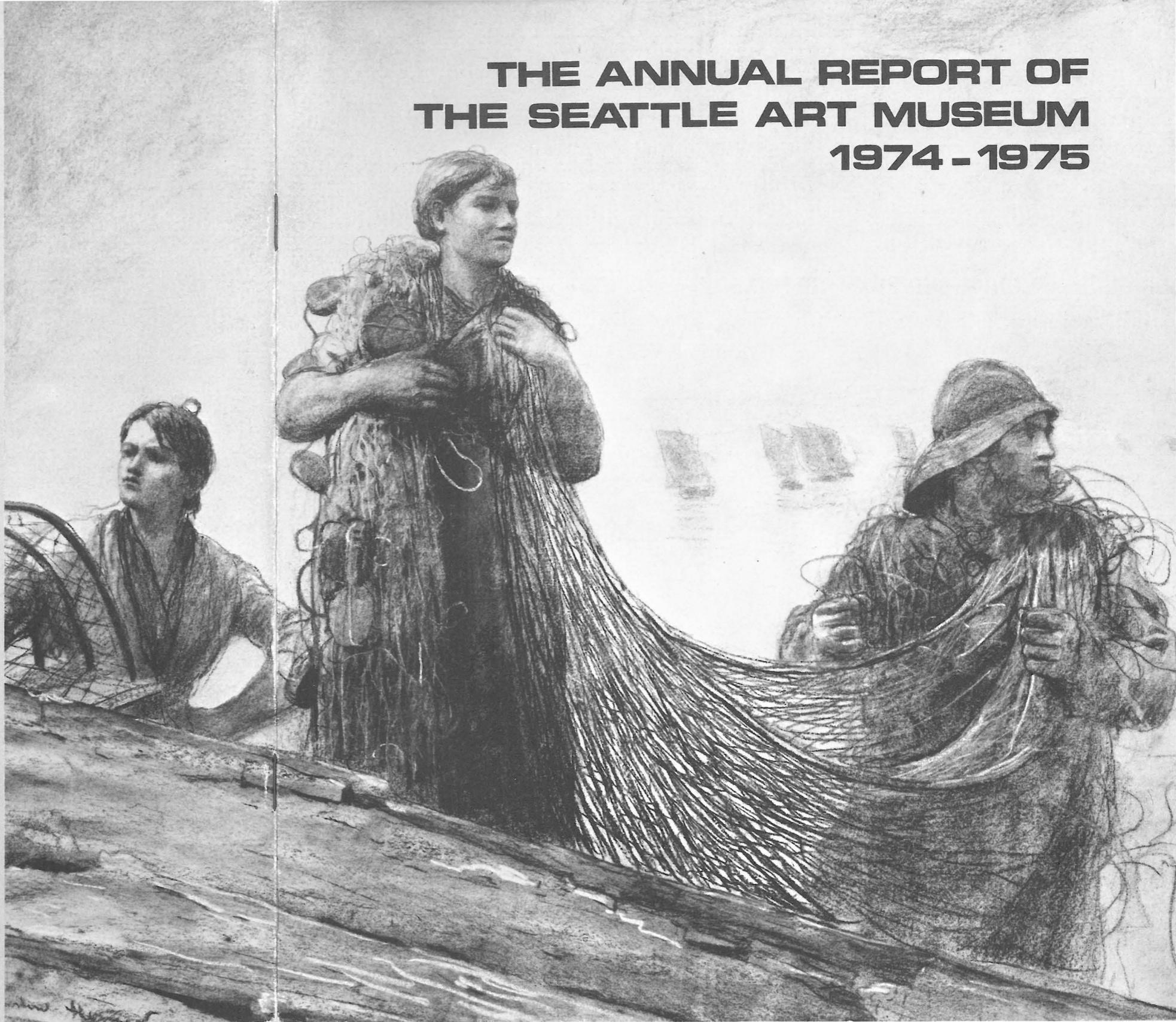


# THE ANNUAL REPORT OF THE SEATTLE ART MUSEUM 1974 - 1975



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

Non-Profit Organization  
U. S. POSTAGE  
**P A I D**  
Seattle, Washington  
Permit No. 812

Volunteer Park,  
Seattle, Washington 98112

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Dean Joseph L. McCarthy, *President of the Pacific Northwest Arts Council, Seattle Art Museum*  
Mrs. George Tsutakawa, *President of the Asian Art Council, Seattle Art Museum*

Cover: Winslow Homer, *American, 1836-1910 Figures on a Rock*, ca. 1882, charcoal with white chalk highlights on creamy-grey paper. 21 x 28 7/8 in. Purchased through the William Edris Bequest, the Richard E. Fuller Acquisition Fund and the Margaret E. Fuller Purchase Fund.

# THE ANNUAL REPORT OF THE SEATTLE ART MUSEUM 1974 - 1975

## PRESIDENT'S MESSAGE

For the Seattle Art Museum, the year July 1, 1974 to June 30, 1975 began the vigorous progress that we continue to enjoy in early 1976 as this is written. The Trustees courageously adopted a deficit budget with the expectation that revenues would catch up with much higher expenses for additional staff as programs expanded at the Museum. After a faltering start, this began to happen. The Trustees have been most generous in their support, and I am very grateful to them for their leadership. The Regents' program developed rapidly under the dedicated leadership of Mrs. Herschell Boyd and its charter members. Few organizations in the United States have as many generous contributors as we do. Best of all, our general membership began to grow dramatically.

At this point, we are closing the gap between expense and revenue, but obviously we can reach a balanced budget only with the continuing support of our friends old, new and future.

The Director, Mr. Willis F. Woods, and the staff developed exhibitions and programs that crowded both the Museum in Volunteer Park and the Pavilion in Seattle Center with members, students and visitors. The various Councils carried on activities that brought well-known scholars and artists to Seattle and took many members to distant cities to view great exhibitions, private collections and to meet like-minded colleagues. Our film and art history courses filled our auditorium to overflowing. I wish to thank our hard working staff for imaginative, successful plans.

I would again like to thank Dr. Richard E. Fuller for his unfailing support. On behalf of all Museum members, I extend to him our sympathy in the loss of his wife Betti who was so beloved by us all.

John H. Hauberg  
President, Board of Trustees

## REPORT OF THE DIRECTOR

This year has seen significant improvements to the building, the establishment of a new curatorial department of Modern Art, and an upswing in membership development. As are most museums in America, Seattle is going through difficult financial straits, intensified by the need to develop professional staff and to develop our programs. This is clearly a period of transition in which the Museum is becoming more and more visible and attractive to the community. With strong trustee leadership and a committed, hard working staff, I am fully confident we will achieve our goals.

### Trustees

Robert Dootson was succeeded by William F. Calderhead as ex-officio trustee representing the Contemporary Art Council; Mrs. Robert B. Dunn was succeeded by Mrs. William Lovell in her capacity as Chairman of the Guild. Dr. Joseph L. McCarthy joined the Board in ex-officio capacity as President of the Pacific Northwest Arts Council. Mrs. Cheatham Van Ness was succeeded by Robert Kildall as ex-officio trustee representing the Parks and Recreation Board.

Mrs. Van Ness was elected to the Board of Trustees. P. Cameron DeVore was elected Secretary, succeeding Willard J. Wright. Through most of the year the Board has been holding monthly meetings.

### Staff

Richard Burton resigned in December as Director of Development. Charles Cowles was appointed in March as Curator of Modern Art, this new position being made possible by contribution of the Contemporary Art Council and the Pacific Northwest Arts Council. Sarah Clark was appointed Assistant Curator, transferring from the Education Department. She was replaced in June by Dr. Rebecca Ginnings Bruckner. In May Lawrence Lewis was appointed Administrative Assistant. Mary Scott joined the staff as conservator of paper.

### Attendance

Attendance during this period was 331,926, with 96,740 being recorded at the Modern Art Pavilion and the balance at Volunteer Park.

In April the City Council approved the program of general admission fees. It is expected the admissions fees would go into effect early in the next fiscal year. This sensitive but critically important issue was carefully carried through the various stages of governmental consideration by our Legal Counsel Cameron DeVore.

### Building Improvements

The program to improve access to the Museum for the handicapped progressed with the installation of the new elevator beginning in March. Completion of the program is expected early in fiscal '76.

The City-designed plaza east of the Museum was completed.

In February the newly redecorated Asian galleries were re-opened to the public, with new lighting and exhibit furniture for gallery N1, and paint and improved lighting for the other galleries. It is hoped funds will become available for additional new furniture. Five other galleries were repainted. The Museum is most grateful to the Seattle Park Department for the excellent job of painting the newly refurbished galleries.

