Art Museum.

Melinda and William Gates III, Faye and Herman Sarkowsky, and Mary and Dean Thornton were among those who made extraordinary gifts to the museum's endowment. Mr. and Mrs. Gates established a named endowment fund in support of exhibitions and educational programs. Herman and Faye Sarkowsky created a special fund that helps support special exhibitions of contemporary art, and Dean and Mary Thornton established a named endowment fund that supports a variety of exhibitions at the museum.

In addition, two endowment funds were established in memory of friends of the museum. The late Barbara Carnahan honored her grandparents through a generous bequest establishing the Albert and Hermina Hambach Endowment Fund. Mary and George Coleman Martin established a special fund in memory of their daughter, Marian Coleman Martin, a well-known interior designer who had many civic and cultural interests, including a longtime involvement with the museum's Contemporary Art Council.

The primary purpose of these special funds is to support the museum's exhibitions and programs, and to ensure their continuing excellence for the benefit of all museum visitors. Named endowment funds may be established with gifts of \$10,000 or more. Once a named fund reaches \$50,000, donors receive permanent recognition on the Endowment Honor Roll in the downtown museum's First Avenue Lobby.

Warmest thanks are extended to all endowment donors for helping to significantly strengthen our foundation.

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Richard E. Lang Endowment Fund at the Seattle Foundation
Seattle Art Museum Foundation
Charles Edward Stuart Charitable Trust

PLANNED GIVING

The Legacy Club is a group of dedicated friends who have had the foresight to make arrangements for the museum in

their wills or estate plans, or have made a planned gift to the museum. Gifts from Legacy Club members help secure the museum's financial foundation, ensure excellence in our educational and artistic programming, and strengthen and build our collections. The museum and its visitors have benefited greatly from the generosity of former Legacy Club member Priscilla Klepser and her husband Kenneth Klepser. This year the museum received this philanthropic couple's entire collection of Worcester porcelain—one of the most important collections of its kind. The museum's decorative arts collection has been enriched by the Klepser's lasting legacy.

LEGACY CLUB

*(*Indicates charter members)*

- *Mr. Robert M. Arnold
- Mr. and Mrs. Tom Barwick
- Ms. Christi Clark
- *Mr. Edward L. Cushman
- Mrs. Patricia Denny
- Mr. and Mrs. Robert Dootson
- *Mrs. Eli Dorsey
- *Ms. Ann Eddy
- Mrs. Frank E. Everett, Jr.
- Mr. and Mrs. Kenneth R. Fisher
- Mrs. Anne Gerber
- Mr. H.T. Gladwin
- Mr. and Mrs. Ulf Goranson
- Mr. Tedric C. Haggerty
- *Mr. and Mrs. Glenn L. Harrington
- *Mr. Frank Hart
- Mr. and Mrs. John Hauberg
- *Mrs. Irving Humber
- *Ms. Julia G. Johansen
- Mr. Norman J. Johnston and
- Ms. L. Jane Hastings Johnston
- Mrs. Albert S. Kerry Jr.
- *Mrs. Coe V. Malone
- *Mr. Craig E. Mason
- Mrs. Jean Milnor
- Drs. Joseph and Elaine Monsen
- Mr. and Mrs. Mel O'Neal
- Mrs. Elizabeth Parsons
- *Mr. and Mrs. James K. Penfield
- Mr. and Mrs. Rex Rathbun
- Mrs. John S. Robinson
- Ms. Phyllis Rosen
- *Mr. and Mrs. Sam Rubinstein
- Mrs. Herman Sarkowsky
- Mr. Robert M. Shields
- Mr. Howard Silverman
- *Mr. and Mrs. David Sprague
- Mr. and Mrs. William K. Street
- *Mrs. Margaret Perthou Taylor
- *Mrs. Susie Fisher Thorness
- Mr. and Mrs. Henry Trubner
- Dr. and Mrs. John H. Walker
- Mr. and Mrs. Bagley Wright
- Miss Helen Yeakel
- Confidential (7)

BEQUESTS AND PLANNED GIFTS

- Estate of Barbara H. Carnahan
- Estate of Emily C. Dederer
- Lucille C. Fuller
- Estate of James F. Hodges
- Florence R. Horton
- Estate of Priscilla C. Klepser
- Estate of Howard Kottler
- Estate of Dorothy L. Mossman
- Estate of Coralynn Pence
- Estate of Blanche Weisfield

