



THE ANNUAL REPORT OF THE SEATTLE ART MUSEUM 1975-1976

**Seattle Art Museum**  
Volunteer Park | Seattle Center

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Dr. Oliver Cobb, *President of the Ethnic Arts Council, Seattle Art Museum*

Cover: Large Dish; porcelain with underglaze cobalt blue and transparent feldspathic glaze, Yüan dynasty, Ching-tê-chên kilns, Jao-chou prefecture, province of Kiangsi. Diam. 18½ in. Purchased in memory of Elizabeth M. Fuller with funds from the Elizabeth M. Fuller Memorial Fund and from the Edwin W. and Catherine M. Davis Foundation, St. Paul, Minnesota

# THE ANNUAL REPORT OF THE SEATTLE ART MUSEUM 1975-1976

## PRESIDENT'S MESSAGE

As you will realize in reading the following reports on the activities and services performed during Fiscal Year 1975-1976, the Seattle Art Museum is a vital institution with a highly diversified program. We have an effective Board of Trustees, a highly professional staff and this year we have witnessed a dramatic increase in membership, a clear indication of growing community interest.

These are, however, extremely difficult times for institutions such as this Museum. The very fact that public demand is flourishing calls for increased programs and staff to meet it, and this added strain on our resources is further compounded by continued inflation.

Our goal for the coming year is to stabilize our financial status. Until we have a balanced budget, we are unable to proceed with an urgently needed building expansion, a high priority future goal. But I am optimistic in the feeling that our goals will be achieved.

My feelings are reinforced by the great support I have received from all those fine people on the Board and Staff and among our many dedicated Volunteers. To all of them I am most grateful.

John H. Hauberg  
President

## REPORT OF THE DIRECTOR

I have been much impressed with developments that have occurred during the fiscal year ending June 30, 1976. In my opinion the positive far out-weighs the negative, and the overall position of this institution continues to show promise. Our operating income has increased dramatically by about 90% over what it was in fiscal 1974, while expenses have increased by 60%. This means we are beginning to close the gap, and at the same time are maintaining the quality of our programs. However we are still being bedeviled by inflation and constantly rising costs of operation.

### Membership

A major contributing factor to our progress has been the gratifying increase in our membership. A combination of circumstances have led to this — a direct mail program, reduced gift rates, the general admissions fee, the art history course being opened to the public. These have generated an increase from 3,705 to 5,596, a 50% increment. The Guild Membership Committee, chaired by Mrs. Ulla Hiatt, has been most helpful.

We are grateful to those members who have raised their category of membership, and we have been especially pleased with the growth of the Regents Program which has been so ably presided over by Mrs. Herschell Boyd.

### Programs

We hope that our programs have been influential in attracting and retaining our members. This has been a year of stepped-up activities with Northwest artists; *Six Themes by Claes Oldenberg* and *Paintings by Roy Lichtenstein, Helen Frankenthaler, and Willem DeKooning* were outstanding efforts of the Modern Art Department. The Asian Department brought *Nepal: Where the Gods were Young* as well as selections from the Crawford and the Binney collections. An outstanding success was the American Photography exhibit selected from the Monsen collection.

A most helpful enrichment of the Museum program has been the activities of its several Councils. These provide programs for the public as well as their own members and thus significantly increase our services to the community.

The Ethnic Arts Council was formed during this year and has developed rapidly under the leadership of Dr. Oliver E. Cobb.

We average about 30 exhibitions, 50 lectures, 15 concerts, and 50 films each year. Combined with several special events, this amounts to an extremely active program.

### Attendance

As anticipated, attendance has dropped noticeably with the imposition of a general admissions fee. This year's total of 232,205 represents a 30% decrease, most of which occurred with Volunteer Park attendance. I am not being facetious when I say this is an indication that at least some people were simply coming in to use our restrooms. It may also be true that accounting for paid admissions has led to more accurate counting of visitors.

Our income expectations were not met because the fee system could not be implemented until the second quarter. There have been very few expressions of protest regarding the admissions fee and we can expect an improvement in attendance as people become accustomed to it, provided our programs are attractive.

### Building Improvements

Through a grant from PONCHO we have replaced the Auditorium sound and lighting system with modern, efficient equipment.

Maintenance of each building has been ably attended to by the Parks and Recreation Department and the Seattle Center.

### Conservation

The untimely death of Mary (Mrs. Bradford) Scott was a tragic blow to our plans for establishing a paper-textile conservation department. Mrs. Martha Fletcher is, however, carrying on alone. She is performing a multitude of tasks to help preserve our works on paper and the textiles.

### Staff

Ellen (Mrs. Richard) Clattenburg has replaced Pauline Adams who resigned as Registrar. Michele (Mrs. Bennie) Reid became Receptionist. Two new part-time staff members are Elaine (Mrs. John B.) Philbrook, Secretary, Modern Art Department and Karl I. Sifferman, Museum Admissions Desk.

The unfailing devotion of all the staff to carrying out their many duties is a pleasure to behold. The quality and quantity of this work is reflected in our programs, our growing membership and the broadening community awareness of the Museum. Their accomplishments equal those of much larger institutions.

### Trustees

Three new trustee positions were filled in January with the election of Mrs. John C. Atwood, Jr., Mrs. C. Spencer Clark, and Mrs. Walter E. Schoenfeld. In March, Marvin E. Burke was elected to complete the term of Mrs. Lloyd Nordstrom and Samuel N. Stroum was elected to replace Mrs. Jeannette Rockefeller.

The officers remain unchanged except for the replacement of Mrs. Alfred V. Perthou, First Vice-President, by Mrs. Fenton Radford and Robert M. Arnold, Treasurer, by Robert M. Helsell.

Changes among ex-officio Trustees include Mrs. William Lovell being succeeded by Mrs. E. Earl Younglove as Chairman of the Seattle Art Museum Guild, and the addition of Dr. Oliver E. Cobb as Chairman of the Ethnic Arts Council.

### Conclusion

The positive results of this year are the products of combined effort on the part of trustees, staff and our valued volunteers. The Board of Trustees has carried on its responsibilities in exemplary fashion and staff and volunteers have worked diligently and with enthusiasm to achieve the goals that have been set. That there are major goals yet to be met is only a fact of life of a museum. The Seattle Art Museum is alive and growing.

Willis F. Woods  
Director

### REPORT OF THE ASIAN ART COUNCIL

This was an extremely busy year for the Council, witnessed by an impressive list of lectures and a host of activities. Fifty-six new members brings the total to 147, of which 17 are junior members.

The Fall '75 and Spring '76 Asian Art Lecture Series, sponsored by AAC and the Museum's Butterbaugh Memorial Program Fund, brought the following speakers: Dr. Richard Rudolph, University of California at Los Angeles; Mr. Donald Jenkins, Portland Art Museum; Dr. Edwin Binney 3rd, noted art collector; Dr. Pratapaditya Pal, Los Angeles County Museum of Art; Dr. Jan Fontein, Boston Museum of Fine Arts; and Dr. Tom Lawton, Freer Gallery of Art, Washington, D.C. Lectures by other noted Orientalists included Prof. Toru Mori, Osaka Kogyo University; Dr. Tony Welch, University of Victoria, B.C.; and Sir John Figgess, Christie's, London. Receptions for the speakers were held at the homes of various AAC members.

Activities sponsored by the AAC included the showing of 2 films on *The Exhibition of Chinese Archaeological Finds of the People's Republic of China*, and 6 films on Japanese art and culture, co-sponsored by the Consulate General of Japan. During the exhibition *Wên Chêng-ming and His Friends*, a no-host dinner reception was held for Mr. John Crawford, from whose collection the Chinese paintings were primarily drawn. Other related activities included: a demonstration of Chinese brush painting by Yin-wah Ashton, Museum staff; and a lecture on *Poetry and Chinese Painting* by Prof. C. H. Wang, University of Washington. Co-sponsored with the Consulate General of Japan, the AAC held a preview reception for its members and the Japanese community for the exhibition of *Japanese Modern Hanga*. An Indian dance and music program was presented for the Museum membership in conjunction with the exhibition *Nepal: Where the Gods are Young*.

Two highly successful Art Tours were sponsored by the Council and led by Henry Trubner. The trip to San Francisco in early July to see the exhibition *The Chinese Archaeological Finds of the People's Republic of China* at the Asian Art Museum and private collections included 32 AAC members and 30 Museum Docents. Thirty-five members made a memorable and exciting 8-day tour to Washington, D.C. and New York in early November, especially to attend the private preview of *Japanese Art: Selections from the Mary and Jackson Burke Collection* at the Metropolitan Museum of Art, and to see numerous private collections, museums, art galleries and dealers.

The Council entertained visiting Asian art groups. Mr. and Mrs. Henry Trubner hosted a dinner reception for the Asian Art Society of St. Louis, Washington University. The Oriental Art Study Group of Portland, Oregon, and the Vancouver, B.C. Society for Asian Art were hosted to a tea reception by AAC members during their visits.

The AAC continued funding of Yin-wah Ashton, Assistant Curator of Asian Art and Secretary to the Council. In addition it purchased numerous Asian art books, slides, films and other educational material for the Museum.