### Conservation

With the construction of a work table usurping some space in the Library Stack room, Ms. Scott initiated a conservation laboratory to attend to urgently needed corrective work to preserve our works on paper. She was joined by volunteer Mrs. Martha Fletcher who has been fumigating, washing and renovating Peruvian textiles.

Other conservation was carried out by the Conservation Laboratory of the Portland Art Museum, Asian art specialists in the East, and Jack Lucas of Vancouver, Washington.

### Pacific Northwest Arts Council

In October the Pacific Northwest Arts Center merged with the Seattle Art Museum becoming an auxiliary council of the Museum. With the appointment of Mr. Cowles as curator of the council, planning got underway to expand the council's activities with Northwest artists. The Pilchuck Glass Workshop is to be continued as a unique center for advanced studies in creative use of glass.

### Planning Committee

Phase IB of the expansion program was carried forward in part, especially through the work of the Architectural Selection Committee headed by Albert Kerry. This committee visited museums in California, Texas, Minnesota, Indiana and Missouri, gathering ideas about recent museum construction and design. Following a third trip in November of this year, it will report its recommendations. Other progress of the committee has been deferred pending improvement of the economy and strengthening of the Museum's financial position.

### Development Committee

Under the leadership of Chairman Bagley Wright the Development Committee has restructured the Museum fund raising program. The main thrust will be given to an annual sustaining fund drive, important aspects of which will be trustee solicitation and the Regents program. A committee has been appointed to develop deferred giving and endowment development. Increased emphasis is being given to membership acquisition and retention, with the Guild Membership Committee serving the role of planning and execution of the program.

### Membership

Under the leadership of Mrs. Harry King, later succeeded by Mrs. Ulla Hiatt, the Guild Membership Committee labored diligently to provide worthwhile lists of potential members, purged of the names of present members.

Production of newly designed brochures and a plan for mailing to the selected lists were carried out during the spring and summer. The goal of 50 new members a month was already being exceeded in April with a net gain of 70 new members. May and June saw gains of 77 and 63 respectively. Our goal now is to increase membership by 20% each year for the next five years. Depending on where the saturation point is, we are aiming for 12,000 members.

Willis F. Woods  
Director

## REPORT OF THE ASIAN ART COUNCIL

The Asian Art Council has completed a very productive year in the promotion of Asian art and in support of programs and activities organized by the Department of Asian Art. Increased interest in the AAC has been reflected in the encouraging rise in its membership which has nearly doubled and the roster lists 105 members as of June 30, 1975.

Highlights of the year's activities included the following noted speakers: Dr. René-Yvon Lefebvre d'Argencé, Director and Chief Curator, Asian Art Museum of San Francisco; Mr. Laurence Sickman, Director, Nelson Gallery-Atkins Museum of Fine Arts, Kansas City, Mo. Noted Orientalists featured in the special Asian Art Lecture Series were: Dr. Sherman E. Lee, Director, Cleveland Museum of Art; Dr. Pratapaditya Pal, Senior Curator of Indian and Islamic Art, Los Angeles County Museum of Art; Dr. James Cahill, Curator of Oriental Art, University Art Museum, University of California at Berkeley; Professor Miyeko Murase, Associate Professor of Art, Columbia University; Dr. John A. Pope, Director Emeritus, Freer Gallery of Art, Washington, D.C.; Dr. Michael Sullivan, Professor of Oriental Art, Stanford University, and Dr. John Rosenfield, Chairman, Department of Fine Arts and Curator of Oriental Art, Fogg Art Museum, Harvard University.

The first AAC sponsored trip to Toronto, October 23-30, 1974, to view the celebrated "Exhibition of Archaeological Finds of the People's Republic of China" at the Royal Ontario Museum, was an unquestioned success. Henry Trubner, Curator of the Department of Asian Art, made many other arrangements for the 35 AAC members, including visits to noted private collections and a behind-the-scenes visit to the new Art Gallery of Ontario.

Success of the Toronto trip and interest in the superb exhibition of "Rarities from the Musée Guimet" prompted the AAC to travel to the Asian Art Museum, San Francisco, March 20-23. Twenty-seven AAC members were hosted to a dinner reception given by the Asian Art Commission of San Francisco, preceded by a cocktail reception given by Mr. and Mrs. Robert Seller, President of the Society for Asian Art and member of the Asian Art Commission respectively. Other highlights included viewing the private collections of Dr. and Mrs. Charles Forester; Mr. and Mrs. Allen Christiansen, who also entertained at a luncheon at the Circus Club, Palo Alto, co-hosted by the Art Committee of the Stanford Museum of Art; Dr. and Mrs. Irving Phillips; Mrs. Hans Popper, and Mr. Rudolph Schaeffer, Director of the Rudolph Schaeffer School of Design, who also arranged the performance of a tea ceremony.

The AAC provided funds for the services of Yin-wah Ashton as departmental assistant and secretary to the Council. Additionally, the AAC helped purchase books, color slides and other educational material.

We look forward to a very active year ahead with the Fall 1975 and Spring 1976 Asian Art Lecture Series; art tours to New York, November 2-9, 1975, and to Japan, Seoul and Taipei in November, 1976.

Ayame Tsutakawa, President	Millard B. Rogers, Secretary/ Treasurer
Gordon Ingham, First Vice- President	Henry Trubner, Ex-officio
R. Joseph Monsen, Second Vice-President	

## REPORT OF THE CONTEMPORARY ART COUNCIL

The main achievement of the Contemporary Art Council during this period was cooperation with the Museum in establishing and funding fifty percent of the Department of Modern Art.

The Council's major group activity was our trip to New England in October. We visited museums, galleries and outstanding private collections in the Boston area and various parts of Connecticut. One of the highlights of the trip was a visit to architect Philip Johnson's famous "glass" house in Connecticut.

Following is a list of other Council gatherings for the year.

August 9	Sam Gilliam lecture Anne Gerber's home
September 18	Dr. Al Elsen lecture Jane and Dick Lang's home
October 16-21	New England Tour
November 6	Peter Plagen's lecture Honey and Bob Dootson's home
April 16	Tom Holland lecture and meeting Charles Cowles Modern Art Pavilion
May 27	André Emmerich lecture Marvel and Phil Stewart's home
May 28	Vito Acconci, informal discussion and/or gallery (The Council also sponsored an installation at and/or gallery.)

William Calderhead, President  
Mrs. Sidney Gerber, Vice-President  
Mrs. Max Gurchich, Secretary  
Anton Mueller, Treasurer

## REPORT OF PACIFIC NORTHWEST ARTS COUNCIL

After many preliminary discussions, the merger of the Pacific Northwest Arts Center into the Seattle Art Museum was authorized by favorable vote of the Boards of Trustees and the Members of both organizations so, on or soon after July 1974, the PNAC became the Pacific Northwest Arts Council of the Seattle Art Museum.

### The Role of PNAC

The PNAC, as a Council of SAM, is continuing its basic mandate to celebrate the arts and crafts of the Pacific Northwest and to cooperate strongly, whenever possible, with all of those interested in this objective, as for example, the artists and craftsmen, the collectors, the museum directors, the gallery owners, the teachers of arts and crafts, and all of the interested members of the Pacific Northwest public.

We are delighted with the support given to this role concept during our first year in SAM but much remains to be done as pointed out below.

### The PNAC Officers and Executive Committee

PNAC officers during the report year have been the following: President, Joseph L. McCarthy; Vice President, Dr. Joseph Monsen and then Frank Kitchell; Secretary, Cameron DeVore and then Patricia Baillargeon; Treasurer, Philip Padelford; At-Large Members of the Executive Committee, Anne G. Hauberg and John H. Hauberg.

### Financial Affairs

PNAC funds and commitments established before the merger have been managed during the report year and will continue to be managed as "restricted funds" of SAM.

### Members Activities

During the report year the PNAC membership has numbered some three hundred persons.

A considerable number of excellent exhibitions as described below have been presented at the PNAC Gallery at 95 Yesler Way and, in almost every case, an Opening Preview was offered to PNAC members. A number of special lectures, symposia and films have also been presented. Very stimulating and happy visits to studios of artists and craftsmen, museums and other arts and crafts centers in the Pacific Northwest are being arranged by Mrs. Reginald Morgan, Mrs. Hauberg and their associates. These have included the following:

September 8 — Visit to Portland to view the Captain Cook International Exhibition at the Oregon Historical Center, and also visit to the studio of Kenneth Shores.

May 28 — Visit to Vancouver, B.C., to view the Bloedel Conservatory and the Stone Images Exhibit at the Vancouver Art Gallery. Tea at the home of Mr. and Mrs. John Springer and viewing of their fine collection of contemporary art by Canadian artists.