THE EMMA BAILLARGEON STIMSON AUDITORIUM AT THE SEATTLE ASIAN ART MUSEUM

Since the opening of the Seattle Asian Art Museum, the interest of a generous donor and her family made possible the renaming of the auditorium in honor of Emma Baillargeon Stimson, a noted philanthropist and community leader. She was a trustee of the Seattle Art Museum from 1934 to 1954, serving as vice-president from 1940 to 1951, and was reelected to the board in 1961, serving until her death in 1963. During the Second World War, Mrs. Stimson served as acting director of the Seattle Art Museum when Dr. Richard E. Fuller was called to duty. Recognizing Mrs. Stimson's love of music, contributions from her family and friends are being used to improve the auditorium's acoustics (making it an ideal setting for chamber music and other performances), purchase a new piano, recover the existing seats, and add to the Richard E. Fuller Memorial Endowment Fund.

Commenting on the naming of the auditorium, museum director Mary Gardner Neill said, "It is fitting that Emma Stimson will be remembered in this way at the Seattle Asian Art Museum. She was an exceptional person, someone who truly shaped the museum during her many years of invaluable service. We want to extend our heartfelt thanks to her friends and family, especially Patsy Collins, for their thoughtfulness and generosity."

GRANTS AND UNDERWRITING

Foundations, corporations, and government agencies have generously supported the museum's exhibitions, education programs, and general operations.

RESTRICTED SUPPORT

Education Programs

The following funders supported a variety of educational programming including museum visits by school children, scholarly symposiums, and outreach to schools and community centers.

- The Hearst Foundation, Inc.
- Samuel H. Kress Foundation
- The Discuren Foundation
- Mrs. Frances L. Blakemore
- Nesholm Family Foundation
- King County Arts Commission
- Joel E. Ferris Foundation
- The Fales Foundation
- Soroptimist International of Seattle, Metropolitan Sotheby's

Exhibitions

The following underwriters made possible an exciting changing exhibition schedule.

- A GIFT TO AMERICA: Masterpieces of European Painting from the Samuel H. Kress Collection**
- US WEST
- Arthur Andersen/Andersen Consulting
- King County Arts Commission

- BENIN: Royal Art of Africa, and ASAFO! African Flags of the Fante**
- Swarovski
- Seattle Arts Commission
- PONCHO

- VISIONS OF LOVE AND LIFE: Pre-Raphaelite Art from the Birmingham Collection, England**
- PONCHO
- Lakeside Industries
- Kreielsheimer Exhibitions Endowment Fund
- Seattle Art Museum Supporters
- The Allen Foundation for the Arts
- Washington Commission for the Humanities

TREASURES OF VENICE:

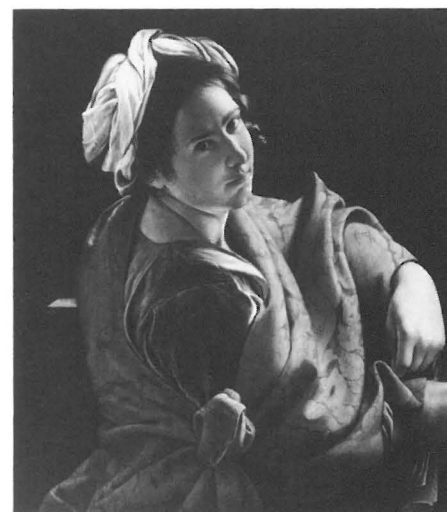
- Paintings from the Museum of Fine Arts, Budapest
- Seattle Art Museum Supporters
- PONCHO
- US WEST Foundation
- The Boeing Company
- Piper Jaffray, Inc.
- Seafirst Bank
- Walker Richer & Quinn

DOCUMENTS NORTHWEST:

- The PONCHO Series: Nature Studies**
- PONCHO
- Art Fair/Seattle 1994

DOCUMENTS NORTHWEST:

- The PONCHO Series: Beliz Brother**
- PONCHO
- National Endowment for the Arts
- Western States Arts Federation



A SIBYL, c. 1620, by Orazio Gentileschi, from A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection

ADDITIONAL RESTRICTED SUPPORT

US BANK AND KPLU
Major underwriting support for free admission to both the downtown and Volunteer Park museums on the first Tuesday of every month

SUSAN PRICE

Textile conservation fund

HALF PRICE BOOKS

The Art of Jazz Series

ART FAIR/SEATTLE 1994

Support of changing installations and exhibitions in the Prints and Photography Gallery and other contemporary art installations

NATIONAL ARTS STABILIZATION FUND

Multiyear grant to improve and stabilize the museum's financial position

FEDERAL AGENCY SUPPORT

The museum gratefully acknowledges the support of the following federal agencies. Grants from these agencies help the museum remain financially stable and give national recognition to projects that encourage support by other funders.