The Second Annual Meeting, held April 14 at a Chinese restaurant, was attended by 65 members. A brief business meeting followed the dinner and new officers, with an expanded Executive Committee, were elected for 1976-77: President, Ayame Tsutakawa; 1st Vice-President, Gordon Ingham; 2nd Vice-President, William Rourke; Secretary-Treasurer, Robert Wilkus; Executive Committee: R. Joseph Monsen, Dan F. Henderson, Bernard Sevensen; Ex-officio: Henry Trubner; Hospitality: Ruth Trubner, Jean Radford.

Ayame Tsutakawa  
President

### REPORT OF THE CONTEMPORARY ART COUNCIL

The Contemporary Art Council has continued to partially fund and to work closely with the Modern Art Department in its exhibitions and acquisitions.

In conjunction with the exhibitions at the Modern Art Pavilion, the Council hosted three private receptions for Council members, patrons of the Museum and out-of-town guests to meet and have informal discussions with the guest artists: Claes Oldenburg, October 1; Roy Lichtenstein, January 21; Lucas Samaras, June 22.

Two major lecture-symposia were sponsored in the spring. On February 28 Robert Rosenblum, noted authority on 19th and 20th century art, spoke to the Council and patrons on *American Art: De Kooning and Lichtenstein*. Over the weekend, April 30-May 2, the Council met at Port Ludlow for a seminar on *Modern Architecture and Museums*. The keynote addresses by Philip Johnson, leading 20th century architect, and Paul Goldberger, architectural critic for *The New York Times*, were given in the Volunteer Park Auditorium on April 30, so that friends of the Museum could participate in this pertinent topic on the future development of the Museum. Panelists for the weekend were: Henry Hopkins, Director of The San Francisco Museum of Modern Art; David T. Kahler, architect for recent additions to the Milwaukee Art Center; Marshall Meyers, Philadelphia architect and job captain for the Salk Institute, Kimbell Museum, and Yale/Mellon Galleries; and David

Robinson, architect for recent renovations to the San Francisco Museum of Modern Art.

In continuing its aim to educate the general public on contemporary art, the Council sponsored two outstanding films on art since 1950: May 13 and 15, *The New York School*; June 3 and 5, *American Art of the Sixties*.

Although several of the Council members have continued privately to give works of art to the Museum, the Council body made a contribution toward a crayon and watercolor, *Proposal for Feasible Monument in the Form of Melting Butter*, by the international artist Claes Oldenburg. Also the Council financed the publication of his poster entitled *Proposal for a Colossal Monument in the Form of a Typewriter Eraser for Alcatraz Island (Detail)*.

Early in 1976 the Council changed its By-laws to affect its membership. Since its open door policy the Council has obtained 20 new members and looks forward to a larger increase in the next fiscal year.

Officers for the year have been: William F. Calderhead, President; Mrs. Sidney Gerber, Vice President; Mrs. Max Gurvich, Secretary; Anton Mueller, Treasurer. Committee Chairmen have been: Paul Kirk, Projects; Mrs. Peter Rawn, Programs; Mrs. Michael Johnson, Public Relations; Gloria Lobb, Hospitality.

#### REPORT OF THE ETHNIC ARTS COUNCIL

In less than five months the newly formed Ethnic Arts Council of the Seattle Art Museum has passed from birth to adolescence. In this short period more than 50 members have pledged financial commitment and intellectual allegiance to Seattle's newest and fastest growing Council. The Ethnic Arts Council is pleased to join many similar sister organizations already present and now forming about the country made up by art lovers who wish to share their enthusiasms. Seattle's EAC's growing membership and active programs reflect the exponential increase in nationwide interest in tribal arts.

Since its inception EAC members have already been involved in five "happenings." February marked the official founding of the Council and following election of officers, guests and members were treated to a discussion of tribal arts as seen from the varying viewpoints of the Curator, Scholar, Collector, and Dealer. In March an informal dinner meeting gave the members opportunity to meet Mr. William Fagg recently retired Deputy Keeper of Ethnography at the British Museum and Miss Hermoine Waterfield of Christie's in London. April provided our members with a special preview of Mr. Lewis Land's collection of Mesoamerican Art and a chance to view the fine objects with Mr. Land himself. In May our own member expert Bill Holm gave the group an excellent well illustrated lecture on *The Chilkat Blanket* and in June a successful bus trip to Vancouver, B.C. to visit the new Museum of Anthropology and meet the noted architect Arthur Erickson proved to be another well planned and well received member event.

Many activities are planned for the coming months and it is our intention within the next two years to host in Seattle a seminar of international importance dealing with the aesthetic considerations of ethnic art.

The Council expresses its thanks to Willis Woods for his enthusiasm, advice and

guidance during these first months. The EAC is financially solvent and on its way. President, Dr. Oliver E. Cobb; Vice-President, Mrs. Michael R. Johnson; Secretary-Treasurer, Mrs. René Bravmann

#### REPORT OF THE PACIFIC NORTHWEST ARTS COUNCIL

The Pacific Northwest Arts Council is continuing its basic mandate to celebrate the arts and crafts of the Northwest and to cooperate strongly, whenever possible, with all of those interested in this objective.

During the year the following persons have served as members of the Board of Councillors: Guy Anderson, Patricia Baillargeon, Mrs. John Bowen, Mr. and Mrs. Alec Fiske, Anne Focke, LaMar Harrington, Mr. and Mrs. John Hauberg, Mrs. Marion Willard Johnson, Mrs. Albert S. Kerry, Frank Kitchell, Jack L. Larsen, Thomas Mansfield, Dr. Joseph L. McCarthy, Philip McCracken, Dr. R. Joseph Monsen, Prof. Spencer Moseley, Philip Padelford, Mrs. Sam Rubinstein, Mrs. Jack Shadbolt, Kenneth Shores, Mrs. Paul Siegel, Ramona Solberg, Mrs. Bagley Wright. Dr. Richard Fuller and Mark Tobey served as honorary members. With great regret we report the death of two members of the Board, Mrs. Berthe Ponce Jacobson and Mark Tobey.

Officers and members of the Executive Committee were: President, Joseph L. McCarthy; Vice President, Frank Kitchell; Secretary, Patricia Baillargeon; Treasurer, Philip Padelford; Executive Committee: Mr. and Mrs. John Hauberg.

The Council's membership now numbers 106 and is growing steadily. Mrs. John Hauberg and Mrs. Paul Siegel have served with distinction as chairpersons for this committee. They with their associates, particularly Mrs. Reginald Morgan, arranged many significant and pleasant special activities for Council members.

August 6 - Museum and Council Boards visit Pilchuck Glass Center

September 25 - Films on Northwest Coast Indians shown at 95 Yesler Way in conjunction with *Works of Helmi Juvonen*

December 11 - Celebration of Mark Tobey's birthday at opening of *Portraits by Tobey*, 95 Yesler Way

January 11 - Two films on Mark Tobey shown in Volunteer Park Auditorium

January 18 - Gallery talk on Tobey exhibition by Joanna Eckstein, PNAC Board of Councillor member, at 95 Yesler Way

February 14 - Valentine Exhibition special closing party at 95 Yesler Way

March 31 - Poetry reading by Eve Triem and exhibition of sculpture by Philip McCracken at home of Mr. and Mrs. John Hauberg

April 4 - Film *In the Land of the War Canoes* shown in Volunteer Park Auditorium in conjunction with exhibition *Edward Curtis Photographs* at 95 Yesler Way

May 21 - In conjunction with exhibition at 95 Yesler Way new film on George Tsutakawa by Ron Carraher shown in Volunteer Park Auditorium

June 8 - Bus trip to Vancouver to see new museum at U.B.C. with Northwest Coast Indian collection and studio visit to Haida artist, Bill Reid

June 18 - Mark Tobey remembered through his music at home of Mrs. Cassius E. Gates

The PNAC Gallery at 95 Yesler Way provided exhibition space until April 1, 1976 when the gallery moved its offices to the Modern Art Pavilion. Eight exhibitions were

presented at 95 Yesler Way with opening receptions for Council members (see Schedule of Exhibitions). Charles Cowles and Sarah Clark served as curators of the exhibitions assisted by Mrs. John Bowen and Ramona Solberg, Exhibition Committee Chairpersons.

The Pilchuck Glass Center situated north of Seattle has continued its excellent program during the summers under the effective leadership of Mrs. Harvey Curry, Director, and Rob Adamson, Technical Director. Faculty members and students have continued a program of high quality, making Pilchuck a reality throughout the United States and overseas. The Pilchuck Committee, consisting of John Hauberg, Patricia Baillargeon, Frank Kitchell and the Directors, and with assistance from glass artist Dale Chihuly, have provided policy guidance for the Center's operation. During the report year Pilchuck was legally separated from the Council and the Museum and now is continuing its excellent program as an independent entity.

The Council received financial support from both private and public sources over the year, and as of July 1976 the fiscal status of the Council is stable as a result.

Looking ahead to the 1976-1977 fiscal year, the Council intends to vigorously develop its activities which will be attractive to its members and prospective members throughout the Northwest.