### Exhibitions

The PNAC Gallery, situated at 95 Yesler Way adjacent to Polly Friedlander's Gallery, continues to provide exhibition and office space for PNAC.

July 1 - July 21, 1974

Northwest art from the collection of Mr. and Mrs. David E. Skinner

July 23 - August 11

Art examples collected by Art Advocates of Portland, Oregon

August 15 - September 1

Art from the collection of Mr. and Mrs. Morris J. Alhadeff

September 3 - September 22

Art from the collection of Mr. and Mrs. Lloyd W. Nordstrom

September 24 - October 13

Art from the collection of Captain and Mrs. John Bowen

October 31 - December 8

Pilchuck glass blown by Pilchuck Glass Center students and faculty (summer 1974)

December 13 - February 16, 1975

Northwest Quilts

February 10

Lecture by Becky Edwards, contemporary quilt maker, and Mary Hanson of the Marymoor Museum

March 13 - May 4

C. S. Price — paintings by this Oregon artist were loaned by the Portland Art Museum

May 5 - June 20

Emily Carr — paintings by this Canadian artist were loaned by the San Francisco Art Gallery

June 26 - August 8

Leo Kenney and Morris Graves — surrealist paintings of the 1930's and '40's

### Pilchuck Glass Center

The now internationally respected PNAC Pilchuck Glass Center situated north of Seattle about sixty miles has continued its excellent program during the summers of 1974 and also 1975 under the highly effective leadership of Mrs. Harvey Curry, Director, who has recently been joined by Mr. Rob Adamson, Technical Director. Faculty members together with superb facilities have continued a program of highest quality.

A number of important grants in support of the Pilchuck Glass Center and PNAC activities in general have been received, especially as a result of good applications prepared by Mrs. Curry. The sources have included the following: National Endowment for the Arts, Bloedel Foundation, PONCHO, Corning Foundation, Hauberg Foundation, Washington State Arts Commission, and others.

### Concluding Comment

Looking ahead to the 1975-76 year, the PNAC intends vigorously to develop further activities which will be attractive to its Members and prospective members, and especially for those who reside outside of Seattle and King County and throughout the Northwest, including artists and craftsmen, collectors, gallery owners, museum directors, teachers and the public in general.

The PNAC is proud now to be a significant part of the Seattle Art Museum and is looking ahead to future activities which will substantially contribute to the further development of the arts and crafts of the Pacific Northwest, and to the appreciation and enjoyment of these by the members of the PNAC and the Seattle Art Museum, and the public in general.

Joseph L. McCarthy  
President

## REPORT OF THE SEATTLE ART MUSEUM GUILD

You, the Membership (many of whom have worked very hard on various committees), can be very proud of the activities of the Seattle Art Museum Guild. We have accomplished much during the past year, and I would like to list a few highlights for your information.

Under Vice Chairman, Lorraine Samuelson, our new young career people's group (RAGE) now has over 200 members, all of whom are paid up members of the Art Museum. We also have three auxiliary groups who meet separately and plan their own programs.

Our Docents are busy expanding and improving our Art to the Schools Program under the direction of Marie Adams, and touring any other groups who come to the Museum as well.

Perhaps you have noticed all the beautiful new plants in the Museum. They were the project of the Flower Committee under Betty Falk who purchased them with Guild funds. The Committee also provides the attractive flower arrangements at most parties and previews.

B. G. Walker, our Hospitality Chairman, planned our festive previews and other social events with her Committee acting as hostesses.

Guild Day has been a pleasure for all who attend because of the very interesting programs planned by Jill Lovell. Luncheon arrangements were under the direction of Betty Chandler and her hostesses.

Our Membership Committee, under Marianne King, began a program of attracting new members, as well as contacting those whose memberships had lapsed, a very important function as memberships are our lifeline.

Perhaps some of you attended our beautiful and financially successful luncheon at the new Design Center. It was planned and carried out by Marieann Green and her Committee.

Probably most of you have visited our Sales and Rental Gallery by now, run by Jackie MacRae and her volunteers. It promises to be an important source of funds for our Museum.

We are especially proud of our Senior Day programs which are free to all. Our two Chairmen, Carolyn Keating and Karen Schmidt, who were slated to become Docents, decided that it would have to wait, and they would continue to serve these very appreciative people.

Barbara Schwartz, our Special Events Chairman, with her Committee was responsible for our tremendously successful Christmas party, which has become a yearly affair.

A new Committee, Staff Aides, with Jean Sherron as Chairman and advised by Ann Woods and Ruth Trubner, has begun a recataloguing of our collection, a huge job which will not be completed for many years.

Treasure Boxes, under the direction of Joan Saffle and Dorothy Lahr, made 268 visits to 109 schools and were seen by over 21,000 children. The Boxes also go to the Orthopedic Hospital and other groups.

Volunteers, with Marilu Barden as Chairman, do endless chores at the Museum. They man the admission desk at pay shows, do bulk mailings, and any other time consuming jobs to assist the staff. This year they have taken over the African Trade Bead Project and have come up with handsome pieces which have sold very well at the Sales Desk.

Our hard earned dollars have helped in other areas. Perhaps you have noticed a much improved women's restroom, decorated by Patty Hall with the advice of Lee Tillotson. The new guard uniforms are a gift of the Guild. We have also made \$20,000 available to the Museum to fund a future exhibition, and to buy new books and periodicals for the Library.

My personal thanks go to all the advisors, officers of the Guild, and Committee Chairmen for overwhelming cooperation. My thanks also to the staff, and particularly to Dottie Malone, our staff advisor, who has been so supportive.

Ruth Dunn  
Chairman

### Museum Guild Executive Committee

Chairman	Mrs. Robert B. Dunn
Vice Chairman	Mrs. Arthur Samuelson
Treasurer	Mrs. Lowell Eldrenkamp
Recording Secretary	Mrs. William F. Niedringhaus
Corresponding Secretary	Mrs. George A. Hall
Parliamentarian	Mrs. Lynn Himmelman
Docents	Mrs. Raymond J. Adams
Flowers	Mrs. Earl H. Falk
Hospitality	Mrs. John H. Walker
Hospitality/Guild Days	Mrs. Benson Chandler
Membership	Mrs. Harry King
Program	Mrs. William D. Lovell
Projects	Mrs. Allen P. Green, III
Publicity	Mrs. Charles M. Henderson
Rentaloft	Mrs. Robert MacRae
Senior Day	Mrs. Jerome W. Keating
	Mrs. Robert Schmidt
Special Events	Mrs. Eugene Schwartz
Staff Aides	Mrs. Dale E. Sherron
Treasure Boxes	Mrs. Dean Saffle
Volunteers	Mrs. Robert H. Barden

### Associate Guild Representatives

Couples	Mr. and Mrs. Charles C. Andonian
	Mr. and Mrs. John A. Moga
Richard E. Fuller	Mrs. Frank M. Muro
Southwest Guild	Mrs. Kendrick deBooy
Regional Art Group	Ms. Linda Daniel
Experience	Ms. Judy Schoenecker
	Robert Yourzak

### Advisors

Mrs. Don W. Axworthy  
Mrs. Coe V. Malone  
Mrs. Allen B. Morgan  
Mrs. Jeane Nelson  
Mrs. Alfred V. Perthou

## REPORT OF THE DEPARTMENT OF ASIAN ART

This was a year of exciting and innovative programs. Exhibitions and Gallery renovation took a major share of staff time and energy. The Curatorial staff was also very involved in preparing for future exhibitions and programs, re-cataloging the Asian collection and reorganizing its files; lecture programs, travel and other activities associated with the Asian Art Council; research on Museum owned objects and proposed acquisitions; publications in professional magazines and journals.

The Department presented the Hans Popper Collection of Oriental Art. Dr. René-Yvon d'Argencé lectured on the Collection and Mr. Laurence Sickman spoke on his recent visit to the People's Republic of China, with special reference to the Seattle Art Museum and Hans Popper Collections. The Department was also responsible for the installation of "Behind the Great Wall of China," a photographic record of China from 1870 to 1972.

Another major event was the reopening of the remodeled North Galleries which now house the Museum's permanent collection of Asian art.

The Curator gave a special lecture on "Japanese Art in the Seattle Art Museum" sponsored by the Consulate-General of Japan. The Assistant Curator gave several out-of-town lectures; was invited to speak to the Friends of the Crafts on "Japanese Folk Art," and participated in a symposium sponsored by the Western Association of Art Museums at the Asian Art Museum, San Francisco. The Department collaborated in a Japanese Film Series sponsored by the Consulate-General of Japan. The Curator was a co-organizer in setting up the program for the regional seminar and workshop sponsored by the Western Association of Art Museums.