INSTITUTE OF MUSEUM SERVICES

The museum competed with 1,159 museums of all types from around the country and was one of 300 to receive a General Operating Support award from the Institute of Museum Services. The two-year \$112,500 award was the largest grant possible through the program which was established by Congress in 1976.

This year the museum received three grants from the National Endowment for the Arts. The NEA invested in the museum's future by awarding a \$250,000 Challenge Grant to help build the museum's endowment. Publication of the catalog *The Spirit Within: The John H. Hauberg Collection of Northwest Coast Art* was made possible by a \$35,000 grant. An installation by Seattle-based sculptor, Beliz Brother, part of the *Documents Northwest Series*, received a \$7,500 grant.

ANNUAL SUPPORT

CORPORATE COUNCIL FOR THE ARTS

Each year, the Seattle Art Museum receives an essential part of its operating budget from the Corporate Council. In 1995, the Council raised \$2.4 million from 640 businesses, hundreds of individuals through workplace giving, earnings on the Ned Skinner Endowment Fund, and revenues from KING-FM.

PONCHO (Patrons of Northwest Civic, Cultural, and Charitable Organizations)

Since 1962, PONCHO has raised and distributed more than \$16.7 million to

Northwest nonprofit organizations through its annual gala and wine auctions. PONCHO funds supported two major exhibitions and *Documents Northwest: The PONCHO Series*.

SEATTLE ARTS COMMISSION

Since 1971, the Seattle Arts Commission has actively played a leadership role in creating a dynamic arts community in Seattle. Its goal to promote diverse ethnic cultures and artistic aesthetics was reflected in support for the exhibitions *Benin: Royal Art of Africa* and *ASAFO! African Flags of the Fante*.

WASHINGTON STATE ARTS COMMISSION

Recognizing the high value of services contributed to the state's cultural life by its professional arts institutions, the Washington State Arts Commission, with assistance from the National Endowment for the Arts, provides critical annual financial support for the museum's public programs.

KING COUNTY CULTURAL RESOURCES DIVISION

In 1995, the Division through the King County Arts Commission supported education programs and supported a free day during the exhibition *A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection*. Free days at Volunteer Park were made possible through the Division's support of the Volunteer Park Capital Campaign.

WASHINGTON COMMISSION FOR THE HUMANITIES

The Washington Commission for the Humanities is an independent not-for-profit organization dedicated to promoting public programs in the humanities throughout Washington state. This year, the Commission supported the exhibition *Visions of Love and Life: Pre-Raphaelite Art from the Birmingham Collection, England*.

ADMISSIONS

The Admissions staff provided consistent courteous service to all those who first walked through the museum doors. This was a dynamic year for attendance at the Seattle Art Museum. Overall attendance showed an increase of 12%. The 1994 renovation and opening of the Seattle Asian Art Museum was met with great enthusiasm by the public, and admission projections were exceeded by 11%.

ADMINISTRATION

The Administration Department staff has continued to provide critical behind-the-scenes services that enable the museum to run efficiently. Serving both museums, the staff answered almost 100,000 telephone inquiries from the public and provided support to all staff, from mail delivery to word processing to ordering office supplies.

EVENTS MARKETING

The downtown facility was a popular location for organizations and individuals to hold special events, meetings, dinners, and receptions. Expert catering was offered by the Sheraton Seattle Hotel & Towers. Rentals reserved for 213 events brought more than 32,000 new friends to our building during the past year and contributed in excess of \$138,000 to our operating funds. The reopening of the Seattle Asian Art

Museum in Volunteer Park occasioned many exciting functions, such as holiday parties and wedding receptions.

MUSEUM CAFE AND KADO TEAGARDEN

The Sheraton Seattle Hotel & Towers provided their hospitable expertise by managing the cafe operation. High-quality food and beverage service was enjoyed by patrons throughout the year. Menu items created to complement SAMS special exhibitions were especially popular.

KADO TeaGarden has provided weekend and First Tuesday tea service on the lower level of the Seattle Asian Art Museum since March 1995. In addition, KADO presents special programs in the TeaGarden such as ikebana flower arranging classes and tea brewing demonstrations.

