





## OFFICERS & TRUSTEES

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(as of June 30, 1973)

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Cover: Sakai Hoitsu, Japanese, 1761-1828, *Wild Flowers and Grasses*, ca. 1818, two-fold screen, ink, color and gold on silk. 55 $\frac{7}{8}$  × 69 $\frac{3}{4}$  in.

(as of June 30, 1973)

Dr. Richard E. Fuller, *Director Emeritus*  
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 Marilyn Miller Davis, *Business Manager*  
 Mrs. Coe V. Malone, *Executive Secretary, Program Coordinator*  
 Mrs. John H. Bowen, *Public Relations* (retired April, 1973)  
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 Mrs. Norman M. Warshaw, *Receptionist and Membership Records*  
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 Gregory J. Olson, *Shipping Assistant*

Henry Trubner, *Curator, Asian Art*  
 William J. Rathbun, *Assistant Curator, Asian Art*  
 Catherine Kaputa, *Research Assistant, Asian Art*  
 Mary E. Magnuson, *Secretary to Curator, Asian Art*

Miss Emily Hartwell Tupper, *Honorary Registrar and Curator of Textiles* (retired April, 1973)  
 Mrs. Pauline de Haart Adams, *Registrar*  
 H. Neil Meitzler, *Designer*  
 Earl T. Fields, *Photographer* (retired April, 1973)  
 Paul Macapia, *Photographer*  
 Paul Haertig, *Assistant Photographer*

Dorothy F. Lahr, *Director of Education*  
 Sarah A. Clark, *Assistant in Education*  
 Richard A. O'Brien, *Instructor, Children's Classes*

Mrs. Frank H. Molitor, *Manager, Museum Shops*  
 Miss Margaret V. Evans, *Assistant*

Miss Hermie M. Lyons, *Librarian* (retired June, 1973)  
 Mrs. Lawrence de Fato, *Librarian*  
 Stanley W. Hess, *Supervisor, Photo/Slide Library* (resigned April, 1973)  
 Ms. Joan Nilsson, *Photo/Slide Librarian*  
 Mrs. James Linford, *Assistant, Photo/Slide Library*

Tore Hoven, *Manager, Pavilion*  
 Mrs. Buel Blake, *Assistant*  
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Ronald Phillips, *Musical Director*

**Seattle Park Department**

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 David W. Burns, *Custodian*  
 Oscar Haugland, *Custodian*  
 Leonard Lewan, *Custodian*  
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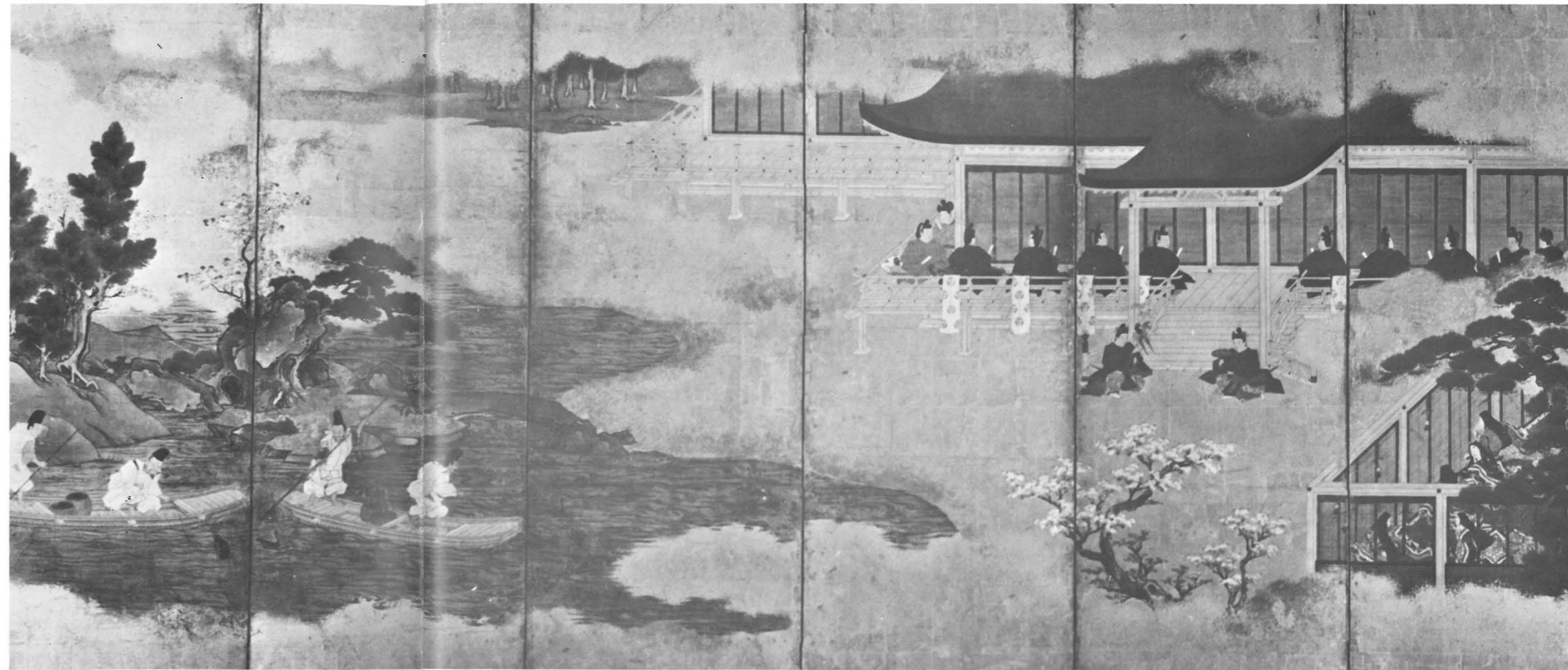
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It has been my privilege to serve as President and Director of the Seattle Art Museum for most of the past forty years. During that time the growth and development of the Museum has been far beyond my expectations when my mother and I presented the building to Seattle in 1933. This never could have happened without the superb support I received from financial contributors, donors to the collection, staff, the Guild, volunteers, and our faithful members as well as the fine cooperation of Municipal Government and the Park Department.

At the present time the administration of the Museum is in a period of transition. I am most grateful to Mr. John H. Hauberg who has become our energetic and enthusiastic new President, Mr. Thomas N. Maytham who assisted me and is now Acting Director and the members of the Board of Trustees who now have assumed some of the duties I performed when I functioned more or less as a benevolent dictator.

As to the future I hope the Museum will always maintain the highest standards of quality and excellence in its collection and activities. To continue to grow, its leadership will need vastly expanded support from the community. I trust that the Seattle Art Museum will continue to provide recreation, education and inspiration for countless generations to come.

Richard E. Fuller  
President and Director Emeritus



*Scenes of Palace Life*, one of a pair of 6-fold screens, color and gold on paper, Japan, early 17th century. 59 7/8 × 140 in. Gift of friends of the Seattle Art Museum in honor of Dr. Richard E. Fuller's 75th birthday.