Staff publications included reviews by the Curator of: *Chinese Jades in the Royal Ontario Museum*; *Temmoku: A Study of the Ware of Chien*; *Yuan Porcelain and Stoneware*; and *Porcelains in the Frick Collection*.

The Curator traveled to Japan on a grant made by the JDR 3rd Fund to negotiate with the Bunka-cho for a major loan exhibition of "Chinese Ceramics from Japanese Collections," which will come to the United States in 1977 under the joint sponsorship of the Seattle Art Museum and Asia House Gallery, New York. He is also organizing a major Bicentennial exhibition for China House Gallery, China Institute, New York, of "China's Influence on American Culture in the 18th and 19th Centuries," to open in New York in the Spring of 1976 and at the Seattle Art Museum in the Fall.

The Curator attended the annual meeting of the Asia House Gallery Advisory Committee in New York, as a member, and the US-Japan Conference of CULCON in Hawaii, as Chairman of the Museum Subcommittee.

A number of major acquisitions, representative of various periods and media were made to contribute significantly to the Museum's already well-known Asian collection.

Yin-wah Ashton continued as Research Assistant, but also took on the duties of Secretary to the Asian Art Council. We also welcome Noriko Fujita, who joined the staff as Secretary of the Department.

Henry Trubner  
Curator

## REPORT OF MODERN ART DEPARTMENT

The Modern Art Department was established this Spring with partial funding from the Contemporary Art Council and the Pacific Northwest Arts Council. Charles Cowles, Curator of Modern Art, and Sarah Clark, Assistant Curator, have their headquarters at the Pavilion, recently renamed the Modern Art Pavilion.

Mr. Cowles, former publisher of *Artforum*, brings to the position not only a publishing background, but also an active interest in collecting and museum administration. Before arrival in Seattle he had been a founding Trustee of The Studio Museum in Harlem, and a member of their Board of Governors; a member of The International Council of The Museum of Modern Art; Commissioner for the Fine Arts Council of Florida; and Trustee of the Miami Art Center. Ms. Clark, formerly Associate of the Education Department, has a background of educational and curatorial experience from several East and West Coast museums.

The first exhibition organized by the Department was *Selections from the Permanent Collection of Modern Art*. The purpose of the show was to demonstrate and to examine the rich core for future expansion. Shown at the same time were drawings and paintings by Charles Luce, a recent Northwest Annual award winner. In May through June, the Pavilion was host to the University of Washington Master of Fine Arts graduates, who worked closely with the Department on the design of their show. Complementing the section of prints was the *Prints from the Untitled Press* (Captive, Florida) exhibition with graphic work by seven artists such as Robert Rauschenberg, Brice Marden and Cy Twombly.

Besides establishing its office and analyzing the collection, the Department has been working on an active exhibition program for the Pavilion. An important aspect of the program will be an on-going invitational series of *Northwest Artists Today* instead of the one juried annual. Due to this change in format, the Department has been making an effort to meet artists in the community.

Sarah Clark  
Assistant Curator

## REPORT OF THE EDUCATION DEPARTMENT

At the beginning of the fiscal year Ms. Sarah Clark returned from a year-long period of study and work in New York City. Ms. Virginia Voorhees, who had been hired during Ms. Clark's absence, was retained to expand the Museum's programs for children. Now for the first time since 1961 there is a staff of three full-time people in the Education Department. In the late spring Ms. Clark became the Assistant to the new Modern Art Curator and Dr. Rebecca Ginnings Bruckner was hired to fill the vacated position. She has taught at Baylor University and North Texas State University. Her museum experience has been with the Kimbell Art Museum, the Metropolitan Museum of Art and the Art Museum, Princeton University.

Staff members attended three national conferences: the Alliance for Art Education, in Washington, D.C., the American Association of Museums Annual Meeting in Los Angeles and the Educational Art Association National Conference (held in Seattle and Ms. Voorhees taught two sessions). Participation in local conferences and workshops included the Western Association of Art Museums Seminar, the Fort Worden Conference, Outdoor Education Field Trips for the Seattle schools, Arts in Education Committee, Children's Orthopedic Hospital Arts Program, and the Children's Art Center Foundation.

During the summer a special participatory art exhibition was designed and prepared for the Children's Art Center Foundation at the Cascade Gallery. For the school year, the exhibition *Man and Technology* was designed and installed to correlate with the social studies curriculum of the public schools. A special slide program was developed with the participation of the Docents to go into the schools in preparation for a tour at the Museum. In connection with the *Primitive Art* exhibit, the Seattle Drum Ensembles of the Seattle Public Schools performed for classes touring the show. Their transportation was funded by the Seattle Arts Commission. The Education staff also helped with the selection of works for *The Smith Family Collects* exhibit and the high school party given in connection with it.

All of the regular training programs, lectures, and newer programs such as the Arts Adventure Program, Children's Films, etc., were continued. In addition staff members served on juries for the Mercer Island Schools, Seattle Schools and the Seattle Arts Commission.

The continued dedication and work of the Docent and Treasure Box Volunteer Committees can best be seen in the statistics on the next page.

Dorothy F. Lahr  
Education Director

Education Department Statistics:	Number of Events	Attendance
Film Program:		
Adult	22	4,432
Children	16	3,024
Docent Tours:		
School Tours	236	8,671
Public Tours	392	7,817
Other Tours	72	3,275

Docent Slide Presentations:		
Schools	69	3,470
Treasure Box Program:		
School Visits	268	21,365
Orthopedic Hospital	5	125
Other Groups	4	245
Docent Training Sessions:		
Active Docents	17	(Docents) 94
Training Docents	20	(Trainees) 22
Treasure Box Training Sessions:	8	(Volunteers) 38
Lectures Outside the Museum:	38	1,079
Lectures and Special Tours in the Museum:	27	1,413

## REPORT OF THE PHOTOGRAPH AND SLIDE LIBRARY

Several special projects were accomplished in this fiscal year: transfer of negatives and transparencies into the original envelopes in the main photograph files; organization of the Asian Handbook slide sets; the large-scale production of small I.D. photos will continue for some time into the future, but a large number have been taken this past year; with the marvelous help of the Staff Aides, great progress has been made in the assignment of new accession numbers to the objects in this Library.

Gifts were received from Mrs. Herbert Brink, Norman Lundin, Eugene Pizzuto, Gervais Reed, George Tsutakawa, Lois Wardell, Willis Woods. The Asian Art Council generously contributed five sets of slides on Asian art totaling nearly 1,000, plus a fine film on *Borobodur*. PONCHO made a fine gift of \$8,000 to the Museum for new audio visual equipment and additional lighting for the Auditorium, plus a Kodak carousel slide projector which is especially earmarked for the Education Department.

### Statistics:

Slide Department —	
Total number of slides, June 1974	48,625
Added	3,070
Deaccessioned	935
Total number of slides, June 1975	50,760
Total number of slides used by staff, individuals, schools, churches, other	29,714
Photography Department —	
Number of slides sold	2,603
Number of photographs sold	347
Number of transparencies rented	20

Jo Nilsson  
Librarian

## ACQUISITIONS

Unless listed to the contrary the Donors are from Seattle

### Decorative Arts

Africa — *Masks*: Kifwebe, wood with relief and incised decoration, (Ba) luba tribe, Congo, found in Sierra Leone. 19 $\frac{7}{8}$  x 10 in. Gift of Michael R. Heide. / *Mukishi*; mwana pwo or pwo type, stained wood with wire earrings, Tshokwe tribe, southern Congo, Zaire. H. 9 $\frac{1}{8}$  in.; Mbuya type, painted wood, raffia, raffia tufted and woven into cloth, glass beads, Pende (Bapende) tribe, Katundu style, Zaire, S.W. Congo region. H. 11 $\frac{7}{8}$  in.; Poro Society, wood, metal, cotton, medicine packets, Dan tribe, Guinea Coast. H. 11 in. Purchased through the Bequest of William Edris. *Miscellaneous*: Batume (ceremonial staff), hardwood, cowrie shells, mud-wax, cotton, Bobo tribe, Upper Volta, Republic of Mali. H. 81 in. General Acquisition Fund.