Joseph L. McCarthy  
President

## REPORT OF THE SEATTLE ART MUSEUM GUILD

Did you know that your Seattle Art Museum Guild —

1. Planned the Designer/Celebrity Vignettes show and opening night "Party of the Year" at Design Center Northwest?
2. Entertained over 900 Museum members and community friends at our 4th Annual Holiday Party?
3. Hostessed 13 exhibition previews, including entertainment and refreshments?
4. Rentaloft volunteers cooperated with the Department of Modern Art in reviewing the work of 1,000 Northwest Artists? The Rentaloft continues to offer members a unique art rental service?
5. Docents toured over 20,000 people; schools were visited and 120 slide talks were given to nearly 6,000 students who later came to the Museum?
6. Treasure Box volunteers showed over 28,000 greater Seattle area school children objects from various countries? The native American (Indian) box remains most popular?
7. Staff Aides worked on inventory and re-cataloguing of the collection?
8. Devoted countless volunteer hours on mailings, typing, phoning, etc., yielding income of a very special sort — saving the Museum several salaried positions?
9. Helped increase membership from 3,565 May 1, 1975 to 5,545 May 1, 1976? Planned 2 very successful New Member's sherry parties?
10. Provided floral arrangements for all Museum and Guild events?
11. Planned the afternoon program for the twice monthly Guild lecture series "A Bicentennial Celebration & Visiting Artists & Collectors"?
12. Sponsored the popular Senior Day programs the first Friday of each month, Oct. - June with no admission charge?

13. Has 4 Associate Guilds: Richard E. Fuller, Southwest, Couples, and RAGE (Regional Art Group Experience)?

14. Offered gifts and service this year as follows: proudly gave \$5,000 to the Museum's Reference Library for the purchase of special research material; Harry Lunstead's custom-designed serving table will appear soon at all previews; the Docent's Library received \$450 to update reference shelves; funds have been provided for Treasure Box Program, an electric typewriter, a new window seat in the Activities Room and new mirror in the ladies lounge?

There's more — we welcome help from everyone with time and new ideas to share.

Jill Lovell (Mrs. William)  
Chairman, Guild Executive Committee

## Museum Guild Executive Committee

Chairman	Mrs. William D. Lovell
Vice Chairman	Mrs. John I. Hall
Treasurer	Mrs. Lowell Eldrenkamp
Recording Secretary	Mrs. Duane Tewell
Corresponding Secretary	Mrs. David Shaw
Parliamentarian	Mrs. Lynn Himmelman
Docents	Mrs. Ralph W. Johnson
Flowers	Mrs. Earl H. Falk
Hospitality	Mrs. Eugene Schwartz
Hospitality/Guild Days	Mrs. George A. Hall
Information Desk	Mrs. Burton Robbins
Membership	Mrs. Ulla Hiatt
Program	Mrs. Frank M. Muro
Projects	Mrs. E. Earl Younglove
Publicity	Mrs. Charles M. Henderson
Rentaloft	Mrs. Estelle A. Wertheimer
Senior Day	Mrs. Jerome W. Keating
	Mrs. Robert Schmidt
Special Events	Mrs. William H. Moultrie
	Mrs. Richard Poppe
Staff Aides	Mrs. Dale E. Sherrow
	Mrs. T. R. Wood
Treasure Boxes	Mrs. Robert W. Fetty
Volunteers	Mrs. John Stringham Robinson

## Associate Guild Representatives

Couples	Mr. and Mrs. Lee O. Kueckelhan
Richard E. Fuller	Mrs. Selwin Kamins
Southwest	Mrs. William F. Kaseburg
Regional Art Group	Robert Yourzak
Experience	

## Advisors

Mrs. Robert B. Dunn	Mrs. Allen B. Morgan
Mrs. Robert M. MacRae	Mrs. Fenton Radford
Mrs. Coe V. Malone	Mr. Duke Washington

## REPORT OF THE DEPARTMENT OF ASIAN ART

The past year has been exceedingly busy with an exciting program of activities, including exhibitions, publication and research, acquisitions, lectures, travel and preparations for future exhibitions and programs.

Several major Asian exhibitions of international renown were presented at the Seattle Art Museum in this fiscal year including: *The Friends of Wên Chêng-ming: a View from the Crawford Collection*; *The Mughal and Decanni Schools: Indian Miniatures from the Collection of Edwin Binney, 3rd*; *Nepal: Where the Gods are Young*.

Each exhibition and the accompanying definitive catalogues represented important achievements in their respective areas. They also provided our local audiences with the rare opportunity of seeing first hand the accomplishments of two noted private collectors of Asian art. The important exhibition of Nepalese art, organized for Asia House Gallery, New York, by Dr. Pratapaditya Pal, Senior Curator of Indian and Islamic Art at the Los Angeles County Museum of Art, was shown in only 3 cities: New York, Seattle and Los Angeles. The national attention which this exhibition attained, resulted in the organization of a highly successful colloquium on Nepal, hosted by the Seattle Art Museum, January 9 and 10, 1976, under the auspices of SACPAN (South Asian Conference Pacific Northwest), the University of Washington, and the Museum.

The Asian Department cooperated with the Consul General of Japan, the Honorable Sono Uchida, and his office in presenting at the Museum an exhibition of *Modern Japanese Hanga*. The Asian Art Council and the Consulate General of Japan also hosted a reception for the Japanese community and Japanese business firms in honor of the exhibition.

The Curator and his staff wrote the catalogue for the exhibition *China's Influence on American Culture in the 18th and 19th Centuries* which was produced as a joint China Institute in America and Seattle Art Museum publication.

The Curatorial staff, in cooperation with the Registrar and Staff Aides, devoted much of their time to continuing research on the collection and the re-cataloguing of the entire Museum Collection. As a member of the Committee the Curator attended the Annual Asia House Gallery Advisory Council meeting in New York, and a number of organizational meetings at the Metropolitan Museum of Art pertaining to *Treasures of Tutankhamun* (SAM dates: July 15-November 15, 1978). He attended the private preview for *Birds, Beasts, Blossoms and Bugs* at U.C.L.A. to which our Museum was a major lender. The Curator went to Japan in February, supported by a grant from the Asia Society Inc., New York, to continue negotiations with the Government Agency for Cultural Affairs (Bunka-chō) and museum officials regarding *Chinese Ceramics from Japanese Collections*, a joint Asia House — Seattle Art Museum exhibition which the Curator has been invited to organize and write the catalogue. Opening at Asia House in April, 1977, it will be shown in Seattle and two other places.

The Curatorial staff also gave a number of lectures, both at the Museum and out-of-town, assisted Docents and other volunteer groups, and presented a number of Guild and Docent lectures. The Curator spoke to the Seattle Ceramic Society on *Chinese and Japanese Blue-and-White Porcelain*.

Mr. Rathbun travelled to New York to see museums and private collections, especially those of Chinese painting. He visited Asia House and Japan House in

connection with upcoming exhibitions and provided valuable assistance for the China Institute exhibition and catalogue preparation.

Yin-wah Ashton accompanied the Asian Art Council on its Fall trip to New York and assisted with the installation of the China Institute exhibition.

Henry Trubner  
Curator

## REPORT OF THE MODERN ART DEPARTMENT

The Modern Art Department with offices at the Modern Art Pavilion has continued to be partially funded by the Contemporary Art Council and the Pacific Northwest Arts Council of the Museum and has responded in its exhibitions and programs to the broad aims of these two Councils throughout the year.

Charles Cowles, Curator of Modern Art, and Sarah Clark, Associate Curator, have organized thirteen exhibitions focusing on Northwest art: seven at the PNAC Gallery, 95 Yesler Way, three at Volunteer Park and three at the Modern Art Pavilion. An important aspect of this exhibition program has been the on-going invitational series of *Northwest Artists Today* instead of the one juried annual. (See Schedule of Exhibitions)

At the Modern Art Pavilion there have been ten exhibitions focusing on four major American-international painters, one modern and two contemporary sculptors, and three contemporary American photographers. (See Schedule of Exhibitions)

In January the exhibition of *Recent Acquisitions 1975-1976* also demonstrated the department's balance in selecting regional and national artists for the collection. Some of the major gifts and purchases were works by: Northwest artists, Michael Dailey, William Ivey, Alden Mason, Frank Okada, Robert Maki, and Leo Kenney; American artists, Joseph Cornell, Ron Davis, Tom Holland, Ellsworth Kelly, Roy Lichtenstein, and Andy Warhol. Over the year the department has been analyzing the Museum's modern collection in order to project a coherent acquisition policy for future development.

In its efforts to communicate with artists in the community, the department, with effective assistance from the volunteers of the Rental-Sales Gallery, has had four curatorial reviews with over one thousand participating artists. The bi-monthly reviews are conducted to assist in the selection of artists for the Rental-Sales Gallery, but primarily for the department to keep abreast of the current art scene in the Northwest.

Charles Cowles, Curator  
Sarah Clark, Associate Curator

## REPORT OF THE EDUCATION DEPARTMENT

For the first time, the special art history course given to Docent Trainees was opened to the public, with a special rate for Museum members and all working volunteers could attend free. The response was so overwhelming that a second section was opened. The Fall Series began with a registration of about 300 and the Winter-Spring Series was slightly higher. Happily this program also brought new

members into the Museum. Dr. Bruckner and Ms. Lahr shared the teaching responsibilities. The Docent Training Program as a whole has been restructured with very positive results.

The education staff was also involved in teaching at a number of outside institutions. Ms. Lahr taught Art 251 and 252, Art History Survey Courses, Fall and Winter quarter at Seattle Central Community College, and was a guest lecturer for one section of East Asia 424, Art of Japan, at the University of Washington. Dr. Bruckner taught Art 308, Survey of Modern Art, Winter quarter at the University of Washington, and was a guest lecturer for one section on Neo-Classical Painting at Cornish. Dr. Bruckner juried the sculpture section at the Edmonds Art Festival. Ms. Voorhees juried the Seattle Public Schools Art Exhibition.