Along with the changing of almost everything else at the Seattle Art Museum in 1973, the Museum's new official year ending on June 30 brought about an Annual Meeting early in the autumn. Thus, on October 3, the Seattle Art Museum's second "annual meeting" of 1973 actually reviewed a short period from January 1973 to June 30, 1973, although this printed annual report covers the eighteen month period since January 1, 1972.

I do not want to go into detail regarding changes since February 26, the date of Dr. Fuller's official retirement to the positions of Director Emeritus and President Emeritus. But I would like first to express my deep gratitude to him and to Mrs. Fuller for the simply tremendous assistance they have given to me and to the Board of Trustees during the months before and after the "changing of the guard." Their continuing support is so willingly given, so needed, and so cherished by us all that I know you will join with me in wishing them an active, joyous relationship with the Seattle Art Museum in the years ahead.

The Board of Trustees has been enlarged to accommodate members who have had a great interest in the Seattle Art Museum and who bring to its leadership a wide variety of talents. Collectors of art, artists, educators, long time Guild members, and youth all come to mind as planned additions. There will be others with a similar interest in the Museum and representing different viewpoints in due time, although it's not the present intention to have a group as large as our By-laws permit, which is sixty.

Trustee committees have been organized and have assumed very real responsibilities in sifting the details of our problems and making recommendations to the full Board or the Executive Committee for action. I would like to thank the Trustees for an outpouring of time, energy, skills, and good judgment in meeting their new-found obligations.

The search for leadership to succeed Dr. Fuller as Director began at once after February 26. The first step was a Statement of Direction approved by the Trustees in late spring which furnished part of the job description. The many long time associates of Dr. Fuller in the museum world were of great help. I would like to mention with much appreciation the hours that Dr. Sherman Lee, former Associate Director here and now Director of the Cleveland Museum of Art, spent talking to me on the telephone. He was present at the February 26 Trustees' meeting to help us onto a path that ran reasonably straight to its successful end. Dr. Otto Wittman, Director of the Toledo Museum of Art, and Dr. Laurence Sickman, Director of the William Rockhill Nelson Gallery of

Kansas City, also furnished names, information and guidance. The Search Committee of ten Trustees deserve far more than a word of thanks for their hours of devotion to the lengthy task. The nomination by the Committee of Mr. Willis F. Woods, for eleven years Director of the Detroit Institute of Arts, was accepted by the Board on November 6. Mr. Woods will assume his duties in early January.

Other achievements have been similarly behind the scenes, but worthy of mention to our membership as an indication of how our elected Trustees have functioned in what is essentially a new role for them. The Finance Committee selected a business manager who has brought critical financial information to the Board. She also staffs the Building and Grounds Committee which has charge of our relations with the City of Seattle through the Park Department. This committee has worked with ardent volunteers and City officials on plans to make the Museum more easily accessible to handicapped persons, and construction should take place early in 1974 to accomplish the project.

The Development Committee selected a development officer to help us increase our membership, our income from private contributions, and grants from public funds. The Committee on the Collection has spent hours in our storage rooms with the 10,000 paintings, sculptures and artifacts in our great collection. They have established tentative guidelines for purchasing and accepting works of art. The Program Committee has met almost every two weeks to develop information relating to our exhibition and education programs and to review and establish policies in those fields.

The goal of all these combined activities is to fulfill the Statement of Direction as reported to the membership at the Annual Meeting. We do indeed intensely desire to be an exciting cultural institution, the pre-eminent art museum of our region.

This Annual Report should express the gratitude of the Seattle Art Museum and Membership to Mr. Thomas N. Maytham, our Acting Director during the months of the search and for six years Associate Director of the Museum, for his devotion to our Museum and for his gracious assistance to our Trustee committees. He has spent many hours educating us about all sorts of things that affect the Museum as an institution, a collection, an educational show business, an important entity in the art and museum world. We wish him well in his next assignment.

John H. Hauberg  
President, Board of Trustees



Oi (Monk's traveling cabinet), wood, carved, woven and lacquered, metal mountings, Japan, Muromachi Period, 16th century. H. 25 1/4 in.

The past eighteen months have been perhaps the most active and significant since the founding of the Museum forty years ago. Of the many events of importance, the retirement of Dr. Richard E. Fuller on February 26, 1973 has been the most significant. As Co-Founder, first President and Director, and primary benefactor, Dr. Fuller and the Museum have become synonymous in the minds and hearts of the city, the region and the nation. His professional and personal achievements, his uncounted and often unheralded benefactions to the Museum and far beyond its walls have set standards in each area to which others can only aspire.

The responsibilities of leadership of the Museum have been accepted by its newly elected President John H. Hauberg, formerly Vice President, and the other members of the Board of Trustees. During 1972 and 1973 a Special Committee of the Board appointed by Dr. Fuller continued their study of the Museum's organizational, fiscal and programmatic needs. Their research has resulted in numerous beneficial changes. Among them has been changing from a calendar to a fiscal year beginning July 1 and closing June 30. Consequently this Annual Report covers a period of eighteen months ending June 30, 1973.

Recognizing that the effective operation and growth of the Museum relies upon sufficient financial support, the Board authorized a development survey, made possible through a grant from the National Endowment for the Arts, Washington, D.C. The survey, by a nationally prominent firm specializing in the museum field, was completed in 1972 and the recommendations are still being implemented. Among those recommendations were establishment of a permanent Development Office, broad-based program for increasing public support and dramatic increase of the Museum membership. The Development Office was established in July of 1973 and a generous grant from PONCHO will fund its operations during the first year.

Late in 1972 Dr. Fuller appointed an *ad hoc* By-laws Review Committee of the Board to study and revise the Museum's By-laws to meet new circumstances and the requirements of the Museum for the future. Chaired by Board Secretary Willard J. Wright, the Committee revised the By-laws to provide an effective organizational structure within the Board, broadening Trustee involvement in setting policy for the Museum and clearly defining the responsibilities of the Board, Director and Staff. The revised By-laws were adopted at the February 22, 1973 Annual Meeting of the Membership. An important provision was for the enlargement of the Board from twenty-four to thirty-nine in order to allow participation and guidance of the

Museum by a broader segment of the community.

The newly established Planning Committee, chaired by Vice-President Langdon Simons, Jr., immediately embarked upon a careful assessment of the resources and requirements of the Museum both in the present and for the future. The Committee's deliberations produced the *Statement of Direction* which was presented at the October 3 Annual Meeting of the Membership. While recognizing that its conclusions will warrant periodic review, the document sets forth a summary of the responsibilities, the requirements, the goals and the "style" of the Museum as seen by the Board. Among its fundamental conclusions are that the Museum must be the preeminent regional resource for the visual arts, must serve a diversity of tastes, must achieve radically increased physical space in which to display now largely hidden collections, and provide essential services and programs.

#### Staff

A number of extremely important administrative positions have been filled. Marilyn Miller Davis, part-time accountant in 1972, has become the Museum's first full-time Business Manager. Richard I. Burton, formerly in charge of Public Relations and Membership for the Cleveland Museum of Art, was appointed Director of the Development Office in June of 1973. Jeri McDonald was appointed our first full-time Director of Public Relations in the spring of 1973. In June of 1972 William J. Rathbun, previously on a part-time basis, was appointed Assistant Curator of Asiatic Art. With the retirement of Dr. Fuller I was appointed Acting Director in February of 1973.