American Indian — *Jewelry*: 3 bracelets, 1 with totemic eagle design, 2 with American eagle design, hammered and engraved coin silver, Haida tribe, Queen Charlotte Islands, British Columbia. Diam. ca. 2 in. Eugene Fuller Memorial Collection. / *Miscellaneous*, *Baskets*: covered, geometric design, woven bear grass with cedar bark base and neck, dyed, woven decoration, Makah tribe, Northwest Washington coast, early 20th century. H. 2 $\frac{3}{4}$  in., Diam. 3 $\frac{3}{4}$  in.; conical, geometric design, coiled and stitched grasses, Pima tribe, southwest Arizona, ca. 1900. H. 10 in., Diam. 19 $\frac{1}{8}$  in. Gifts of Anonymous Donor. / Small bowl-shaped, wild grasses, coiled and stitched with braided rim edge, Pima tribe, southwest Arizona, ca. 1890. H. 3 $\frac{1}{4}$  in., Diam. 6 $\frac{1}{8}$  in.; bowl, wild grasses, coiled and stitched with stitched rim, Mono tribe, east-central California, ca. 1890. H. 5 $\frac{5}{8}$  in., Diam. 12 $\frac{5}{8}$  in. Gifts of Mrs. Elsie A. Wedekind in memory of her husband, Max Wedekind.

Britain — *Textiles*: shawl, drawloom-woven wool with fringe, Paisley, Scotland, 1823-1853. 122 x 59 $\frac{1}{2}$  in. Gift of Mrs. Rebecca E. Woolfield in memory of her husband, Harry N. Woolfield.

China — *Ceramics*: jar, molded and glazed porcelaneous Tzu-chou ware, Chu-lu Hsien type, Northern Sung Dynasty, 960-1127. H. 4 $\frac{1}{4}$  in. Thomas D. Stimson Memorial Collection, gift of Frank S. Bayley, III, San Francisco. / Vase, porcelain with Famille Rose decoration, Ch'ing Dynasty, late 18th century. H. 9 in.; rooster, porcelain with three-color glaze, Ch'ing Dynasty, K'ang-hsi Reign, early 18th century. H. 6 $\frac{1}{8}$  in. Gifts of Mr. and Mrs. Henry Trubner. / Pair of plates, water landscape and drawbridge decoration, Chinese Export Ware: Chine de Com-mande of Dutch Order, porcelain with milk and blood decoration of overglaze iron red and gold, first half, 18th century. Diam. 9 in. Gift of Mrs. Pauline DeHaart Adams in memory of her father, Ir. Pieter de Haart. / *Ivory*: two fragments from a ritual vessel, with low relief carving, probably from An-yang, Shang Dynasty, ca. 1400 B.C. H. 1 $\frac{7}{8}$  and 2 $\frac{5}{8}$  in. Gift of Mr. and Mrs. Henry Trubner. / *Textiles*: shawl, woven silk with silk embroidery and knotted fringe, Export art, 2nd half, 19th century. 86 $\frac{1}{2}$  in. square. Gift of Elsie Theodosia Child, Irma Child Browne, Theo Child Colburn and Pauline Child Shepherd in memory of their sister, Vera Emily Child.

Classic — *Glass*: unguent tube vial, blown with rolled rim, Roman, 1st-2nd century A.D. H. 4 $\frac{1}{8}$  in. Gift of Mr. and Mrs. Juan Espinoza.

Egypt — *Jewelry*: 4 chains of beads and 1 pendant, faience. 30-36 in., pendant L. 1 in.; collection of 53 beads and 1 pendant, green cut stone, hand-drilled holes. L., pendant, 1 in. All collected in Egypt ca. 1893. Gifts of Mr. and Mrs. Ralph H. Rehbock, Bothell, Wa.

France — *Textiles*: altar frontal, voided silk velvet on silver corded background edged with silver damask bands, ca. 17th century. 60 x 52 $\frac{1}{2}$  in.; ecclesiastical preaching stole, brocaded silk twill with embroidery and silver fringe, 18th century. L. 87 in. Gifts of The Reverend Canon Thomas E. Jessett in memory of his friend and parishioner, Mrs. Donald E. Frederick.

Philippine Islands — *Textiles*: beaded hemp cloth bag with bells, woven, dyed hemp fiber, colored glass beads, cast metal bells, metal discs, cotton cloth, Bagobo tribe, southern Mindanao Island, Davao Gulf region. 17 $\frac{1}{2}$  x 13 $\frac{1}{2}$  in. Anonymous Donor.

Portugal — *Ceramics*: deep plate, snake, frog and lizard on greenery in Bernard Palissy tradition, pottery with colored glazes over applied animal casts and sieve-formed vegetation, by Mafra, Caldas da Rainha Factory, 3rd quarter, 19th century. Diam. 11 $\frac{1}{8}$  in. Gift of Mrs. Alice C. Cunningham in memory of her husband, Ralston R. Cunningham.

Pre-Columbian — *Ceramics*: standing woman holding bowl and dish, hollow pottery with slip and painted details, Western Mexico, Southern Nayarit style, Chinesco type, 200 B.C. — A.D. 300. H. 17 $\frac{1}{4}$  in. Floyd A. Naramore Memorial Purchase Fund.

Pre-Islamic — *Ceramics*: fertility figure, terracotta, Hittite culture, Hama, Syria, 2000-1750 B.C. H. 5 $\frac{1}{8}$  in. Norman Davis Collection.

United States — *Textiles*: Crazy Quilt, silk, velvet, cotton plush patches made up in 15 squares with 2 long borders, all overlaid with stitching and embroidered designs and edged with fringe, lined, ca. 1885. 59 x 47 in. Gift of Mrs. Harriet L. French in memory of her grandmother, Lura Jeannette Stowe, who made the quilt. / Crazy Quilt, fan motif and *Gypsy Baron* quote, patchwork, with appliques and embroidery, padded and lined, woven, printed, hand-painted, stenciled and embroidered silks and velvets, after 1885. 68 x 60 $\frac{1}{4}$  in. Gift of Mrs. Jacqueline A. Wood, Renton, Wa.

### Drawings, Graphics & Photographs

*Drawings* — Clinton A. Brown (American), *Helmeted Man with Butterfly Apparatus*, charcoal, pencil and tempera on white paper within black cardboard cut-out. 39 $\frac{1}{2}$  x 31 $\frac{1}{2}$  in.; Walt Tomsic (American), *Rembrandt Exploded*, 1972, pencil and oil pencil on white drawing paper. 19 $\frac{1}{2}$  x 26 in. Gifts of Drs. Gordon and Dorothy Carlson, Bellevue, Wa. / James Castle (American), *Two Totems with Man No. 56*, stove soot drawn with match stick. 6 $\frac{3}{4}$  x 9 $\frac{3}{4}$  in. General Acquisition Fund. / Winslow Homer (American, 1836-1910), *Figures on a Rock*, ca. 1882, charcoal and white chalk on paper. 21 x 28 $\frac{7}{8}$  in. Purchased through the William Edris Bequest, the Richard E. Fuller Acquisition Fund and the Margaret E. Fuller Purchase Fund. / Robert Motherwell (American), *To the Paintbrush*, 1969, ink drawing in each of two blind intaglio plate areas on paper. 15 x 20 in. Margaret E. Fuller Purchase Fund. / Adriaan van de Velde (Dutch, 1636-1672), *Landscape with Resting Cattle*, ink and sepia wash. 6 $\frac{3}{4}$  x 8 $\frac{7}{8}$  in. Gift of Mr. and Mrs. Sidney Thal.

*Graphics* — George Baxter (British), *Girl Holding Nosegay*, 1855, mezzotint, stipple engraving, color plates. 14 $\frac{7}{8}$  x 10 $\frac{1}{2}$  in.; *Girl Posting Love Letter in Tree*, 1856, aquatint, stipple engraving, color blocks. 14 $\frac{7}{8}$  x 10 $\frac{1}{2}$  in. Gifts of Mr. and Mrs. Donald A. Martin, Bellevue, Wa. / Pieter Bout (Flemish), *The Resting Sportsmen Near the Fountain of Neptune*, last quarter, 17th century, etching, early impression of second state. 7 $\frac{1}{4}$  x 10 $\frac{3}{8}$  in.; Claude Lorrain (French), *Le Troupeau a l'abreuvoir* (The Herd at the Watering Place), 1635, etching, first state. 4 x 6 $\frac{1}{2}$  in.; Adriaan van