It was a very busy year for involvement with numerous art education groups. Ms. Voorhees worked with the Arts in Education Advisory Committee, Arts for Youth, Children's Art Center Foundation and planned our participation in Arts for Youth Week. As Education Coordinator, she worked closely with the Washington State Cultural Enrichment program. For the Seattle Public Schools she participated in curriculum writing sessions and wrote a photography history unit. A special school brochure on Museum programs was designed and sent to three local districts.

Of particular importance was the organization of a Northwest Museum Educators Group that plans to meet and share ideas on an annual basis. Ms. Voorhees helped in the planning stages and both she and Ms. Lahr attended the first meetings. Ms. Lahr designed two exhibitions, *Art of the Ancient World* and *Art of the Western World*, for high school and college students, and wrote the gallery sheet for *Fire, Earth & Water: Sculpture from the Land Collection of Mesoamerican Art*. Ms. Voorhees organized lectures and films for the *American Photography* exhibition. Four new slide sets were developed, with the approval of curators and the participation of the docents, to go into the schools in preparation for tours at the Museum of a specific type: Asian Art, Art of the Ancient World, Color, and Oldenburg.

Education staff attended the following conferences: A.A.M. annual meeting in Washington D.C.; W.A.A.M. conferences in Eugene, Oregon and Olympia. Ms. Lahr joined the A.A.M. post convention tour to London and Paris where all the museums opened their inner doors. There was a great sharing of ideas, problems and future plans.

Additional lectures to special groups both outside and inside the Museum are listed under Statistics. Regular programs continued with aid of our volunteers. Docent tours, slide presentations, and Treasure Box school visits have all increased.

Dorothy F. Lahr  
Education Director

Education Department Statistics:	Number of Events	Attendance
Film Program:		
Adult	25	5,518
Children	16	2,855
Docent Tours:		
School Tours	316	10,785
Public Tours	440	5,565
Other Tours	139	4,025

Docent Slide Presentations:		
Schools	120	5,850
Adult	16	734
Treasure Box Programs:		
School Visits	375 approx.	Over 28,000
Docent Training Sessions:		
Active Docents	17	Docents — 94
Training Docents	20	Trainees — 34
Treasure Box Training Sessions:	8	Volunteers — 40
Art History Lectures:		
Fall Series	12	Registered — 299
Winter-Spring	20	Registered — 326
Special Lectures Outside the Museum:	23	475
Special Lectures & Tours in the Museum:	14	815

#### REPORT OF THE REFERENCE LIBRARY

The Library collection has continued to grow to meet the increasing demands of the collection and activities of the Museum. We are grateful to all who have made generous gifts to the Library, including Richard E. Fuller, Willis F. Woods, Prentice Bloedel, Emily Tupper, and the Asian Art Council. A large gift from the Seattle Art Museum Guild has made it possible to add much needed reference works to the collection.

During the year 1975/76 the Library began two important projects: expansion of the classification system to make it easier to identify and find books, and an index of materials on Northwest artists.

Elizabeth de Fato  
Librarian

#### REPORT OF THE PHOTOGRAPH AND SLIDE LIBRARY

In January this department moved to the former Board Room adjacent to the Reference Library.

With the assistance of three Staff Aides, a work/study student and a volunteer art history graduate the department has maintained its busy schedule, partially reflected in the accompanying statistics. In addition, reorganization of all filed material has been completed, reaccessioning of the photo collection is nearly completed while the reproduction of I.D. photos is continuing. Our capable audio/visual man, Michael McCafferty, has been kept busy by the increase of Museum lectures, special events, etc. His time is shared equally by Neil Meitzler for exhibition installations and various "in house" printing projects.

Gifts of slides or equipment were received from the Asian Art Council, Kathleen Gemberling (Adkison), Jack O'Connell, Gervais Reed, Willis Woods.

Jo Nilsson  
Librarian



## Statistics

### Slide Department:

Total number of slides, July 1, 1975	50,760
Added	4,384
Deaccessioned	( 867)
Total number of slides, July 1, 1976	54,277
Total number of slides used by staff, Docents, individuals, schools, churches, clubs	29,141

### Photography Department:

Number of slides sold	1,065
Number of photographs sold	502
Number of transparencies rented	20
Number of slide sets rented	72

## ACQUISITIONS

Unless listed to the contrary the Donors are from the Seattle area.

### Decorative Arts

American Indian — *Basketry*: Bowl; twined and dyed grasses, Northern California, Yurok-Hupa culture, early 20th century. H. 3½ in., Anonymous Gift. / *Ceramics*: Bowl; painted pottery, New Mexico, Mimbres culture, Classic period, 1000 - 1130 A.D. Diam. 9 in. Given in memory of Coe V. Malone by Family and Friends.

China — *Ceramics*: Deep Dish; wheel thrown porcelain with clear feldspathic glaze, Transition period, Ching-tê-chên kiln, mid-17th century. Diam. 14¼ in. Gift of Mr. and Mrs. Ford Q. Elvidge. / Large Dish; porcelain with underglaze cobalt blue and transparent feldspathic glaze, Yüan dynasty, Ching-tê-chên kilns, Jao-chou prefecture, province of Kiangsi. Diam. 18½ in. Purchased in memory of Elizabeth M. Fuller with funds from the Elizabeth M. Fuller Memorial Fund and from the Edwin W. and Catherine M. Davis Foundation, St. Paul, Minnesota.

Classic — *Numismatics*: Nero Aureus, Recto: Face of Emperor Nero to the right. Verso: Full length statue of Nero; gold coin, Roman, 54-68 A.D., Diam. ¾ in. Gift of Mr. and Mrs. Max Lachman.

Early Christian — *Textiles*: Clavus fragment. 5 saints, wool/linen, ribweave, embroidery, Late Coptic style, 6th - 8th centuries. 12½ × 3¾ in. Gift of Mr. and Mrs. Henry Trubner.

France — *Textiles*: Rose Point Lace (*Point de Gaze*); needle lace with machine made anglure edging, 1870-1880. 60 × 6¾ in. Gift of Mrs. Maxwell M. Hamilton, Roseburg, Oregon.

Japan — *Ceramics*: Jar; stoneware with natural ash glaze, Muromachi period, 15th century. H. 18¾ in. Gift of Dr. and Mrs. R. Joseph Monsen. / Large plate with VOC mark of Dutch East India Company, Imari ware, wheel thrown porcelain with clear feldspathic glaze, Edo period, 3rd quarter 17th century. Diam. 15¾ in.; large plate, porcelain with clear feldspathic glaze, Imari ware, Arita, Kyushu, Edo period, late 17th century. Diam. 21¼ in. Floyd A. Naramore Memorial Purchase Fund.

Pre-Columbian — *Ceramics*: Sun God vessel, buff terracotta with partly painted relief decoration, Guatamala, Mayan, Quiche region. H. 6¾ in. Diam. 8 in. Floyd A. Naramore Memorial and Margaret E. Fuller Purchase Funds. / Cylindrical jar, incised terracotta, Late Classic Maya, 600-900, A.D. style of Yucatan, Chocholá region. H. 5¾ in. Floyd A. Naramore Memorial Purchase Fund. / Jar, black polished earthenware with impressed stamp relief decoration, Peru, Chimu kingdom, 1000-1470 A.D. H. 14¼ in. Gift of Mrs. Mary S. Clissold. / *Textiles*: Openweave panel, white cotton, Peru, from Chan Chan, Chimu kingdom, 1000-1470 A.D. 24 × 24 in. irregular. Margaret E. Fuller Purchase Fund.

United States — *Ceramics*: Fred Bauer, Plate, glazed earthenware, center with luster glaze. Diam. 17½ in. Gift of Jim Manolides. / *Glass*: Dale Chihuly, Goblet, purple glass. 9 × 6 × 7¾ in. Gift of Neil Meitzler.

### Drawings, Graphics, Photographs & Manuscripts

*Drawings* — Donald J. Barrie (American), *Dr. Richard E. Fuller*, illustration for cover of newsletter, *The Arts*, 1973, graphite on paper. 8½ × 11 in. Gift of Donald J. Barrie. / Robert Maki (American), *Hidden Form Series #1: Positive Curve*, 1968, ink on paper; *Hidden Form Series #2: Convex Curve*, 1968, ink on paper; *Rotation #4*, 1973, pigment and graphite on transfer paper. 11 × 9 in. All purchased with funds from the National Endowment for the Arts and P.O.N.C.H.O.