Largely due to the expertise of Mrs. Davis, the establishment of an employees' pension plan now offers essential future security for the staff. A related retirement program has made it possible for three valued staff members to retire after many years of devoted service. Consequently, Honorary Registrar and Curator of Textiles, Miss Emily Hartwell Tupper has officially retired; and, Miss Hermie Lyons, Librarian and Earl Fields, Photographer, have retired to be replaced by Mrs. Lawrence de Fato and Paul Macapia. Stanley Hess resigned to head the Slide Collection at the Cleveland Museum and Ms. Joan Nilsson is now Supervisor of the Photograph and Slide Library.

To provide for more effective supervision of the Museum's many and growing activities, Mrs. Coe V. Malone has assumed the duties of Program Coordinator in addition to her responsibilities as Executive Secretary. Mrs. Norman Warshaw has been appointed Membership Secretary.

#### Exhibitions

Exhibitions have continued to be the core of the Museum's broad and ambitious public programs. A total of forty-seven were presented during the eighteen month period; of those twenty-nine appeared in calendar 1972. In all, thirty-one were shown at the Museum in Volunteer Park and sixteen at the Museum Pavilion at Seattle Center. More than half were exhibitions drawn from the Museum's own collections. A full listing is on page 41.

By far the most important exhibition was the *Masterpieces of Japanese Ceramic Art*, organized by Henry Trubner, Curator of Asian Art, William Rathbun and other assistants. Sponsored by the Seattle Art Museum and the Japanese Agency for Cultural Affairs (Bunka-chō), the exhibition also appeared at the Nelson Gallery in Kansas City, Asia House Gallery in New York and the Los Angeles County Museum of Art. Important grants in support of the exhibition came from the National Endowment for the Arts, Washington, D.C., the John D. Rockefeller 3rd Fund, the Asia Foundation, and the Washington State Arts Commission.

The exhibition brought together more than one hundred outstanding examples of Japanese ceramic art dating from prehistoric times to the 19th century, all from Japanese public and private collections. The beautiful accompanying catalogue sold so rapidly that another printing was ordered. The exhibition was viewed by some 20,000 visitors in Seattle.

An International Symposium on Japanese Ceramics organized by the Asian Department in conjunction with the exhibition, met on September 11-13. Leading authorities from America, Japan, England, France, Sweden and Holland attended to hear valuable papers and to participate in the discussions. The Symposium was funded in large part by a grant from the American Council of Learned Societies and the Proceedings have been published for world-wide distribution.

Other major loan exhibitions in 1972 stressed the art of the 20th century and that of the Northwest region. In the spring of 1972 *The Contemporary Art Council Collects Art of the 70's* brought together a large number of major paintings and sculpture all created within the past four to five years by both acknowledged masters and rising talents. These confirmed the strength of current American art as well as the energy and adventurous foresight of Council members.

That exhibition was immediately followed by *Color & Form 1909-1914*. Organized by Henry Gardiner, Director of the Fine Arts Gallery of San Diego, the exhibition was one of the first to emphasize the creativity of American and European artists, long overshadowed



*Shiva and Parvati, gilt bronze, Nepal, 18th century.*  
H. 7 in.

by the fame of the Cubists, exploring the expressive capabilities of color and form.

The *Edward Hopper* exhibition circuited by the Whitney Museum offered an exciting opportunity to witness the genius of a 20th century American artist who perhaps more than any other sustained and built upon the fundamental American tradition of realism.

In the spring of 1973 the *Norman Rockwell Retrospective* exhibition provided a view of another face of realist painting. Rockwell must be understood as an illustrator and a part of the tradition that includes Currier and Ives and especially N. C. Wyeth and his idol, Howard Pyle. The exhibition of course was immensely popular; nearly 70,000 visitors flocked to the show in six weeks, many of whom had never been to the Museum before.

In April of 1973 the Museum in collaboration with The Norton Simon Foundation, Inc. presented the first display in a unique program showing masterpieces from the famous collections of the Norton Simon, Inc. Museum of Art and The Norton Simon Foundation. Two magnificent paintings of Venice by Antonio Canaletto and Francesco Guardi were on exhibition for a five month period.

The primary exhibition program during the 1972-1973 season focused on the Museum's own collections through a series of exhibitions selected to demonstrate the great richness and breadth of our holdings. The series culminated with the major summer exhibition *Museum Treasures: Four Decades of Collecting* which opened with a gala 40th Birthday Party on June 28, 1973. All galleries in both the Museum and the Museum Pavilion were filled with 1500 of our finest works of art spanning nearly 5000 years of creative genius around the globe. A tribute to the collecting acumen and energy of Dr. Fuller, the exhibition was an outstanding occasion to assess the brilliance and exceptional breadth of the Museum's treasures, many of which too often must lie in storage for lack of adequate exhibition space. It was a fitting culmination to his leadership and to the Museum's growth over forty years.

#### Attendance

Attendance figures in calendar 1972 dropped about ten percent to a total of nearly 300,000, of which 207,500 were recorded at the Museum and 92,000 at the Museum Pavilion. Since nearly all of the reduction was recorded at the Pavilion, the cause may have been installation of accurate electric eye counters. 1973 however has brought a dramatic resurgence of public interest. 218,000 visitors have been recorded in the first six months of the year; of those about 165,000 visited the Museum in Volunteer Park.

#### Membership

Increased public interest has been reflected in a heartwarming rise in numbers of members. The membership roster topped 3,000 in 1972 for the first time and reached 3,100 by the end of the fiscal year. Membership dues in 1972 rose to \$82,000, an increase of \$6,000 over the prior year. In addition, Museum Members responded with remarkable generosity to the Year-end Appeal by contributing nearly \$57,000 to support Museum activities, \$21,000 more than in 1971. Since private contribution is by far the greatest part of the Museum's operating income, the Board and Staff are deeply grateful to all who have helped.

#### Special Events and Programs

This report includes two Architectural Tours. The first, in the Laurelhurst area, was extremely successful and resulted in a net contribution of over \$10,000 for the Museum. The 24th Architectural Tour, *Mirror on Magnolia*, was even more successful and contributed over \$11,000 for the Museum. For the success of this program, we are deeply indebted to the home owners who so generously opened their homes and to the hundreds of women who contributed so much of their time and ability for the benefit of the Museum.

The past eighteen months have been unusually active and innovative, in many cases due to the energies of the Guild and other volunteers. The Museum is dependent upon their willingness and enthusiasm for the richness and diversity of Museum programs which they carry out.

In connection with the Japanese Ceramic exhibition a series of six special lectures by outstanding authorities from England, Japan and America were offered. Lecturers were Dr. John A. Pope (2), Prof. Tsugio Mikami, Dr. Sherman E. Lee, Soame Jenyns and Henry Trubner. Other special lectures during the course of the year included Mary Chamot, former Curator of the Tate Gallery, London, Henry Gardiner of the San Diego museum, and Alec Clifton-Taylor, an authority on English architecture.