Ostade (Dutch), *The Woman Spinning*, 1652, etching, state 7. 5½ x 6¾ in.; Paulus Pontius (Flemish), *Tomb Monument of Astrologer Nicholas Bruyant with Portrait Inset after Sir Anthony Van Dyck*, 1638 or after, engraving. 6¼ x 4¼ in. Gifts of Mr. and Mrs. Sidney Thal. / Anonymous (French), *The Great Spectacle of the Alps and Glaciers*, 1787, color engraving. 9 x 12⅞ in.; Charles M. Descourtis (French), *View of the Chapel of William Tell* and *View of Interlaken*, ca. 1787, color engravings. 8¾ x 12½ in. Gifts of Mr. and Mrs. Henry Trubner. / Pablo Picasso (Spanish), *Les Deux Saltimbanques* (The Two Circus People), 1905, drypoint etching on van Gelder paper. 4¾ x 3½ in. Gift of Mrs. Helen Johnson Ardrey and Robert Ardrey. / Josef Albers (American), *Gray Instrumentation I*, 1974, portfolio of 12 silkscreen prints 17/36, with six pages of writings by the artist. 11 in. sq. Margaret E. Fuller Purchase Fund with contributions from: Mr. and Mrs. Robert M. Arnold, Mr. and Mrs. John Denman, Dootson/Calderhead Gallery, Mr. and Mrs. Paul S. Friedlander, Mr. and Mrs. Max Gurvich, Mr. and Mrs. Richard E. Lang, Mr. and Mrs. Furman C. Moseley, Mr. and Mrs. David E. Skinner, Mr. and Mrs. Malcolm Stamper, Mr. and Mrs. Bagley Wright, Mr. and Mrs. Howard S. Wright. / Stephen Hazel (American), *Beautiful Display I (Rampage)*, 1972, a suite of 3 works, lithograph and graphite. 16 x 20 in. General Acquisition Fund. / John Overton (American), *Look Away* and *Starters*, photo-intaglio/sosaku-hanga. 16 x 20 in.; 16 in. sq. General Acquisition Fund. / Kathleen J. Rabel (American), *Cathode*, 1973, intaglio-relief, 4-color photo-etching, one of an edition of 5. 8¾ x 13¾ in.; *Sony Frame 1200*, 1973, intaglio, 4-color photo-etching, one of an edition of 10. 8¾ x 10¾ in. General Acquisition Fund.

*Photographs* — Lucas Samaras (American), *Photo-Transformation*, 1974, manipulated photo-emulsion pigments on photographic printing paper. 3 in. sq. General Acquisition Fund.

### Paintings

China — *Four Lohan with Attendants*, 2 Tanka from a set of 6, ink, color and gold on silk, Ming Dynasty, 16th century. 33½ x 22⅞ in.; Ch'a Shih-Piao, *Mountain Landscape*, 1664, ink and color on paper. 57½ x 24¾ in. Floyd A. Naramore Memorial Purchase Fund.

India — *Krishna, Radha and Gopis in the Forest*, ca. 1800, wall hanging, gouache, color and gold on cotton, Rajput, Kishangarh School, Pahari. H. 63¾ in. Gift of Dr. Leo S. Figiel, Detroit, Mi. / *Dancers and Musicians Entertain a Princess*, ca. 1760, miniature, gouache and gold on paper, Mughal Dynasty, Lucknow School. 11¼ x 7¾ in.; *Rama and Lakshmana Watch as the Monkey Princes Wrestle*, ca. 1800, miniature, gouache and gold on paper, Rajput School, Punjab Hills, Pahari, Teri-Garhwal. 9¾ x 13½ in. Floyd A. Naramore Memorial Purchase Fund.

Japan — Yosa Buson, *Scholar's Retreat in a Bamboo Grove*, hanging scroll, ink and light color on paper, Edo period, ca. 1760-1767. H. 67⅞ in.; Okada Hanko, *Landscape*, hanging scroll, ink and light color on paper, Edo period. H. 50⅞ in.; Ikeno Taiga, *Gathering at the Lan Ting Pavilion*, hanging scroll, ink and light color on paper, Edo period. H. 51 in. Floyd A. Naramore Purchase Fund.

United States — Michael Dailey, *Scapa, Sundown #2*, 1974, oil. 80⅞ x 66⅞ in. Gift of the R. D. Merrill Foundation. / Enrico Donati, *UFO II*, 1965, mixed media on canvas. 43 x 40 in. Gift of Dr. Peter Selz, Berkeley, Ca. / Arshile Gorky, *How My Mother's Embroidered Apron Unfolds in My Life*, 1963, oil. 40 x 45 in. Gift of Mr. and Mrs. Bagley Wright. / Morris Graves, *Barn Interior*, late 1930's, oil. 43 x 39 in. Thomas D. Stimson Memorial Collection, gift of the four children of Emma B.

Stimson, namely Frances Stimson Bayley, Thomas David Stimson, Eleanor Stimson Clark, Douglas Joseph Stimson. / William Ivey, *Untitled*, 1974, oil. 70 x 94½ in. Eugene Fuller Memorial Collection. / Mark Tobey, *Parnassus*, 1963, oil. 82⅞ x 47⅞ in. The Virginia Wright Fund.

### Sculpture

*Africa* — State Drum: Atumpan, wood, animal skin, hemp cord, traces of pigmentation and gilding, Akan/Ashanti tribe, found near Kumasi, Kwa region, Ghana. H. 31½ in.; Seated Figure, stained wood, Bijago tribe, Bissagos Islands, Portuguese Guinea. H. 19¼ in. General Acquisition Fund. / Chief's Stool with Male and Female Caryatids, stained hardwood with raffia cloth and cord, Baluba (Luba) tribe, district of Zaire, Congo Republic. H. 22⅞ in. Purchased through the Bequest of William Edris.

*Europe* — *Saint Martin and the Beggar*, polychromed lindenwood, South Germany, Bodensee-Konstanz area, late Gothic, ca. 1475-1480. H. 39% in. Purchased through the Bequest of William Edris.

*India* — Seated Buddha, molded and carved stucco with traces of polychromy, from Hadda, Afghanistan, Gandhara School, Kushan period, 50-320 A.D. H. 15 in. Gift of Dr. and Mrs. R. Joseph Monsen. / *Sakyamuni on the Lion Throne*, bronze with silver and copper inlay, Kashmiri, 2nd half of 8th century. H. 15¼ in. Floyd A. Naramore Memorial Purchase Fund.

*United States* — Jonn H. Geise, *Space Instrument Telescope*, 1969, plexiglass. H. 66 in. Gift of Dr. and Mrs. Herbert J. Semler, Portland, Or.

**SCHEDULE OF EXHIBITIONS  
JULY, 1974 — JUNE, 1975**

**At the Museum**

**Loan Exhibitions**

*Hans Popper Collection of Oriental Art*  
September 19 - November 3

*Worcester Porcelain* from collections of Seattle Ceramic Society members and Museum collection  
October 14-21

*Photographs by Ray Meuse*  
November 3, 1974 - January 4, 1975

*Jacob Lawrence Retrospective*  
November 14 - December 15

*Reality and Deception*  
December 4, 1974 - January 12, 1975

*Primitive Art/Master works from the Museum of Primitive Art, New York*  
January 8 - February 16

*Behind the Great Wall of China*  
February 6 - March 2

*The Smith Family Collects*  
March 19 - May 4

*Photographs by David Watanabe*  
April 2 - May 11

*Works on Paper from the Virginia Wright Fund*  
May 2 -

*El Dorado: The Gold of Ancient Colombia*  
May 22 - July 6

**From the Collection**

*Art of the Western World:* Selections from the Museum collection through October 26

*The Oriental Point of View*  
June 28 - September 8

*1973/74 Acquisitions*  
September 19 - November 10

*Color, in paintings, I*  
September 20 - October 16

*Small Egyptian Sculpture*  
October 21 - December

*Man and Technology*  
November 14, 1974 - March 10, 1975

*Medieval Art*  
December, 1974 - March 16, 1975

*Color, in paintings, II*  
February 13 - April 15

Opening of remodeled *Asian Art Galleries*  
February 19 -

City Wide Flower Club, prize blooms and arrangements  
April 18 - 20

*Paintings by Tobey and Graves*  
April 8 - 16

*Man and Technology*  
May 13 - June 15

**At the Pavillion**

**Loan Exhibitions**

*Art of the Pacific Northwest: from 1930 to the Present*  
July 12 - August 25

*Tribute to Mark Tobey*  
September 27 - November 10

*Art from the Rentaloft*  
November 26 - December 8

*60th Annual Exhibition of Northwest Artists*  
December 13, 1974 - January 19, 1975

*William Ivey, an Exhibition of Paintings*  
January 23 - March 9

*Paintings and Drawings by Charles Luce*  
April 1 - May 4

*Prints from the Untitled Press, and University of Washington Masters' Theses*  
May 8 - June 8

*Bonsai Exhibition*  
June 13 - 15

*Paintings by Helen Frankenthaler*  
June 26 - September 14

**From the Collection**

*20th Century Painting*  
through July 7

*Selections from the Museum's Contemporary and Northwest Collections*  
August 30 - September 22

*20th Century Painting and Sculpture*  
April 1 - May 4

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

Aug. 1 Award Winners and other selections from the 8th Annual Bellevue Film Festival

Aug. 4 *Art of the Pacific Northwest*, Gervais Reed

Aug. 8 Films on Artists of the Pacific Northwest: Tobey, Tsutakawa, Celentano, Callahan, Skagit Valley Artists

Aug. 10 Suitcase Theatre benefit performance for Museum at Repertory Playhouse

Sept. 8, 15, 22, 29, Oct. 6, 13 Fall Chamber Music Concert Series, jointly sponsored by the Museum and the Music Performance Trust Funds with the cooperation of the Seattle Musicians' Association, Local 76, A. F. of M.