MUSEUM STORE

The museum store achieved another successful year serving patrons seeking books, art works, exhibition catalogues, and unique gifts. Gross sales increased more than 10% this year. This year the store introduced new Seattle Art Museum merchandise that features images and motifs from the collection. The new museum store in the Seattle Asian Art Museum was opened and offers publications, cards, and gift items featuring Asian themes and art.



After renting SAM's auditorium, Paul and Linda McCartney tour galleries with curator Patterson Sims

FISCAL YEAR ENDING JUNE 30, 1995

In addition to balancing operating support and expenses for the ninth consecutive year, the museum accomplished two significant steps toward ensuring its long-term financial stability. First, funding of the Volunteer Park Endowment and additional gifts increased endowment by \$4.9 million. Museum endowment and outside trusts total \$24.5 million. Second, the museum and the Museum Development Authority (MDA) refinanced MDA's bonds, decreasing annual expense in the Property Management Fund by approximately \$1 million and ensuring future stability of these assets. The museum Property Management Fund is comprised of assets and obligations held to provide future income and to preserve expansion alternatives for the museum.

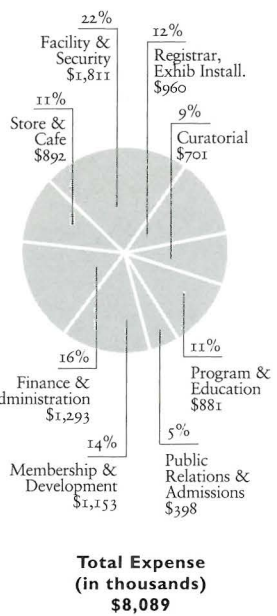
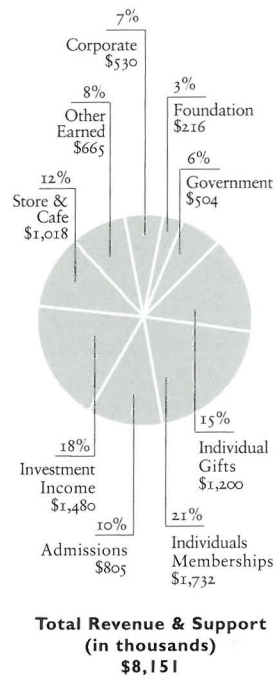
Museum Operating Fund and Museum Store and Cafe Fund revenue totaled \$8,151,000 in fiscal year 1995. Support from individuals—gifts, memberships, and admissions—totalled 46% and was the largest source of museum revenue. Total museum attendance increased to 389,000 visitors this year with the opening of the Seattle Asian Art Museum.

Other contributed income included corporate, foundation, and government support and constituted 16% of the museum's operating revenue. Corporate support included corporate memberships and \$192,000 from Corporate Council for the Arts. Foundation grants included \$115,000 from PONCHO. Federal, state, and local government provided 6% of museum support. Government support includes the City's reimbursement of facility costs for the Volunteer Park facility.

Additional sources of earned income included investment income; store, cafe, and facility rental income; and other earned income. Endowment income is an important source of increasing support. Store, cafe, and facility rental revenue totaled \$1,018,000 and provided net income of \$127,000. Other earned income came from a variety of sources such as film admissions, studio fees, book sales, and reimbursed shipping costs.

Museum expenses totaled \$8,089,000 this year. Facility and security costs are incurred for both the downtown and Volunteer Park buildings. Registrar and exhibition installation expenses are the costs of caring for and displaying the museum's collections and traveling shows. Exhibition fees are paid for traveling exhibitions displayed at the museum. Program and education expenses include the costs of education activities, library, publications, and graphic design. Public relations and admissions expenses cover museum marketing, advertising costs, public relations, and visitor services staff.

The museum remains highly dependent upon admissions revenue and the generosity of individuals for support of its basic operations. Maintaining the museum's successful membership program and continuing its endowment growth are key elements for providing stable support of the museum.