During the coming years the Museum staff and the Guild will present still more programs and special events each seeking to attract and satisfy a new segment of interest. Film will play an increasingly strong role in our overall program as will musical and other participatory events. One particularly interesting program, made possible through the generous support of the Seattle Arts Commission, will be a series of six special musical events in the galleries, each keyed to the nature of the works on display. Also, while it is anticipated that the number of special exhibitions may decrease, more effort will be made to enhance

exhibitions with audio/visual and other explanatory supplementation.

#### Library

I would like to pay special tribute to Hermie Lyons who has retired as Librarian after many years of devoted service to the staff, Docents and public. She has helped to guide the growth of the library collection to its current size of nearly 9,000 volumes embracing all important periods and cultures. Nearly 400 volumes have been added in the period of this report and included among them were gifts of special importance from Dr. Fuller, Prentice Bloedel, the National Gallery in Washington, and Dr. Frederick Pipes in memory of his wife Lilly. The Library is an essential tool for the staff and Docents and under the new leadership of Mrs. de Fato will increase in that role and be used even more by the general public.

#### Photography and Slide Library

The Photography Department and Photo and Slide Library have again experienced an active year. 3,000 slides have been added for a total of over 44,000. More than 23,000 were borrowed of which 16,000 were used by the faculties of colleges and schools in the area, Docent and the general public. Among the particularly important projects were preparation and sale of special sets of slides of works in the Japanese Ceramic exhibition and the current project, initiated by the new department head, Joan Nilsson, of preparing slide kits for loan or sale illustrating each chapter of the general art history survey by Helen Gardner, a mainstay of art survey courses nationwide. Thanks to grants from The Seattle Foundation and the Simpson-Reed Foundation nearly \$3,000 was used to acquire ten Acoustiguide tape recorded tour devices and two top quality 16 mm. sound film projectors which have been essential to the growing film program.

#### Publications and Sales Desk

The Sales Desks have experienced a remarkably fruitful year with gross sales of over \$176,320 in the eighteen month period. These figures do not include sale of exhibition catalogues.

In addition to the Engagement Calendar, the Museum produced a number of significant publications. Foremost among them was the catalogue of the Japanese Ceramic exhibition, as well as the Proceedings of the related Symposium. Among the other publications were the exhibition catalogues for the *Contemporary Art Council Collects Art of the 70's*, *Robert Maki and Museum Treasures*. Each provides a permanent record of an important event and the resources of the region.

#### The Contemporary Art Council

The Council is an essential component of Museum

activities and has been one of the most vital forces in the cultural life of the region. Their co-sponsorship of the exhibition drawn from their collections is but one instance. They have also sponsored numerous special lectures and organization of the ambitious and outstanding exhibition scheduled for August, 1973, *American Art: Third Quarter Century* by Council member Jan van der Marck with the assistance of Sarah Clark of the Museum's Education staff. The Council has been and hopefully will be increasingly instrumental in the future growth and success of the Museum. A detailed report of their activities is on page 34.

#### Collections

Seventy-nine works of art were acquired in 1972. Foremost among the Asiatic works are several Japanese and Chinese paintings and objects. The pair of early 17th century Japanese six-fold screens portraying elegant *Scenes of Palace Life* was purchased through gifts of Friends of the Museum. Each corner and cranny of the scene unfolds new and fascinating details of court life.

Two magnificent lacquer pieces, one Chinese and one Japanese, were also purchased. The first is a beautiful ovoid black lacquer box from the Yüan Dynasty (1279-1368) with elegantly lobed sides divided as lotus-petal panels. It is one of the finest of its kind and outstanding in our lacquer collection. The second piece is a delightfully complex and elaborately decorated *Monk's Traveling Cabinet or Oi* from Japan's 16th century Muromachi period. The box was made to hold Buddhist images, scriptures and personal effects and was carried on the back of traveling priests.

A handsome and colorful cloisonne enamel candlestick from the Ming Dynasty in early 15th century China was the gift of Mrs. John C. Atwood, Jr., of Philadelphia, another example of her special generosity to the Museum. From the collection of the famous British scholar and collector, Sir Harry Garner, it is the first of its kind in our Chinese collection.

The finest example of European art to be acquired in 1972 is the splendid painting of *The Naiades* by the Flemish master, Abraham Janssens, a contemporary of Peter Paul Rubens. Trained in the Mannerist tradition but one of the earliest Northern artists to be exposed to Caravaggio's baroque style in Rome, Janssens is a pivotal figure in the course of Northern baroque painting. Both mannerist and baroque forms appear in this painting of 1619, modified by a personal classicism. The painting was acquired through a generous grant from PONCHO in tribute to Dr. Fuller's 75th birthday.



A charming 19th century American painting of *Ice on a Farm Pond* by the little known but extremely talented Henry Newman, painted about 1860 to 1870, is a delightful example of the landscape tradition that dominated American art of the period. The gift of the National Collection of Fine Arts in Washington, D.C., *Vista* by H. Lyman Säyen, is one of the earliest instances of the direct impact of modern European styles on American artists. Säyen was greatly impressed with the brightly colored *fauve* painting of Pierre Matisse.

A boldly conceived and beautifully carved *Standing Male Figure* from the Baluba tribe of the African Congo is one of the finest works to be added to our African collection in recent years. It is in excellent condition despite its 19th century origin.

Virtually no works of art have been acquired in the first six months of 1973. With the announcement by Dr. Fuller of his intention to retire, the Board of Trustees determined that as a part of the overall assessment of Museum resources, the trustee Committee on the Collection should survey our existing collection and formulate policies for the future.

**Projections for the Future**

1973 has brought with it a number of problems and important future projects. Each is important and all hopefully will be achieved in the near future. Among them has been our efforts to provide unrestricted access to the handicapped. The untiring efforts of public supporters and Museum staff and Trustees has resulted in plans and most of the funding. Private contributions and a substantial grant of federal revenue-sharing funds by the City Council should permit completion of this project early in 1974.

Office renovation is another urgently needed project. A growing staff and the need to provide space for services to the public demands an immediate reorganization of our lamentably limited office space. That project too should be completed early in 1974. Revision of the Sales Desk and provision of food service

are two more urgent problems. The Sales Desk of the Museum in Volunteer Park spilled over its margins years ago and still presents gross inconvenience to the public and impossible inefficiency for the staff. The trial food service during the Rockwell exhibition demonstrated the need for offering the public a reasonable food service as confirmed by its instantaneous popularity. Lack of funds are the primary hurdle for improving the Sales Desk and funds and resolution of authority stand in the way of food service.

Several more important goals for the Museum focus on outreach and new or expanded programs. Chief among them will be formation of groups with special interests in the Museum such as an Asian Arts Council and a young singles group. We hope to work actively to expand programs for children and young people who will become the supporters of the Museum in the future.