Sept. 21, Oct. 5, 19, Nov. 2, 9 Film Series for Young People: *The Sea Hawk*; *The Adventures of Tom Sawyer*; *The Yearling*; *Shane*; *Alice in Wonderland*

Sept. 28 *Hans Popper Collection of Oriental Art*, Dr. René-Yvon Lefebvre d'Argencé, Asian Art Museum, San Francisco

Oct. 2 Annual Meeting of the Seattle Art Museum

Oct. 3, 10, 17, 24, 31, Nov. 7, 14, 21 Cine Fantastique series: *Vampyr* (Carl-Theodor Dreyer, Germany, 1931); *King Kong* (Cooper & Schoesdack, U.S.A., 1933); *The Bride of Frankenstein* (James Whale, U.S.A., 1935); *Lost Horizon* (Frank Capra, U.S.A., 1937); *Dead of Night* (Cavalcanti & Crichton, England, 1945); *La Belle et la Bete* (Jean Cocteau, France, 1946); *This Island Earth* (Joseph M. Newman, U.S.A., 1955); *Invasion of the Body Snatchers* (Don Siegel, U.S.A., 1956); and *Toby Dammit* (Federico Fellini, Italy, 1969)

Oct. 3 - 27 *Art-Turkey/Iran '74*, art tour for Museum members

Oct. 12 Art Historians of the Pacific Northwest seminar

Oct. 17 *Worcester Porcelain*, Ian Lowe, Ashmolean Museum, Oxford

Oct. 17 Membership tea, tour and meet 16 Northwest artists

Oct. 20 *Hans Popper Collection of Oriental Art*, Laurence Sickman, Nelson Gallery, Kansas City

Oct. 26 Halloween Matinee for children and parents: *Black Sunday*; Betty Boop cartoons

Nov. 6 Rap session on Contemporary Art with Peter Plagens of *Art Forum*, presented by Contemporary Art Council

Nov. 6 Special preview of exhibition *In Praise of Man and Nature* at Olympic Hotel cosponsored with Friends of the Educational Opportunity Program, U of W

Nov. 16 Northwest Chamber Orchestra concert

Nov. 30 Auditions sponsored by Two Hundred Plus One for instrumentalist and vocalists

Dec. 5, 7 *Painters Painting*, film by Emile de Antonio cosponsored with Linda Farris and Current Editions Galleries

Nov. 19, 24, 26, Dec. 1, 3, 8, 10, 15 Film on the artist *Jacob Lawrence* in connection with the exhibition *Jacob Lawrence Retrospective*

Dec. 14 *Holiday Magic*, annual Holiday party for members and friends

Dec. 21	Holiday Matinee, <i>David Copperfield</i>	Apr. 17	Tom Holland, the artist, speaking on his work
Jan. 5	Kronos String Quartet, presented by Seattle Arts Commission	Apr. 26	Roosevelt High School Chamber Orchestra
Jan. 9, 16, 23, 30	<i>World War II: The War Years</i> film series: <i>Yankee Doodle Dandy</i> (Michael Curtiz, 1942); <i>For Whom the Bell Tolls</i> (Sam Wood, 1943); <i>Man Hunt</i> (Fritz Lang, 1941); <i>Saboteur</i> (Alfred Hitchcock, 1942); <i>Mrs. Miniver</i> (William Wyler, 1942); <i>Across the Pacific</i> (John Huston, 1942); <i>Air Force</i> (Howard Hawks, 1943); <i>The Story of G.I. Joe</i> (William Wellman, 1945); <i>They Were Expendable</i> (John Ford, 1945); <i>The Best Years of Our Lives</i> (William Wyler, 1946)	May 1	<i>The Uplands and Seward Park</i> , 26th Annual Architectural Exhibition
Feb. 6, 13, 20, 27, Mar. 6, 13		May 4	<i>Sakaki Hyakusen: His Chinese Sources and His Influence on Nanga</i> , Prof. James Cahill, University Art Museum, Berkeley
Jan. 12	<i>Atumpan</i> , documentary film on African drums	May 6	Western Association of Art Museums seminar
Jan. 18, 25	Film Series for Young People: <i>The Wizard of Oz</i> (1939); <i>National Velvet</i> (1945); <i>Heidi</i> (1937); <i>The 5,000 Fingers of Dr. T.</i> (1953); <i>The Thief of Bagdad</i> (1940); <i>Great Expectations</i> (1947)	May 11	<i>Turkey and Iran</i> , slide lecture by Mr. and Mrs. Willis F. Woods
Feb. 1, 8, 15, 22		May 15, 17	<i>America's Pop Collector: Robert Scull</i> , film by Alan and Susan Raymond co-sponsored with Linda Farris and The Dootson/Calderhead Gallery
Jan. 19	Films in conjunction with <i>Primitive Art/Masterworks</i> exhibition: <i>Primitive Man in Our World</i> , <i>Matjemosh</i> , <i>Wirritt Wirritt</i>	May 14	<i>Rimpa: Japanese Decorative Style</i> , Prof. Miyeko Murase, Columbia University
Feb. 9, 16, 23, Mar. 2	<i>Two Faces of China</i> , film accompanying the exhibition <i>Behind the Great Wall of China</i>	May 16	Kronos String Quartet, concert presented by the Seattle Arts Commission
Mar. 16	Polyphonic Singers, concert of love music of the English Renaissance	May 18	<i>Chinese Porcelain Around the World</i> , Dr. John A. Pope, Freer Gallery, Washington, D.C.
Mar. 19	<i>Afternoon in the Atrium</i> , Museum Guild Annual Spring Luncheon	May 29	Robert Arneson, ceramic artist, speaking on his work
Mar. 22, 29, Apr. 5, 12, 19, May 3	Film Series for Young People: <i>The Point</i> (1971); <i>World Without Sun</i> (1964); <i>Jason and the Argonauts</i> ; <i>Prince Valiant</i> ; <i>The Time Machine</i> ; <i>Ivanhoe</i>	June 12	<i>Sung Landscape Painting: Realism Attained and Abandoned</i> , Prof. Michael Sullivan, Stanford University
Mar. 23	<i>Archaic Jades</i> , Donald Jenkins, Portland Art Museum	June 15	<i>Shakuhachi</i> (Vertical Flute) concert by Koko Araki
Mar. 27, Apr. 3, 10, 17	The Vernal Equinox Film Festival: <i>The Horse's Mouth</i> (Ronald Neame, England, 1959); <i>Judex</i> (Georges Franju, France, 1963); <i>Orphee</i> (Jean Cocteau, France, 1949); <i>Four Nights of a Dreamer</i> (Robert Bresson, France, 1971)	June 15, 22	<i>The El Dorado Gold, Colombia</i> , films in conjunction with the exhibition <i>El Dorado: Gold of Ancient Colombia</i>
Apr. 6, 13, 20, 27, May 4, 11	Spring Chamber Music Concert Series, jointly sponsored by the Museum and the Music Performance Trust Funds with the cooperation of the Seattle Musicians' Association, Local 76, A. F. of M.	June 26	<i>Japanese Buddhist Sculpture of the Kamakura Period</i> , Prof. John Rosenfield, Fogg Art Museum, Harvard University

#### In Seattle area

- Chinese Students Association of Seattle University, Lemieux Library  
*Chinese Cultural Display*, 6
- Egill Gustafson's Creative Workshop, Hansville  
*Photograph Collection of the Seattle Art Museum*, 44
- Expo '74, Spokane  
*Our Land, Our Sea, Our Water*, 6
- Friends of the Crafts, Inc.  
*Natzler Ceramics*, 3
- Multicultural Institute, Seattle  
*Ujima, the Coalition for Black Awareness, A Conference on Black Language*, 1
- Olin Art Gallery, Whitman College, Walla Walla  
*Japanese Arts*, 7
- University Fine Arts Gallery, Washington State University, Pullman  
*Retrospective: Paintings by Andrew Hofmeister*, 1  
*Northwest Painters Invitational*, 3
- University of Washington, Henry Gallery  
*18th Century Venetian Drawing*, 5
- University of Washington, Office of Minority Affairs, Olympic Hotel, Seattle  
*In Praise of Man and Nature*, 4