- DIRECTORS DIVISION**
 Mary Gardner Neill
Ilisley Ball Nordstrom Director
 Jackie Leone-Pleasant
Assistant to the Director
- Planning**
 Dianna Loeb
Assistant Director, Planning
- Public Affairs Department**
 Jacci Thompson-Dodd
Public Affairs Officer
 Lynn Tchobanoglous
Media Relations Coordinator
- Publications Department**
 Helen Abbott
Editor and Publications Manager
 Mary Ribesky
Editorial and Publications Assistant
 Lisa Pettit
Graphic Designer
 Sharon Birzer
Production Assistant
- CURATORIAL DIVISION**
 Patterson Sims
Associate Director for Art and Exhibitions; Curator of Modern Art
 Amy Horschak
Curatorial Administrative Assistant
 Zora Hullova Foy
Exhibitions Coordinator
- Art of Africa, Oceania and The Americas**
 Pamela McClusky
Associate Curator, Africa and Oceania
 Steven Brown
Assistant Curator, Native American Art
- Asian Art**
 Bill Rathbun
John A. McCone Foundation Curator of Asian Art
 Michael Knight
Foster Foundation Associate Curator, Chinese Art
 Sheba Burney-Jones
Administrative Assistant
- Decorative Arts**
 Julie Emerson
Associate Curator, Decorative Arts
- European Painting**
 Chiyo Ishikawa
Assistant Curator, European Painting
- Modern Art**
 Vicki Halper
Associate Curator, Modern Art
 Rod Slemmons
Associate Curator, Prints and Photography
 Ann Wagner
Modern Art Department Assistant
- DEVELOPMENT DIVISION**
 Nanette Pyne
Associate Director for Development (through 3/31/95)
 Jan Labyak
Acting Associate Director for Development (as of 4/1/95)
 Christina Baillet
Annual Fund Coordinator
 Barbara McFadden
Interim Annual Fund Coordinator
 Sonia Shaffer
Administrative Assistant
- Administrative Department**
 Steve Dwyer
Office Manager
 Traci Pichette
Receptionist
 Kris Leinbach
Receptionist

- Jeffrey Fauser
Mail Courier
 David Martin
Loading Dock Clerk
 Sean Stearns
Senior Operations Assistant
 Charlotte Brame
Operations Assistant
- Admissions**
 Lisa Talamantez
Admissions Manager
 Ben Scholtz
Assistant Admissions Manager
 James Beaulieu
Lead Admissions Representative
 Evagelos Drinis
Lead Admissions Representative
- Admissions Representatives**
 Nakenge Adisa
 Linda Golesch
 Jay Kuehner
 Suzanne Motheral
 Joe Robbins
 Vanessa Sharp
 Nicole Sicilia
 Bang Jing Sun
 Mary Shea
 Christopher Lorraine
 Susannah Castro
 Julie Leyson
 Robert Holzmeier
- Development**
 Rod Reinhart
Development Manager and Corporate Coordinator
 Ben Beadles
Special Events Coordinator
 Carol Mabbott
Grants Coordinator
 Laura Hopkins
Grants Coordinator
 Diana Thompson
Development Assistant
- Facilities Marketing**
 John Ferguson
Facilities Marketing Coordinator
 Traci Pichette
Facilities Marketing Assistant
- Major Gifts**
 Albert Thurmond
Major Gifts Officer
 Margaret Weigher
Planned Giving/Campaign Coordinator
- Membership**
 Clare Hausmann
Interim Membership Manager
 Ashley Clark
Membership Coordinator
 Karin Cotter
Interim Upper Level Membership Coordinator
 Bob Potts
Membership Assistant
 Elizabeth Martin
Word Processor, Membership
 Janice Wakefield
Lead Membership Salesperson
 Danielle Eckhart
Membership Salesperson
 Sian Gibby
Membership Salesperson
 Zanelka Kral
Membership Salesperson
 Kelly Riutta
Membership Salesperson
 Beth Altman
Membership Salesperson
- EDUCATION DIVISION**
 Jill Rullkoetter
Head of Education
 Louisa Schreie
Education Administrative Assistant
- Councils**
 Susan Garcia
Council Coordinator
 Kelley Grady
Assistant Council Coordinator
- Education**
 Sarah Loudon