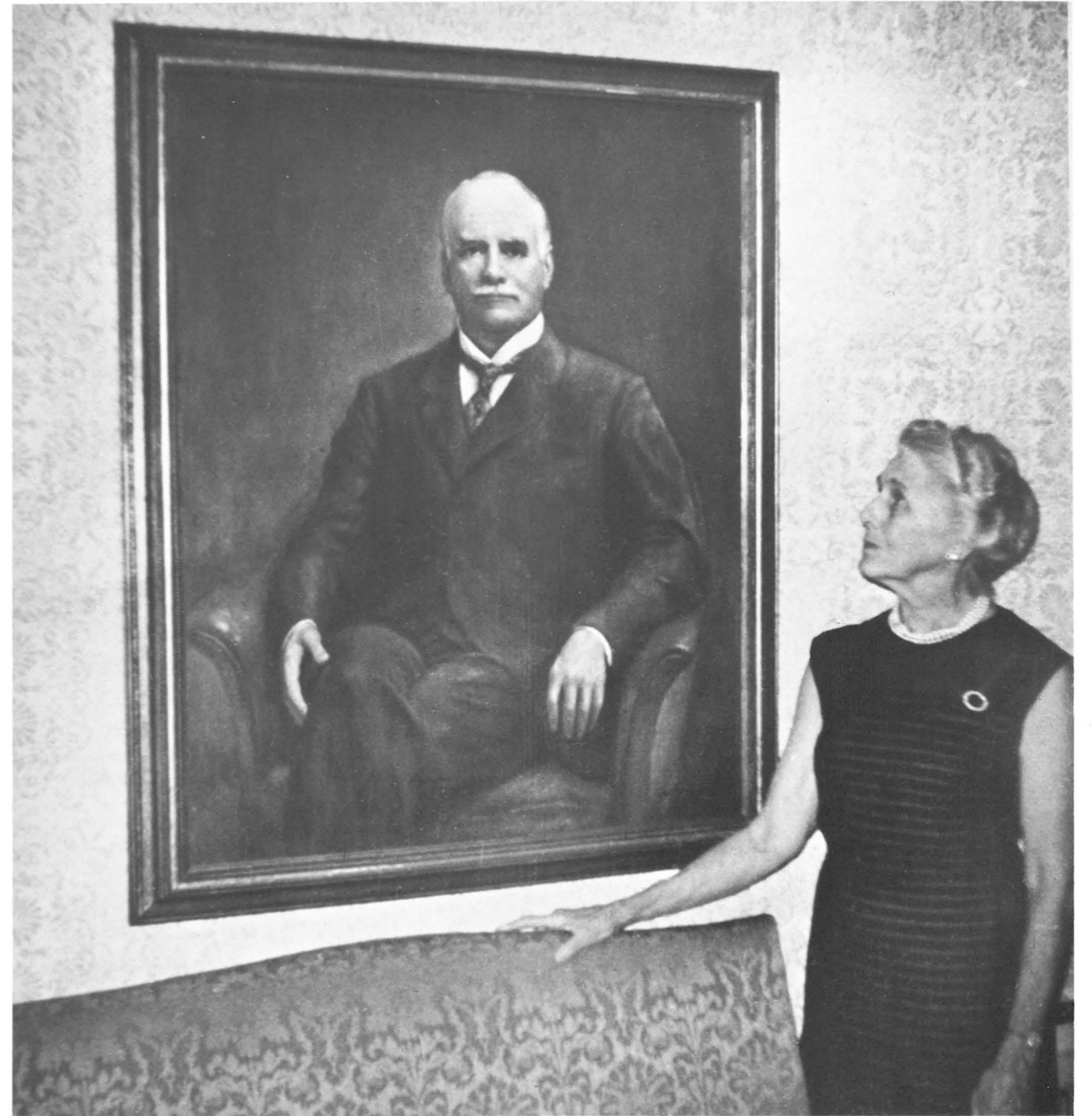
The keynote of the Museum in the future will be diversity and quality, in exhibitions, acquisitions and all aspects of our program for the public. As written in the *Statement of Direction*, "the Museum must now present a new public image — the image of an open, inclusive community resource for the enjoyment of all." To achieve the goal of being a place for people, the Museum must work to provide dynamic and diverse programs to not only welcome but actively encourage interest by the broadest possible public. The Museum must seek every means to involve the public and to achieve an effective involvement with the community and the region — its schools, institutions and its people.

The achievements of the past are the foundation for the future. As people change, so must we be prepared to change our directions — but not our standards — to meet the needs of the people of the present and the future. It has been my privilege to be a part of that change.

Thomas N. Maytham  
Acting Director



Aerial view of the Museum showing the University of Washington upper right, 1933.



Above: Mrs. John C. Atwood, Jr. beside portrait of her father, Dr. Eugene Fuller.

Opposite: Mrs. Eugene Fuller and her son, Richard E.

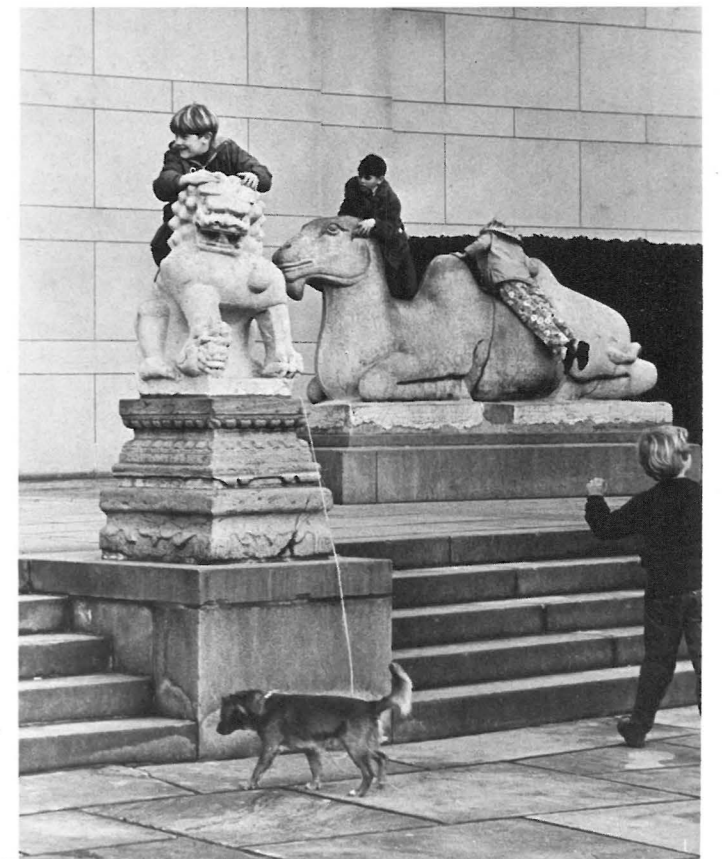
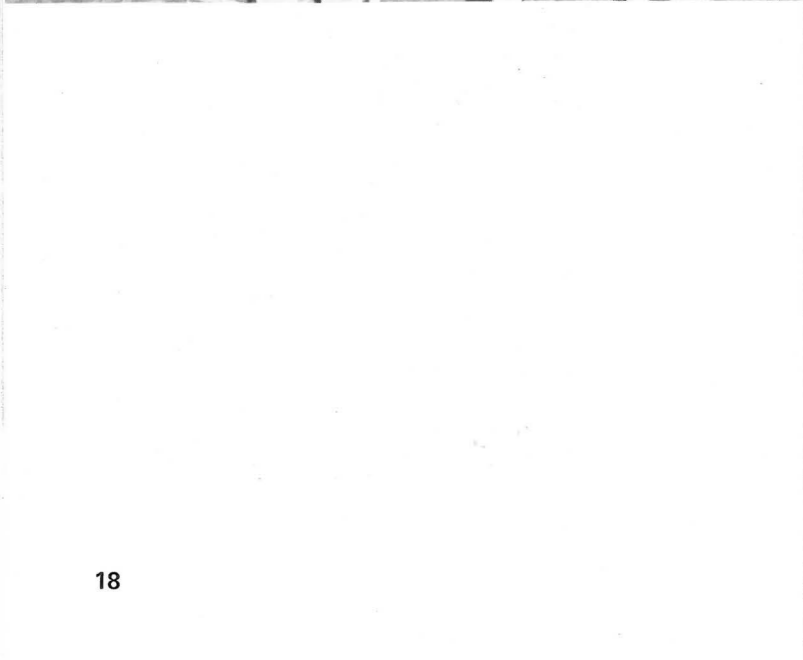


Mrs. A. M. Young, Educational Director to September, 1951, with a children's story hour group.