*Graphics* — Pierre Bonnard (French, 1867-1947), *Papa, Maman*, 1893, lithograph on music album sheet. 7½ × 8¾ in. General Acquisitions Fund. / Honoré Daumier (French, 1808-1879), *Chacun son Tour* and *En Espagne. Les Grenouilles qui demandent un Roi, Le Charivari* lithographs on newsprint, September 7, 1870 and December 3, 1868. 10½ × 8¾ in. and 10¼ × 8¼ in. Gifts of Jack R. Thomas. / Joseph Goldberg (American), *Red Rock*, 1975, monoprint, oil on paper. 13½ × 14 in. Gift of West Seattle Art Club, Katherine B. Baker Award. / Sheigla Hartman (American), *Au près de St. May*, 1972, 3/50. 10¾ × 15¾ in.; *One for Marcia*, 1974, 7/50, both burin engraving on copper. 12 × 18½ in. General Acquisitions Fund. / The Kent Bicentennial Portfolio: *Spirit of Independence* containing 12 prints commissioned and donated by Lorillard, N.Y.C.: Will Barnet, *Waiting*, 1975, 11-color lithograph/serigraph 123/125. 34 × 33 in.; Colleen Browning, *Union Mixer*, 1974-1975, 8-color lithograph 72/125. 21¼ × 33¾ in.; Audrey Flack, *Fourth of July Stillife*, 1975, 16-color serigraph/laminated/die cut 32/125. 36½ in sq.; Red Grooms, *Bicentennial Celebration*, 1974-1975, 13-color serigraph 111/125. 26¾ × 34¾ in.; Joseph Hirsch, *The Boston Tea Party*, 1974-1975, 9-color lithograph 101/125. 19 × 27¾ in.; Robert Indiana, *Liberty*, 1974-1975, 9-color serigraph 92/125. 38 × 34 in.; Alex Katz, *Young Washington*, 8-color lithograph 28/128. 19¾ × 40 in.; Jacob Lawrence, *The 1920's . . . The Migrants cast their Ballots*, 1974, 7-color serigraph 125/125. 32 × 24¾ in.; Marisol Escobar, *Women's Equality*, 1975, 15-color lithograph 105/125. 33½ × 29¾ in.; Larry Rivers, *Signing of the Declaration of Independence*, 1975, 13-color lithograph/serigraph 52/125. 32 × 41 in.; Edward J. Ruscha, *America her best Product*, 1974 4-color lithograph 120/125. 31¾ × 23½ in.; Fritz Scholder, *Bicentennial Indian*, 1974, 4-color lithograph 30/125. 22¼ × 29¾ in./Lionel H. Pries (American, 1897-1968), *Mexican Village with Cathedral*, 1936, etching. 15/25 5¾ × 8 in. Margaret E. Fuller Purchase Fund. / Philippe Henri Noyer (French), *Bridge*, lithograph. 11½ × 19¾ in.; *Queen Pomme - King Egg*, lithograph, 1973-1974. 18¼ × 15¾ in. Norman Davis Collection. / David Roberts (British, 1796-1864), 19 mounted, handcolored litho-

graphs after drawings made on the spot in 1839, album sheets 23¾ × 16⅞ in. Gift of J. Edward Petite: *Lesser Temple of Baalbec Looking towards Mount Lebanon; City of Tiberias on the Sea of Galilee; Petra, Looking South; Christian and Mohammedan Chapels on the Summit of Sinai; Descent upon the Valley of the Jordan; The Convent of St. Catherine, Mount Sinai; The Convent of St. Catherine, Mount Sinai, looking towards the Plain of the Encampment; Rock of Moses, Wady of Lega, Mount Horeb; Sepulchral Monuments, Petra; Fortress of Akabah Arabia Petraea; Shrine of the Nativity, Bethlehem; Ruins of the Church of St. John, Sabaste; Circular Temple at Baalbec; Jacob's Wall at Shechem; Temple on Gebel Garubé, called Surubit el Khadim; Quay at Suez; Sea of Galilee or Genezareth looking towards Bashan; Nablous Ancient Shechem; Tomb of Joseph at Shechem.*

*Photographs* — Vito Acconci (American), *Air-Time*, videotape, black and white, ¾ Sony cassette, 30 minutes. Gift of the Contemporary Art Council. / Edward S. Curtis (American, 1868-1955), *Old Well of Acoma*, signed orotone photograph (glass plate). 11 × 14 in. Given in honor of Annabel B. and Harry W. Kent by their daughters. / Keith Sonnier (American), *Mat Key Radio Track*, color videotape, ¾ Sony cassette, 10 minutes. Gift of the Contemporary Art Council. / David Y. Watanabe (American), *Grass in Snow – No. 40*, black and white photograph 3/25, 1968 negative, print made in 1975. 13 × 8¼ in. General Acquisitions Fund.

*Manuscripts* — Ernst Toller, *Brokenbow; A Tragedy*, illustrated by George Grosz, Nonesuch Press, London, n.d. Gift of Neil Meitzler. / Hajime Kan Yamanouchi (Japanese), *Kyofuku* (Huge Happiness), hanging scroll, ink on paper, 1976. 44¾ × 27⅞ in. Margaret E. Fuller Purchase Fund.

#### Paintings

India — *Krishna, Radha and Gopis in a Woodland Scene*, wall hanging (pechwai), paint and touches of gold on cloth, Rajput, Kishangarh School, ca. 1800. 51⅞ × 63⅞ in. (irregular). Gift of Leo S. Figiel, M.D., Detroit. / Six Miniatures, all gouache and gold on paper, from Rajput period. Gift of Ed and Doris Wiener, New York: *Rama and His Brothers*, Rajasthan, Bikaner School, ca. 1720. 8 × 5½ in.; *Five Hindu Holy men*, probably Deccan, 18th century. 11⅞ × 7⅞ in.; *Radha and Krishna*, Rajasthan, Kishangarh School, early 19th century. 7⅞ × 5¼ in.; *Kanada Raga*, illustration to a *Ragamala* series, Rajasthan, Amber School ca. 1710. 9¾ × 6⅞ in.; *Kedara Raga*, illustration to a *Ragamala* series, Central India, ca. 1750. 11⅞ × 9 in.; *Vilavali Ragini*, illustration to a *Ragamala* series, Rajasthan, Amber School, ca. 1720, 8¼ × 5¼ in.

Japan — Ki Baitei (1734-1810), *Horseman in Late Autumn*, hanging scroll, ink and light color on silk, Edo period, Bunjinga (Nanga School), ca. 1800. 50⅞ × 19¾ in. Floyd A. Naramore Memorial Purchase Fund; *Landscape Scene of Mountains and Lake*, pair of two-fold screens, ink and light color on paper, Edo period, 18th century. 67¾ × 72 in. Gift of Cheney Cowles in memory of his mother, Sarah Ferris Fuller. / Yokoi Kinkoku (1761-1832), *Sage in a Rose Pavilion*, hanging scroll, ink and color on paper, Edo period, Bunjinga (Nanga School), ca. 1800. 49⅞ × 22¼ in. Floyd A. Naramore Memorial Purchase Fund. / Hine no Taizan (1814-1869), *Immortals Arriving at the Taoist Paradise amid Mountains and Streams*, hanging scroll, ink and slight color on silk, Edo period, Winter 1864. 74⅞ × 34⅞ in. Gift of Dr. and Mrs. R. Joseph Monsen, 30% undivided remainder interest. / *Raku-chu Raku-gai* (*Scenes of Life in and Around Kyoto*), pair of folding screens, ink and color and gold on paper, Edo period, early 17th century. 67⅞ × 149¾ in. Purchased with funds

donated by Mildred and Bryant Dunn, supplemented by the Floyd A. Naramore Memorial Purchase Fund.

United States — Ronald Davis, *Frame and Beam*, 1975, acrylic and dry pigment on canvas. 114⅞ × 186¼ in. Purchased with funds from the National Endowment for the Arts, P.O.N.C.H.O. and the R. D. Merrill Foundation. / Tom Holland, *Kama*, 1973, fiber glass sheets painting. 102 × 65¾ in. Gift of Mr. and Mrs. Richard Lang. / William Ingham, *Untitled*, 1976, signed, oil on paper. 22 × 27⅞ in. Gift of Gordon W. Ingham. / Ellsworth Kelly, *White Curve V*, 1973, oil. 92¾ × 91¼ in. General Acquisitions Fund. / Leo Kenney, *Dignitaries*, 1946, gouache on paper. 15½ × 19½ in. Gift of Mr. and Mrs. Herbert Brink. / Sydney Laurence (1865-1940), *On to the Potlatch*, 1920's, oil. 20 × 16 in. Gift of Lawrence Bogle. / Roy Lichtenstein, *Study for Vicky*, 1964, signed, oil and magna on paper. 42 × 41½ in. sight. General Acquisitions Fund. / Alden Mason, *Violet Flapper*, 1975, oil. 82¼ × 70 in. Purchased with the Sue Freesz Memorial Fund and funds from the National Endowment for the Arts. / Frank S. Okada, *PKR*, 1965, oil. 79¾ × 142½ in. Gift of Richard H. White. / Claes T. Oldenburg, *Proposal for a Feasible Monument in the Form of Melting Butter*, 1972, watercolor and crayon. 14 × 20 in. Purchased with funds from Margaret E. Fuller Purchase Fund and the Contemporary Art Council. / Mark Tobey (1890-1976), *Cosmic Sea*, 18 panels painted in the artist's *Modal Tide* style, 1939-1940, oil on cloth, relined on linen canvas, all but one signed. 2 panels 6¾ × 6⅞ feet, 8 panels 7 × 2½ feet, 8 panels 7 feet × 11 in. Gifts of Dr. and Mrs. Richard E. Fuller; *Gothic*, 1943, tempera on board. 27¾ × 21⅞ in. Bequest of Mrs. Berthe Poncy Jacobson; *Untitled* (Baha'i Series), pencil, watercolor and gouache on paper. 15 × 20 in. Gift of Mr. and Mrs. James F. Griffiths. / Andy Warhol, *Double Elvis*, 1964, two panels, one silkscreened photographic image on canvas and the other acrylic on canvas. Each 82¼ × 59⅞ in. Purchased with funds from the National Endowment for the Arts, P.O.N.C.H.O. and the Seattle Art Museum Guild. / Frederick Ballard Williams, *Hills of Purple and Rose*, signed, oil. 29½ × 44½ in. Gift of Mrs. George M. Lhamon.