#### Outside Seattle area

- The Art Gallery of Greater Victoria, B.C.  
*John Battenberg Exhibition*, 1
- The Arts Council of Great Britain, The Oriental Ceramic Society and the Victoria and Albert Museum, London  
*Chinese Jades throughout the Ages*, 6
- The Asia Society, Asia House Gallery, New York City, and Fogg Art Museum, Harvard University, Cambridge, Ma.  
*The Isfahan of Shah 'Abbas*, 2
- China House Gallery, China Institute in America, Inc., New York City  
*Chinese Glass*, 8
- Contemporary Crafts Association, Portland, Or.  
*Natzler Ceramics*, 1

#### LOANS TO OTHER INSTITUTIONS

- Delaware Art Museum, Wilmington  
*Avant Garde Painting and Sculpture in America 1910-25*, 2
- The Denver Art Museum, Co.  
*The Virginia and Bagley Wright Collection - American Art Since 1960*, 1
- Indiana University Art Museum, Bloomington  
*Japanese Master Drawings*, 1
- Metropolitan Museum of Art, New York City  
*The International C.I.N.O.A. Exhibition at the Metropolitan Museum, 1974 "The Grand Gallery,"* 2
- National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., and circuit to Seattle Art Museum, and Portland Art Museum, Or.  
*Art from the Pacific Northwest from the 1930's to the Present*, 9
- National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., and circuit to Seattle Art Museum, and The St. Louis Art Museum, Mo.  
*Tribute to Mark Tobey*, 4
- Palazzo Strozzi, Florence, Italy, continued from The Detroit Art Institute, Mi.  
*The Twilight of the Medici, 1670-1743*, 2
- Portland Art Museum, Or.  
*William Ivey*, 1
- Santa Barbara Museum of Art, Ca.  
*The Horse in Art*, 3
- Städtische Kunsthalle Düsseldorf and Staatliche Kunsthalle, Baden-Baden, West Germany  
*Surrealität - Bildrealität 1924-1974*, 1
- University Art Museum, University of California, Berkeley  
*Echoes from Olympus: Reflections of Divinity in Small Scale Classical Art*, 5
- The University of Michigan Museum of Art, Ann Arbor, and circuit to Seattle Art Museum, and The Asia Society, Inc., Asia House Gallery, New York City  
*Buson and His Followers*, 4
- University of Southern California, Los Angeles, and circuit to Seattle Art Museum, Honolulu Academy of Arts, Hi., Santa Barbara Museum of Art, Ca.  
*Reality and Deception*, 2

# ANSELL JOHNSON & Co.

*Certified Public Accountants*

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

1330 WASHINGTON BUILDING  
SEATTLE, WASHINGTON 98101  
TELEPHONE 206 822-5912  
CABLE ADDRESS "ANJOHN"

September 12, 1975

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, 1975, and the related combined statements of operating fund income, and operating 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, 1975, 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

## COMBINED BALANCE SHEET SEATTLE ART MUSEUM AND AUXILIARIES June 30, 1975

		<b>ASSETS</b>	
<b>OPERATING FUNDS</b>			
Cash			\$ 72,524
Marketable securities (market value \$356)			356
Accounts receivable			10,535
Interest receivable			3,989
Inventory — at actual cost			57,160
Prepaid expenses and deposits			<u>42,300</u>
			<u>\$ 186,864</u>
<b>RESTRICTED FUNDS</b>			
Cash			\$ 12,968
Marketable securities:			
Bonds (market value \$516,124)		\$601,745	
Common and preferred stocks (market value \$1,015,553)		814,750	
Short-term securities (market value \$339,000)		339,000	1,755,495
Due from operating funds			14,479
Interest receivable			<u>2,707</u>
			<u>\$1,785,649</u>
			<u>\$1,972,513</u>
		<b>LIABILITIES AND FUND BALANCES</b>	
<b>OPERATING FUNDS</b>			
Note payable — bank — Note B			\$ 90,640
Accounts payable			49,279
Income collected in advance			16,116
Due to restricted funds			<u>14,479</u>
			\$ 170,514
Operating fund balances (deficit):			
Seattle Art Museum		\$(44,796)	
Contemporary Art Council		19,816	
Seattle Art Museum Guild		28,658	
Asian Art Council		5,015	
Pacific Northwest Arts Council		<u>7,657</u>	<u>16,350</u>
			<u>\$ 186,864</u>
<b>RESTRICTED FUNDS</b>			
Restricted fund balances:			
Endowment funds			\$1,136,146
Funds restricted by Museum trustees:			
Margaret E. Fuller Purchase Fund		\$251,527	
Butterbaugh Program Fund		<u>64,779</u>	316,306
Other funds restricted for specified purposes			<u>333,197</u>
			<u>\$1,785,649</u>
			<u>\$1,972,513</u>

The accompanying summary of accounting policies and notes are an integral part of this statement.



**SUMMARY OF ACCOUNTING POLICIES AND  
NOTES TO COMBINED FINANCIAL STATEMENTS  
SEATTLE ART MUSEUM AND AUXILIARIES**

**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, and the Pacific Northwest Arts Council.

The accounting records are maintained generally on a cash basis, except that inventory, related sales and cost of sales, and certain accounts receivable and accounts payable are recorded on the accrual basis. In accordance with accounting policies generally followed by museums, 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.

**FEDERAL INCOME TAX**

The Museum exempt from Federal income taxes under Section 501(c) (3) of the Internal Revenue Code of 1954.

**NOTES TO COMBINED FINANCIAL STATEMENTS**

**NOTE A — MERGER**

During the year, the Pacific Northwest Arts Center, a Washington non-profit corporation, was merged into the Seattle Art Museum. Assets acquired in the merger were transferred to the Pacific Northwest Arts Council, an auxiliary of the Seattle Art Museum.

**NOTE B — NOTE PAYABLE — BANK**

At June 30, 1975, the Seattle Art Museum was indebted to a commercial bank for \$90,640. The loan is payable on or before December 31, 1975, with interest at a variable rate one per cent above the prime rate. The note is guaranteed by certain Trustees of the Museum.

**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 \$12,000 annually.

The Museum is also committed to provide cash retirement benefits for certain employees not eligible for the annuity plan. At June 30, 1975, the estimated future liability for such benefits is \$59,000, based on the present value of retirement payments over normal life expectancies. Retirement benefits paid during the year ended June 30, 1975 totaled \$5,449.

**MUSEUM STAFF (as of 1975)**

**Administration**

Dr. Richard E. Fuller, *President and Director Emeritus*  
Willis F. Woods, *Director*  
Marilyn Miller Davis, *Business Manager*  
Mrs. Coe V. Malone, *Executive Secretary/Program Coordinator*  
Lawrence Lewis, *Administrative Assistant*  
Janet Showalter, *Secretary to Director*  
Mrs. Bennie J. Reid, *Receptionist*  
Susan Doss, *Assistant to Business Manager*  
Tore Y. Hoven, *Manager, Pavilion*

**Curatorial**

Henry Trubner, *Curator Asian Art*  
William J. Rathbun, *Assistant Curator Asian Art*  
Yin-wah Ashton, *Research Assistant Asian Art*  
Noriko Fujita, *Secretary Asian Art*  
Pauline De Haart Adams, *Registrar*  
Charles Cowles, *Curator Modern Art*  
Sarah Clark, *Assistant Curator Modern Art*  
William J. Lahr, *Shipping Supervisor*  
Mary Frances Scott, (deceased 3/19/76) *Conservator of Paper*

**Education**

Dorothy F. Lahr, *Director*  
Dr. Rebecca Ginnings Bruckner, *Associate*  
Virginia Voorhees, *Assistant/Children's Programs*

**Libraries**

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

**Membership/Development**

Mrs. Norman M. Warshaw, *Membership Secretary*  
Judith Torres, *Secretary/Assistant, Development*  
Mrs. Kenneth Chew, *Assistant, Membership*

**Public Relations**

Jeri McDonald, *Director*  
Susan M. Brown, *Assistant*

**Book Shops**

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

**Exhibition**

H. Neil Meitzler, *Designer*  
Gregory J. Olson, *Assistant/Film Coordinator*

Ronald Phillips, *Musical Director*

**Security**

Gerald George, *Chief Security Officer*  
Thomas E. Mount, John and Sharon Witcomb, Robert E. Opheim

**Seattle Park Department Maintenance Staff**

Robert Ramsey, *Chief Custodian*  
David W. Burns, Leonard C. Lewan, Maetreon Jacobs, *Custodians*