Below: P.T.A. group receiving framed facsimile from Mrs. A. M. Young for attendance at Museum P.T.A. days, mid-30s.

Opposite above: Dr. Richard E. Fuller greeting Museum Guild members, ca. 1946.

Opposite below: Children climbing the marble sculptures in front of the Museum. (photograph by The Seattle Times)





Opposite above: Mr. and Mrs. Rush H. Kress surrounded by Seafair Prime Minister John M. Jewett, King Neptune Irving Stanton Smith and school children. October, 1954. (photograph by The Seattle Times)



Opposite below: Dr. Richard E. Fuller in the new gallery donated by Norman Davis to accommodate the enlarged Kress Collection. October, 1954. (photograph by The Seattle Times)

Above: Dr. and Mrs. Richard E. Fuller with Japanese Consul Shizuo Saito and Mrs. Saito behind one of the trucks transporting part of the Official Exhibition of Japanese Painting and Sculpture from the docks. June, 1953.



Below: Preview party opening Art Treasures from Japan exhibition, July 8, 1953.



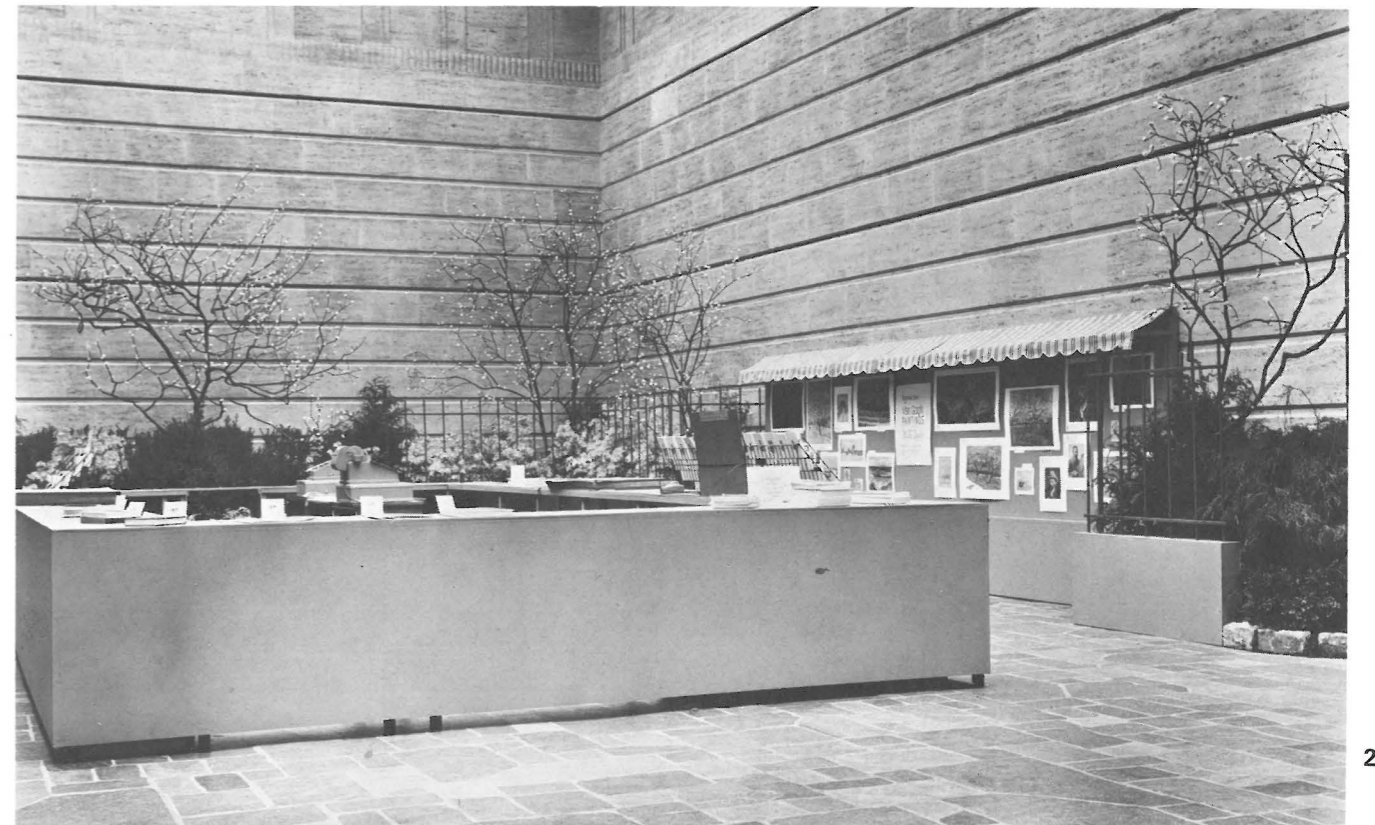
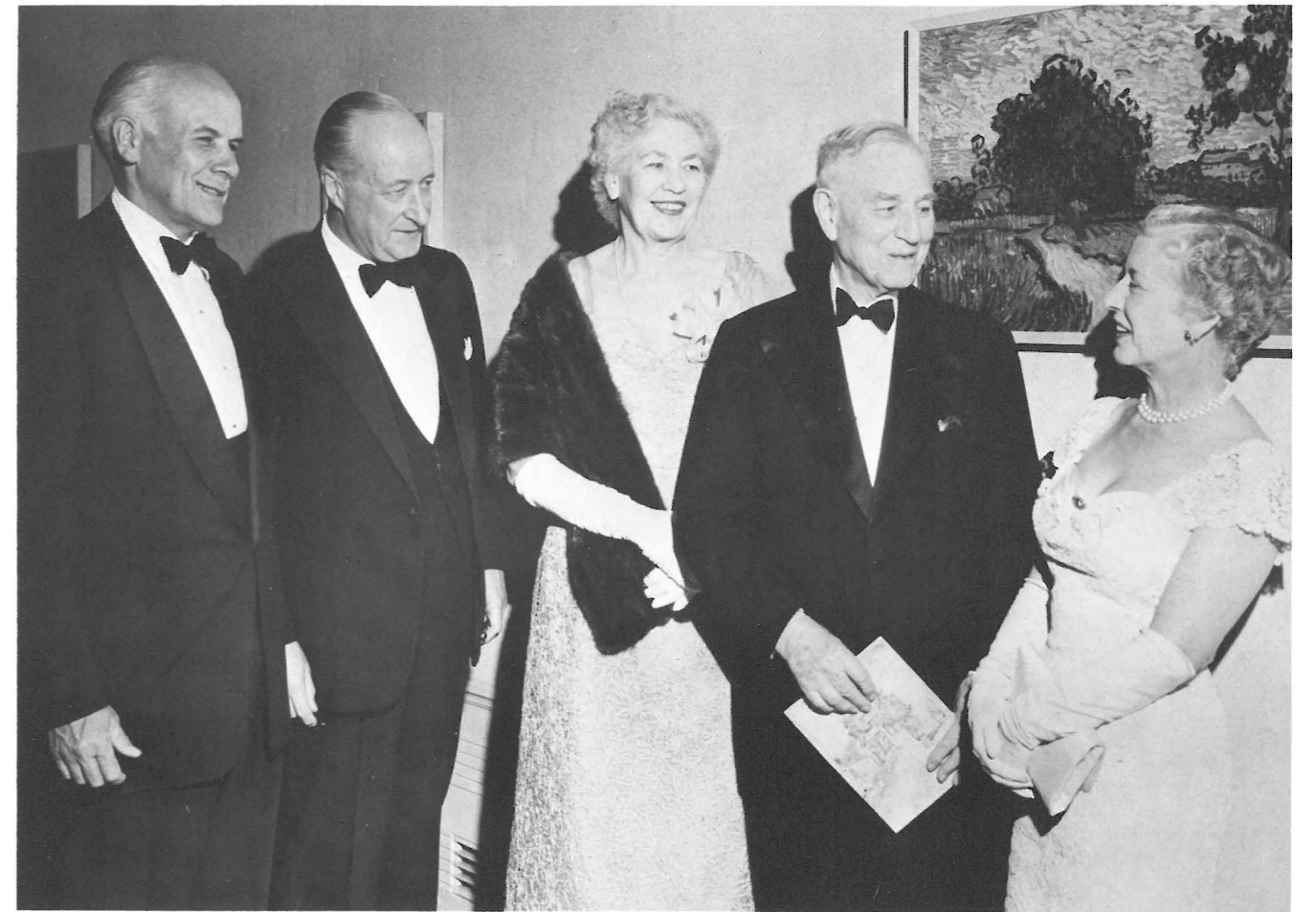
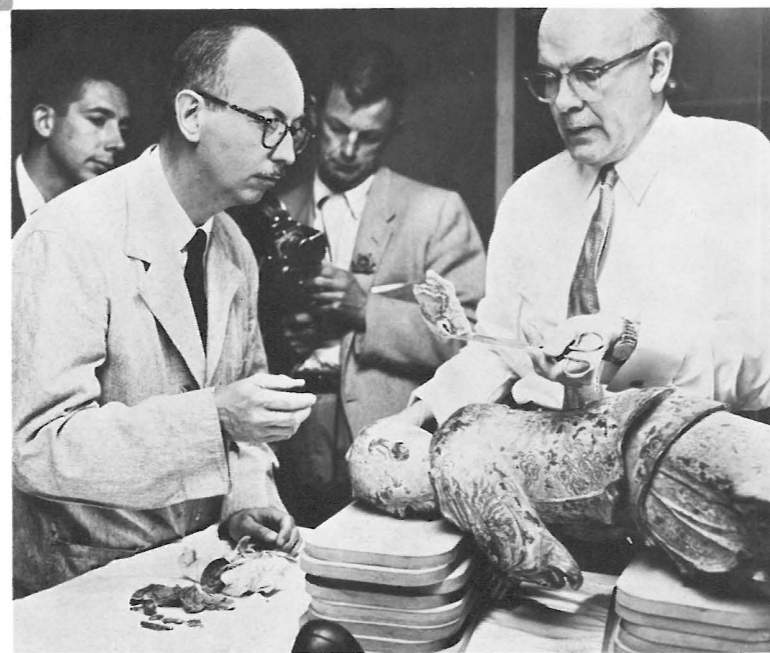