#### Sculpture

Africa — Kneeling Woman with Covered Bowl, wood, attributed to Master Akobi-Ogua Fakeye, Ila-Orangua (near Oshogbo, Western State), Nigeria, Yoruba. H. 13¾ in.; Antelope Mask (Nyanga), wood, Bwa, Bobo-Dioulasso, Circle of Boromo, Upper Volta. L. 35 in. Margaret E. Fuller Purchase Fund.

Pre-Columbian — Standing Dog, buff clay with red burnished slip, traces of black paint. Western Mexico, Colima, 200 B.C. - A.D. 300. H. 10⅞ in. Floyd A. Naramore Memorial Purchase Fund.

United States — Harold P. Paris, *Chai #20 AM*, 1970, bronze casting. 17½ × 20 × 2 in. Gift of Mr. and Mrs. Anton Marguleas, San Francisco, CA. / John Robinson, *Shotputter*, 1970, bronze, signed and dated. 8⅞ × 7 × 5½ in. (with base). Gift of Neil Meitzler.

**SCHEDULE OF EXHIBITIONS  
JULY, 1975 - JUNE, 1976**

**At the Museum**

**Loan Exhibitions**

*El Dorado: The Gold of Ancient Colombia* continued to July 6

*Friends of Wên Chêng-ming: A View From the Crawford Collection* July 24 - September 14

*Children of the Barriada: Photographs* by J. Mayone Stycos  
August 30 - September 28

*Northwest Artists Today, Part 1: Works on Paper*  
September 19 - October 12

*Mughal and Deccani Paintings From the Collection of Edwin Binney, 3rd*  
October 22 - December 7

*Eadweard Muybridge: The Stanford Years, 1872-1882*  
October 25 - December 7

*Light and Color: A Mexican Portfolio*, photographs by Robert Embrey  
November 4 - December 7

*Japanese Modern Hanga*  
December 17 - January 4, 1976

*Nepal: Where the Gods Are Young*  
December 17 - January 25, 1976

*New Japanese Photography*  
January 8 - February 15

*American Photography: Past Into Present*, Selections from the Mosen Collection  
March 4 - April 11

*One Thousand Years of Ikebana*, by members of Ikebana International, Seattle Chapter  
April 3-4

*Fire, Earth and Water: Sculpture from the Land Collection of Mesoamerican Art*  
April 22 - June 27

**From the Collection**

*Art of the Ancient World: Egyptian and Pre-Islamic*  
September 23 - January 4, 1976

*Gifts from the Seattle Art Museum Guild*  
September 30 - November 2

*Art of the Western World: Medieval thru Baroque*  
January 8 - April 6

Selections from the Permanent Collection of Northwest Artists  
March 30 -

European and Oriental Ceramics  
May 4 - August 30

**At the Pavilion**

**Loan Exhibitions**

*Helen Frankenthaler: Paintings 1969-1974*  
June 26 - September 7

*Jean Arp: The Lejwa Collection*  
July 11 - August 24

*Claes Oldenburg: Six Themes*  
October 2 - November 30

*Northwest Artists Today, Part II: Painting and Sculpture*  
December 13 - January 11, 1976

*Roy Lichtenstein*  
January 22 - March 7

*Recent Work of Charles Arnoldi*  
January 22 - February 1

*New Work by Willem DeKooning*  
February 5 - March 17

*Northwest Artists Today, Part III: The Artist in the City - C.E.T.A.*  
March 25 - April 25

*Ansel Adams - Photographs*  
*Works by Dustin Washington*  
May 13 - June 13

*Richard Avedon - Photographs*  
May 13 - July 11

*David Hockney - Prints and Drawings*  
*Lucas Samaras - Photo-Transformations*  
June 18 - July 18

**From the Collection**

*Recent Aquisitions 1975-1976*  
January 22 - March 14

**At the Pacific Northwest Arts Council Center,  
95 Yesler Way**

**Loan Exhibitions**

*Surrealist Paintings of 1930's and 1940's by Leo Kenney and Morris Graves*  
June 26 - September 7

*Pilchuck Glass, '75*  
July 17 - December 1

*Works by Helmi Juvonen*  
September 11 - November 2

*Portraits by Mark Tobey*  
December 11 - January 24, 1976

*Valentine's Day Exhibition: Northwest Craftsmen*  
January 29 - February 14

*George Tsutakawa - Sumi Paintings*  
February 19 - March 20

*Photographs by Edward Curtis from the Collection of The Rainier Club*  
March 26 - April 24

**From the Collection**

*Urban Reflections: Seattle Artists of 1930's to 1970's*  
November 6 - December 7

**LECTURES/CONCERTS/FILMS/SPECIAL EVENTS  
(in addition to the Guild Lecture Series)**

July 15 Films: *Historical Relics Unearthed in New China, 2100 Year Old Tomb Excavated*

July 27 John Gilbert reading poetry of Jean Arp

July 31 Winners and other selections from the 9th Annual Bellevue Film Festival

Aug. 3 Demonstration of Chinese Painting and Calligraphy, Yin-wah Ashton

Aug. 10 *Poetry and Chinese Painting*, Prof. C. H. Wang

Sept. 7, 14, 21, 28, Fall Chamber Music Concert Series, jointly sponsored by the Museum's Butterbaugh

Oct. 5, 12 Memorial Program Fund and the Music Performance Trust Funds with the cooperation of the Seattle Musician's Association, Local 76, A. F. of M.

Sept. 10 *English Porcelain of the 18th Century*, John P. Cushion

Sept. 18 *Recent Chinese Archaeological Tour of China*, Dr. Richard C. Rudolph

Oct. 2, 9, 16, 23, 30, Nov. 6, 13, 20, Dec. 4, 11 The New Wave film series: *The 400 Blows* (Francois Truffaut, 1959); *Breathless* (Jean-Luc Godard, 1959); *The Jetty* (Chris Marker, 1962) & *Hiroshima, Mon Amour* (Alain Resnais, 1959); *Masculin-Feminim* (Jean-Luc Godard, 1966); *My Night at Maud's* (Eric Rohmer); *The Does* (Claude Chabrol, 1968); *Stolen Kisses* (Francois Truffaut, 1968); *The Butcher* (Claude Chabrol, 1969); *Murmur of the Heart* (Louis Malle, 1971); *Two English Girls* (Francois Truffaut, 1972)

Oct. 4, 18, 25, Nov. 1, 8, 22, Dec. 6, 20 Film Series for Young People: *Captains Courageous* (1937); *Tarzan and His Mate* (1934); *Curse of the Demon* (1958); *The Adventures of Huckleberry Finn* (1939); *20,000 Leagues Under the Sea* (1954); *The Yearling* (1947); *Rob Roy* (1954); *David Copperfield* (1935)

Oct. 8 Annual Meeting of the Seattle Art Museum

Oct. 9 Idea Exchange Day

Oct. 12 *Later Japanese Prints and Paintings: The 18th & 19th Centuries*, Donald Jenkins

Oct. 17 The Party of the Year

Oct. 18-21 Designer/Celebrity Vignettes

Oct. 24 *Emperors and Arts of Muslim India*, Prof. Anthony Welch

Oct. 26 *The Understanding of Japanese Culture Through Japanese Art*, Prof. Toru Mori