- Senior Museum Educator**
 Beverly Harding
Museum Educator
 Greg Olson
Film Coordinator
 Melissa Alexander
Tour Coordinator
 Rebecca Allan
Audubon Programmer
 Ann Kurtz
Museum School Instructor and Interim Museum Educator
 Barbara Miles
Volunteer Coordinator
- Library**
 Elizabeth deFato
Librarian
 Jane Hwang
Assistant to Librarian
 Valerie Stetner
Library Assistant
- Audio-Visual Services**
 Lindsay Smith
Audio-Visual Specialist
- Rental Sales Gallery**
 Barbara Shaiman
Director, Rental Sales Gallery
- FINANCE DIVISION**
 Jeff Eby
Head of Finance
- Accounting**
 Barbara Ciunn
Accounting Manager
 Susan Sifferman
Bookkeeper A
 Karl Sifferman
Bookkeeper B
 Dennis Milich
Accounts Payable Clerk
 Saydie Hernandez
Accounting Clerk
- Human Resources**
 Susan Schumaker
Human Resources/Finance Administrative Assistant
- Museum Store**
 Joan Halpin
Store Manager
 Kelly Myers
Assistant Sales Manager
 Candice Redfox
Senior Sales Associate
 Jill Capozzoli
Sales Associate
 Karen Contreras
Sales Associate
 Diana Ham
Sales Associate
 Michele Norton
Sales Associate
 Shannon Riley
Sales Associate
 Andrew Salzer
Sales Associate
 Sara Whisnant
Sales Associate
 Dorothy Youngberg
Sales Associate
 Lisa Cramer
Sales Associate
 Chris Loe
Stockroom Supervisor
 June Richey
Volunteer Park Store Supervisor
 June Richey
Data Entry Clerk
- Systems**
 Kippy Messett
Systems Manager
 Carol Mack
Analyst
 Stephanie Malone
Data Entry Clerk
- MUSEUM SERVICES DIVISION**
 Gail Joice
Deputy Director; Associate Director for Museum

- Services, Registrar**
 Riva Davis
Assistant to the Registrar
 Paul Macapia
Museum Photographer
- Registration and Art Handling**
 Phil Stolber
Associate Registrar
 Lauren Tucker
Associate Registrar
 Torie Stratton
Assistant Registrar
 Julie Creahan
Conservation Technician
 Marta Pinto-Llorca
Collections Assistant
 Dennis Meyer
Coordinator, Art Handling
 Paul Martinez
Art Handler
 Barbara Robertson
Assistant to Conservation Technician
- Exhibition Preparators**
 Mike McCafferty
Exhibitions Designer
 Chris Manojlovic
Associate Exhibition Designer
 Jack Mackey
Preparator
 Gordon Lambert
Preparator
 B.J. Farrar
Preparator
- Maintenance**
 Seattle Asian Art Museum
 Jim Haarsager
Maintenance Supervisor
 Tore Hoven
Acting Maintenance Supervisor
 Allen Daniel
Custodial Engineer
 Alvin Gosser
Custodian
- Downtown**
 Jeff Tosh
Maintenance Superintendent
 Matthew Lennon
Maintenance Engineer
 Sandra Doughty
Custodian Supervisor
 Alan Anderson
Custodian
 Jaymi Duarte
Custodian
 Xu Le
Custodian
 Be Van Ly
Custodian
 Cua Van Tran
Custodian
 Fon Xan-Tao
Custodian
- SECURITY**
 John Wickstrom
Chief of Security
 Jack Hyder
Assistant Security Chief
 Seattle Asian Art Museum
 Carlos Contreras
Security Supervisor
 Robert Phillips
Security Supervisor
 Lee Singer
Security Dispatcher
 James Parsons
Relief Dispatcher
 Roland Grober
Visitor Services Officer/Security Supervisor
 Visitors Services Officers
 Janelle Asplund
 Arturo Artorez
 David Banagin

- Paige Boren
 Jeffrey Brosche
 Nicholas Brown
 Rebecca Bush
 Darik Chamberlain
 Kirk Chandler
 Heather Colburn
 Grace Dager
 Alfonso deAnda
 Michael Denison
 Geoffrey Diemer
 Richard Ewan
 Matthew Finn
 David Geeme
 Gordy Goodykoontz
 Rebecca Head
 Donald Hutton
 Jonathan Jones
 Ellen Kessberger
 John Kieiltyka
 Saye Kinney
 Karen Kirchhoff
 Kevin Kiuchi
 Paul Klein
 Virginia Krebs
 Anja Laubhan
 Edward Lewis
 Robert Lunte
 James Matthew
 Benjamin Muchnick
 James Parsons
 Stephen Podry
 Justin Romer
 David Scalzo
 Thuy Lien Shutt
 Scott Stephen
 Darren Stewart
 Tasha Tasso
 Elizabeth Thomsen
 Michael Walker
 Brian Wallace
 John Weeden
 Steve Weinberg
 Michael Wells
 Alex Williams
 Mary Zeran
- SHERATON RESTAURANT AT SAM**
 Bonny Hawley
Restaurant/Catering Manager

Graphic Design: The Traver Company Photography: Paul Macapia and Susan Dirk Printing: Frank Potter & Associates, Inc. Printers