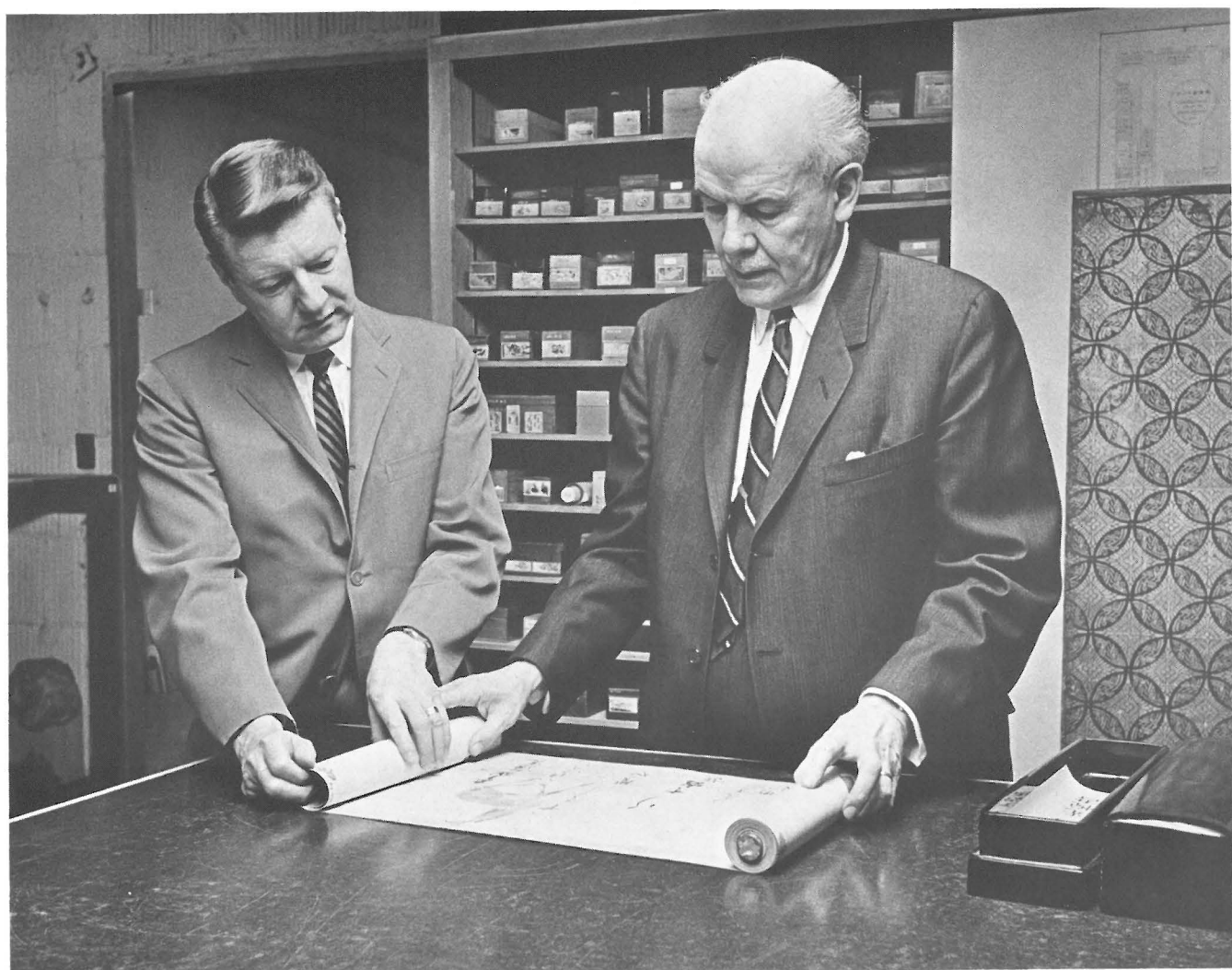
Dr. Richard E. Fuller "operating" on Golden Boy, July, 1957. (photograph by LIFE magazine)