Nov. 14 *The Great Mughal as Patron*, Dr. Edwin Binney, 3rd

Dec. 7	Films on Art of India: <i>Mirror of Gesture, Radha and Krishna</i> New Members Party/"Behind Scenes Tours"	Mar. 25	Films — <i>The Day Books of Edward Weston: How Young I Was, The Strongest Way of Seeing</i>
Dec. 13	Annual Holiday Party	Apr. 1, 8, 15, 22	Readings by poets and playwrights, performances, tapes by musicians and composers, and screenings of films by artists included in the <i>Artist-in-the-City, C.E.T.A.</i> exhibition
Jan. 8	<i>Nepal: Where the Gods are Young</i> , Dr. Prata-paditya Pal	Apr. 1, 8, 15, 22	Vernal Equinox Film Festival: <i>The Epic That Never Was</i> (Bill Duncalf, 1965) & <i>Siegfried</i> (Fritz Lang, 1923); <i>Visitors of the Evening</i> (Marcel Carné, 1942); <i>Judex</i> (Georges Franju, 1963); <i>Beauty and the Beast</i> (Jean Cocteau, 1946)
Jan. 10	A Colloquium on Nepal, jointly sponsored by SACPAN (South Asian Conference Pacific Northwest), U of W and Seattle Art Museum	Apr. 3	<i>An Afternoon in the Atrium</i> , Museum Guild Annual Spring Luncheon
Jan. 11	Films: <i>Mark Tobey Abroad, Mark Tobey Artist</i>	Apr. 4	Films — Dorothea Lange: <i>Under the Trees; The Closer for Me</i>
Jan. 15, 22, 29, Feb. 5, 12, 19, 26, Mar. 4, 11, 18	Mysteries of Mysteries Film Series: <i>Gaslight</i> (George Cukor, 1943); <i>Laura</i> (Otto Preminger, 1944); <i>Woman in the Window</i> (Fritz Lang, 1944); <i>Double Indemnity</i> (Billy Wilder, 1944); <i>And Then There Were None</i> (Rene Clair, 1945); <i>The Spiral Staircase</i> (Robert Siodmak, 1946); <i>The Big Sleep</i> (Howard Hawks, 1946); <i>North by Northwest</i> (Alfred Hitchcock, 1959); <i>The Private Life of Sherlock Holmes</i> (Billy Wilder, 1970); <i>Gumshoe</i> (Stephen Frears, 1972)	Apr. 10	Films: <i>This is Edward Steichen; Imogen Cunningham, Photographer</i>
Jan. 17, 24, Feb. 7, 21, Mar. 6, 20, Apr. 3, 17	Films for Young People: <i>Alice in Wonderland</i> (1933); <i>National Velvet</i> (1945); <i>Wizard of Oz</i> (1939); <i>Jungle Book</i> (1942); <i>Ring of Bright Water</i> (1969); <i>Peter Rabbit and The Tales of Beatrix Potter</i> (1971); <i>The 5,000 Fingers of Dr. T.</i> (1953); <i>Thief of Bagdad</i> (1940)	Apr. 11	Film: <i>The Naked Eye</i>
Jan. 25	Classical Hindu Music of India, Ustad Z. H. Dagar, Raja C. Singh	Apr. 22	Museum Education Conference on Volunteers /Interns
Feb. 28	Young People's Concert by The Northwest Chamber Orchestra Lecture by Robert Rosenblum in conjunction with exhibitions of recent work of DeKooning and Lichtenstein	Apr. 25, May 2, 9, 16, 23, 30	Spring Chamber Music Concert Series, jointly sponsored by the Museum's Butterbaugh Memorial Program Fund and the Music Performance Trust Funds with the cooperation of the Seattle Musician's Association, Local 76, A. F. of M.
Mar. 7	<i>Borobudur and the Art of Indonesia</i> , Dr. Jan Fontein New Members party/"Behind Scenes Tours"	Apr. 27 - May 1	<i>Arts for Youth Week</i> : slide presentations, films, dance groups, tours, etc.
Mar. 14	Films on Japan: <i>Nara; Lacquer and Ceramic Tableware; Bunraku; Borobudur</i>	Apr. 29	<i>Capitol Hill Heritage</i> , 27th Annual Architectural Exhibition
Mar. 21	Films on Japan: <i>Asuka; Paper and Its Place in Japanese Art; Kimono, Traditional Dress of Japan</i>	May 2	<i>Development of Decorative Lacquer in Japan and China</i> , Sir John Figgess
		May 9	<i>Mimbres Painted Pottery</i> , Anthony Berlant and Prof. Steven LeBlanc
		May 13, 15	Film: <i>The New York School</i>
		May 16	Museum Guild Theater Party
		May 20	<i>Yüan Dynasty Painting</i> , Dr. Thomas Lawton

May 23	Film: <i>Ansel Adams, Photographer</i>
June 3, 5	Film: <i>American Art in the Sixties</i>
June 6, 10, 20	Film: <i>Lost World of the Maya</i>
June 13, 17	Films: <i>Sentinels of Silence; Excavations at La Venta</i>

## LOANS TO OTHER INSTITUTIONS

### In Seattle area

Bellevue Art Museum  
*17th, 18th, and 19th Century Western Art: An Exhibit of Selected Portions from the Collections of the Seattle Art Museum*, 27

Bumbershoot Festival  
*Premises; Premises*, 6

Congressman Joel Pritchard, 3

Eastern Washington State College Art Gallery, Cheney  
*Lucinda Wilner Exhibition*, 1

General Services Administration, Seattle, 28

Governor's Mansion, Olympia, 6

King County Courthouse,  
Department of Public Safety, 22  
Department of Rehabilitative Services, 10  
Office of the Ombudsman, 5  
Superior Court, 22

Pacific First Federal Savings and Loan, 3

Pacific Science Center, 5

Rainier Club, 26

Seattle Foundation, 6

Seattle Tennis Club, 6

Seattle Trust and Savings Bank, 2

State Capitol Museum, Olympia  
*Two Centuries of Art in Washington*, 2

Sunset Club, 5

University of Puget Sound, Kittredge Art Gallery, Tacoma  
*Seattle Art Museum Contemporary International Prints*, 32

University of Washington, Henry Art Gallery  
*Pablo O'Higgins Exhibition*, 2

Washington State University Museum of Art, Pullman  
*1975 Northwest Sculpture Invitational*, 1

Western Washington State College, Western Art Gallery, Bellingham  
*Lucinda Wilner*, 1  
10 + 1 + 1, 2

The Whatcom Museum of History and Art, Bellingham  
*Christmas Exhibition*, 14  
*Ikune Sawada*, 1

Whitman College, Olin Art Gallery, Walla Walla  
*Spiritus Nativitis*, 10  
*Twentieth Century Print Exhibit*, 13

### Outside Seattle Area

The Baltimore Museum of Art, Maryland, and Rheinisches Landesmuseum, Bonn, Germany; the Museum of Modern Art, Belgrade, Yugoslavia; Galleria D'Arte Moderna e Contemporanea, Rome, Italy; and The National Museum of Poland, Warsaw  
*Two Hundred Years of American Painting*, 1

Cathedral of St. John the Divine, New York City, and George Washington University, Dimock Gallery, Washington, D.C.  
*Lazarus, Landscape and Line: Paintings and Drawings by Arthur Hall Smith*, 2

Des Moines Symphony Guild, at Employers Mutual Companies, Des Moines, Iowa  
*Needlework/76 Festival*, 1

The Edmonton Art Gallery, Alberta, Canada  
*U.S. & Canadian Art of 1940-50*, 2

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.  
*Artist-Immigrants of America: 1876-1976*, 1

M. Knoedler and Co., New York City  
*Mark Tobey Retrospective*, 6

Los Angeles County Museum of Art, California  
*Old Master Drawings from American Collections*, 1

Margo Leavin and John Berggruen Galleries, Los Angeles and San Francisco, California  
*Henri Matisse: An Exhibition of Selected Drawings in Homage to Frank Perls*, 1

Miami-Dade Community College, Florida  
*Mark Tobey, 25*

The Oakland Museum, California  
*Chinese Snuff Bottles, 2*

Portland Art Museum, Oregon  
*Masterworks in Wood: The Christian Tradition, 5*  
*Masterworks in Wood: Woodcuts and Wood Engravings, 3*

Princeton University, The Art Museum, New Jersey  
*Japanese Ink Painting: The Muromachi Period, 2*

San Jose Museum of Art, California  
*Americans Abroad: Painters of the Victorian Era, 3*

The Solomon R. Guggenheim Museum, New York City; Staatliche Kunsthalle, Baden-Baden, Germany; and Kunsthalle Bremen, Bremen, Germany  
*Twentieth Century America: Works on Paper, 1*

University of California at Berkeley, University Art Museum  
*J.M.W. Turner: Works on Paper from American Collections, 1*

UCLA Art Council in cooperation with the University of California Frederick S. Wight Art Gallery  
*Birds, Beasts, Blossoms and Bugs: The Nature of Japan, 9*

University of California at Santa Barbara, University Art Galleries, and the Phoenix Art Museum, Arizona  
*Sculptors of the 50's, 1*

The University of Michigan Museum of Art, Ann Arbor  
*Images of Love and Death in Renaissance and Late Medieval Art, 1*

University of Oregon, Museum of Art, Eugene; Tacoma Art Museum, Washington; The Phillips Collection, Washington, D.C.; the Marion Koogler McNay Art Institute, San Antonio, Texas; Charleston Art Gallery of Sunrise, West Virginia; (circulated by the American Federation of Arts)  
*The Drawings of Morris Graves, 1*

University of Oregon, Museum of Art, Eugene  
*The Labors of Herakles on Antiquities from West Coast Collections, 10*

The Vancouver Art Gallery, Canada  
*Seattle Art Museum Lends, 38*

The Walters Art Gallery, Baltimore, Maryland  
*Greek and Roman Metalware, 1*

## ANSELL JOHNSON & Co.

*Certified Public Accountants*

ANSELL G. JOHNSON  
JAMES R. PALMER  
ELVIN W. PARRISH  
ROBERT E. RAYNER

1330 WASHINGTON BUILDING  
SEATTLE, WASHINGTON 98101  
TELEPHONE 206 622-5912  
CABLE ADDRESS "ANJOHN"

Board of Trustees,  
Seattle Art Museum,  
Seattle, Washington.

We have examined the combined balance sheet of the Seattle Art Museum and auxiliaries as of June 30, 1976, and the related combined statements of operating fund income and fund balances and restricted funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of the Seattle Art Museum and auxiliaries at June 30, 1976, and the results of their operations for the year then ended, in conformity with the accounting principles referred to in the summary of accounting policies, applied on a basis consistent with that of the preceding period.

*Ansell Johnson & Co.*

Certified Public Accountants

December 3, 1976

**COMBINED BALANCE SHEET**  
SEATTLE ART MUSEUM AND AUXILIARIES  
June 30, 1976

**ASSETS**

**OPERATING FUNDS**

Cash	\$ 61,855
Marketable securities (market value \$350) — Note A	350
Pledges receivable	61,144
Accounts and interest receivable	13,349
Inventory — at lower of cost (actual) or market	73,718
Prepaid expenses and deposits	33,540
Due from restricted funds	70,332
	<u>\$ 314,288</u>

**RESTRICTED FUNDS**

Cash	\$ 24,273
Marketable securities — Note A:	
Bonds (market value \$714,341)	\$777,476
Common and preferred stocks (market value \$936,470)	731,178
Short-term securities (market value \$182,000)	<u>182,000</u>
Interest receivable	4,888
	<u>\$1,719,815</u>
	<u><u>\$2,034,103</u></u>

**LIABILITIES AND FUND BALANCES**

**OPERATING FUNDS**

Notes payable — Note B	\$ 170,000
Accounts payable	140,338
Deferred income — Note A	<u>32,604</u>
	<u>\$ 342,942</u>

Operating fund balances (deficit):

Seattle Art Museum	\$ (71,295)
Contemporary Art Council	14,963
Seattle Art Museum Guild	20,748
Asian Art Council	7,039
Pacific Northwest Arts Council	(1,714)
Ethnic Arts Council	<u>1,605</u>
	<u>(28,654)</u>
	<u>\$ 314,288</u>

**RESTRICTED FUNDS**

Due to operating funds	\$ 70,332
Restricted fund balances:	
Founders' endowment fund	\$1,197,212
Funds restricted by Museum trustees	334,782
Other restricted funds	<u>117,489</u>
	<u>1,649,483</u>
	<u>\$1,719,815</u>
	<u><u>\$2,034,103</u></u>

The accompanying notes are an integral part of this statement.

**COMBINED STATEMENT OF OPERATING FUND INCOME AND FUND BALANCE**

SEATTLE ART MUSEUM AND AUXILIARIES  
For the year ended June 30, 1976

**OPERATING INCOME**

Sales — bookstores and auxiliaries	\$ 136,119
Less cost of sales	<u>71,968</u>
	\$ 64,151
Fund raising projects	\$ 62,091
Admissions and fees	72,461
Photograph and library income	3,025
Interest on unrestricted funds	1,999
Other miscellaneous income	<u>16,933</u>
	<u>\$ 220,660</u>

Memberships, donations and grants:

Memberships	\$253,854	
Unrestricted contributions	203,648	
Grants — current usage	<u>60,554</u>	<u>518,056</u>

TOTAL OPERATING INCOME \$ 738,716

**OPERATING EXPENDITURES**

Administration	\$189,366
Curatorial	144,053
Library	31,354
Photography and slide library	40,208
Education	108,172
Bookstore operations	29,917
Publicity	31,975
Exhibitions	233,924
Membership and development	74,546
Equipment purchases	2,007
Interest expense	10,168
Fund raising project expenses	<u>22,405</u>

TOTAL OPERATING EXPENDITURES 918,095

NET INCOME (LOSS)  
BEFORE RESTRICTED FUND SUPPORT \$(179,379)

Restricted fund support 134,375

NET INCOME (LOSS) \$ (45,004)

**OPERATING FUND BALANCES**

Balances — July 1, 1975	16,350
	<u>FUND BALANCES (DEFICIT) — JUNE 30, 1976</u>
	<u><u>\$ (28,654)</u></u>

The accompanying notes are an integral part of this statement.

**COMBINED STATEMENT OF RESTRICTED FUNDS**  
SEATTLE ART MUSEUM AND AUXILIARIES  
For the year ended June 30, 1976

	TOTAL	ENDOWMENT FUNDS	FUNDS RESTRICTED BY TRUSTEES	OTHER RESTRICTED FUNDS
Balances — July 1, 1975	\$1,785,649	\$1,136,146	\$316,306	\$333,197
<b>ADDITIONS</b>				
Gifts, bequests and grants	199,358	750	—	198,608
Earnings on investments	100,049	66,169	23,660	10,220
Gain on sales of securities	78,792	60,316	18,476	—
	<u>\$2,163,848</u>	<u>\$1,263,381</u>	<u>\$358,442</u>	<u>\$542,025</u>
<b>DEDUCTIONS</b>				
Art acquisitions	\$ 329,376	—	—	\$329,376
Remodeling and equipment purchases	42,971	—	—	42,971
Other expenditures	7,643	—	—	7,643
	<u>\$ 379,990</u>	<u>—</u>	<u>—</u>	<u>\$379,990</u>
BALANCES BEFORE TRANSFERS	<u>\$1,783,858</u>	<u>\$1,263,381</u>	<u>\$358,442</u>	<u>\$162,035</u>
<b>INTER-FUND TRANSFERS</b>				
Restricted fund support to operations	\$ (134,375)	\$ (66,169)	—	\$(68,206)
Other transfers	—	—	\$(23,660)	23,660
	<u>\$ (134,375)</u>	<u>\$ (66,169)</u>	<u>\$(23,660)</u>	<u>\$(44,546)</u>
BALANCES — JUNE 30, 1976	<u>\$1,649,483</u>	<u>\$1,197,212</u>	<u>\$334,782</u>	<u>\$117,489</u>

The accompanying notes are an integral part of this statement.

**NOTES TO COMBINED FINANCIAL STATEMENTS**  
SEATTLE ART MUSEUM AND AUXILIARIES

**NOTE A — SUMMARY OF ACCOUNTING POLICIES**

**ACCOUNTING METHOD** — In the accompanying financial statements, the accounts of the Seattle Art Museum are combined with those of the Seattle Art Museum Guild, the Contemporary Art Council, the Asian Art Council, the Pacific Northwest Arts Council, and the Ethnic Arts Council.

The accounting records are maintained on the accrual basis. Works of art, land, buildings and equipment are excluded from the balance sheet. Expenditures for such items are charged directly to expense or to fund balances.

**MARKETABLE SECURITIES** — Investments are generally carried at cost if purchased, or at market value on date of receipt if acquired by gift.

**DEFERRED INCOME** — Deferred income consists primarily of prepaid tuitions to the Pilchuck Glass Center and 1976-77 memberships.

**FEDERAL INCOME TAX** — The Museum is exempt from Federal income taxes under Section 501(c) (3) of the Internal Revenue Code of 1954.

**NOTE B — NOTES PAYABLE**

At June 30, 1976, the Seattle Art Museum was indebted to a commercial bank for \$160,000. The loan is payable on or before December 31, 1976, with interest at a variable rate one percent above the prime rate. The note is guaranteed by certain Trustees of the Museum. The Museum was also indebted to a Trustee for \$10,000 at June 30, 1976.

**NOTE C — PENSION PLANS**

The Seattle Art Museum maintains a pension benefit plan for eligible employees. The plan is funded through an annuity program requiring payments of approximately \$22,000 annually.

The Museum is also committed to provide cash retirement benefits for certain employees not eligible for the annuity plan. At June 30, 1976, the estimated future liability for such benefits is \$60,000, based on the present value of retirement payments over normal life expectancies. Retirement benefits paid during the year ended June 30, 1976 totaled \$3,513.

## MUSEUM STAFF (as of 1976)

### Administration

Dr. Richard E. Fuller, *President and Director Emeritus* (deceased 12/10/76)  
Willis F. Woods, *Director*  
Marilyn Miller Davis, *Administrator*  
Mrs. Coe V. Malone, *Executive Secretary/Activities Coordinator*  
Janet Showalter, *Secretary to Director* (to 9/15/76)  
Robert Kreutsberg, *Secretary to Director* (as of 9/22/76)  
Mrs. Bennie J. Reid, *Receptionist*  
Susan J. Doss, *Assistant to Administrator*  
Tore Y. Hoven, *Manager, Modern Art Pavilion*  
Ronald Phillips, *Musical Director*

### Curatorial

Henry Trubner, *Associate Director for Curatorial Affairs*  
William J. Rathbun, *Associate Curator Asian Art*  
Yin-wah Ashton, *Assistant Curator Asian Art*  
Noriko Fujita, *Secretary Asian Art*  
Mrs. Ellen Clattenberg, *Registrar*  
Charles Cowles, *Curator Modern Art*  
Sarah Clark, *Associate Curator Modern Art*  
Mrs. John B. Philbrook, *Secretary Modern Art*  
William J. Lahr, *Shipping Supervisor*  
Mrs. T. Lloyd Fletcher, *Conservator, Paper/Textiles*

### Education

Dorothy F. Lahr, *Director*  
Dr. Rebecca Ginnings Bruckner, *Associate/Adult Programs*  
Virginia Voorhees, *Assistant/Children's Programs*  
Mrs. David J. Carey, *Tour Desk* (to June 1976)  
Mrs. Jess Bradley, *Tour Desk* (as of Sept. 1976)

### Exhibition

Neil Meitzler, *Designer*  
Greg Olson, *Film Coordinator*  
Karl I. Sifferman, *Admissions desk*

### Libraries

Mrs. Lawrence de Fato, *Reference Librarian*  
Joann H. Nilsson, *Photograph and Slide Librarian*  
Paul Macapia, *Photographer*  
Eduardo Calderon, *Assistant Photographer*  
Michael McCafferty, *Audio/Visual*

### Membership

Mrs. Dianne M. Chew  
Lucille Aldrich, *Assistant*

### Public Relations

Jeri McDonald, *Director*  
Susan McAllister, *Assistant*

### Book Shops

Mrs. Frank H. Molitor, *Manager*  
Margaret Evans, Mrs. Buel Blake, Mrs. A. Vincent Shorrock, Mrs. Michael C. Duffy

### Security

Gerald George, *Chief Security Officer*  
John and Sharon Witcomb, Gordon Lambert, Harry L. Young, Kathleen Callison,  
Josef Peterson, John Jeffcott, Michael J. Casmer

### Seattle Park Department Maintenance Staff

Robert Ramsey, *Chief Custodian*  
David W. Burns, Jr., Mrs. Matreon Jacobs, Daniel D. Skiffington