Left to right: Millard B. Rogers, Dr. Richard E. Fuller and objects removed from Golden Boy. July 12, 1957. (photograph by Seattle Post-Intelligencer)

Opposite above: Left to right — Dr. Richard E. Fuller, William van Tets, Netherlands Consul-General from San Francisco, Mrs. van Tets, Richard D. Merrill, Mrs. Fuller at the preview of the Vincent Van Gogh exhibition March 6, 1959. (photograph by The Seattle Times)

Opposite below: Sales gallery for the Van Gogh exhibition.





Above: Left to right — Edward B. Thomas, Associate Director, and Dr. Richard E. Fuller examining the Deer Scroll, ca. 1963.



Left: Dr. Richard E. Fuller in the Jade Room. 1964. (photograph by Paul V. Thomas)

Opposite above: *Ancient Sculpture from India* preview August 13, 1964 at the Seattle Art Museum Pavilion (prior to remodeling). Left to right: Mrs. Nehru, His Excellency Braj Kumar Nehru, The Ambassador of India, India Consul-General P. N. Menon of San Francisco, Mrs. Richard E. Fuller, Dr. Fuller.

Opposite below: Norman Davis Gallery of Classical Art, new cases and installation, 1971.





Opposite: Night view of the Seattle Art Museum Pavilion, August, 1965. (photograph by The Seattle Times)

Ribbon cutting ceremonies opening the Seattle Art Museum Pavilion, June 4, 1965. Left to right: Mrs. Corydon Wagner, Mrs. Prentice Bloedel, Mayor J. D. Braman, Paul S. Friedlander and Mrs. Braman. (photograph by The Seattle Times)

People waiting to enter Seattle Art Museum Pavilion prior to the ribbon cutting ceremonies.





Left: Installation of the *Black Sun* by Isamu Noguchi in Volunteer Park. 1969.

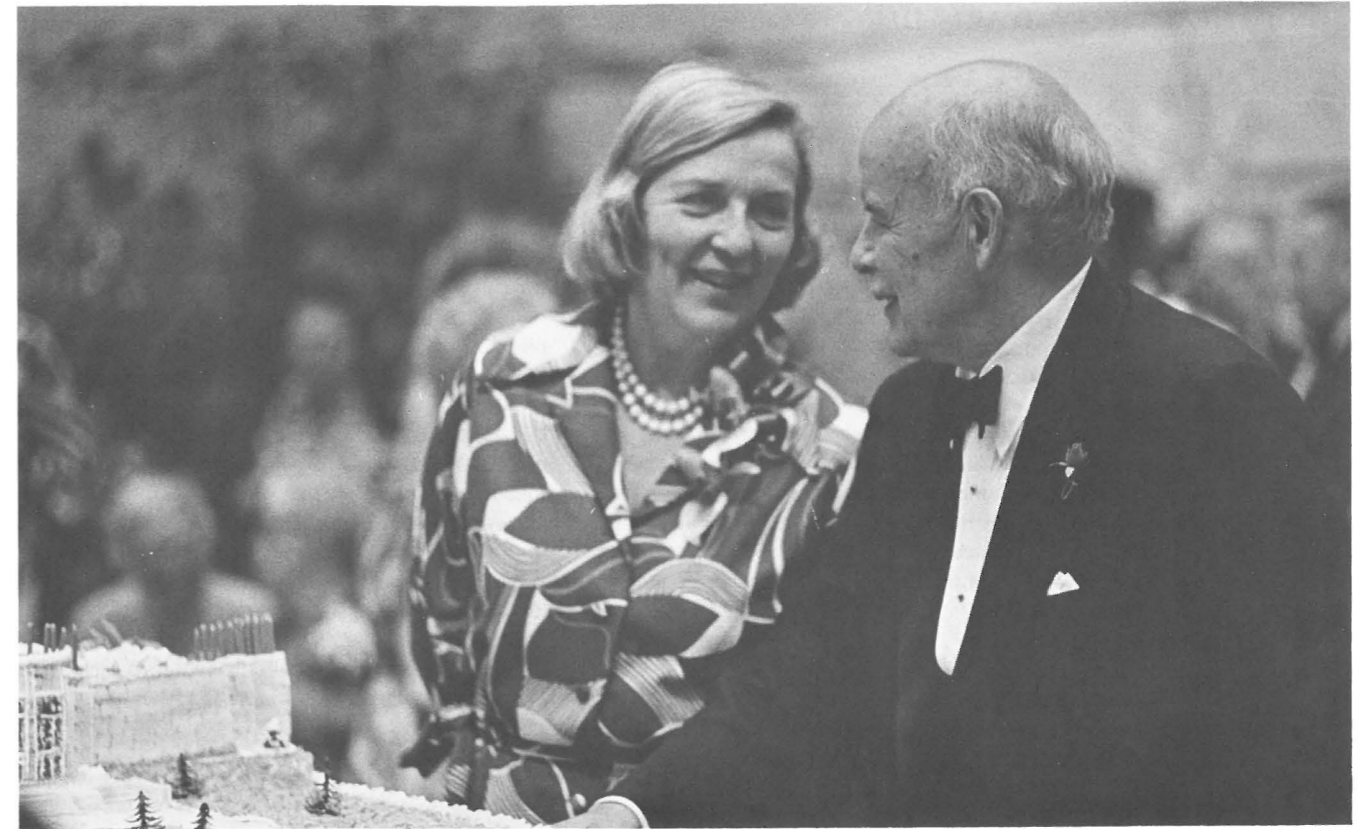
Below: New Storage facility completed in 1970.

Opposite above: *Great American Paintings* exhibition, April, 1971. Left to right: Dr. Richard E. Fuller, Perry B. Rathbone, Director, Boston Museum of Fine Arts, Thomas N. Maytham, Associate Director, George Trescher from the Metropolitan Museum of Art.

Opposite below: Unveiling of *Fifteen Planes* by David Smith, June 13, 1972, long term loan to Seattle Art Museum by Virginia Wright Foundation. Left to right: Mrs. Bagley (Virginia Bloedel) Wright, Dr. Richard E. Fuller, Prentice Bloedel, Bruce Chapman, President, Board of Park Commissioners.







Opposite above: At *Tobey's 80* exhibition December 2, 1970 — January, 1971. Left to right: Mrs. Bagley Wright, John H. Hauberg, Donald R. Ellegood, Director, University of Washington Press.

Opposite below: Black tie dinner before opening of *Masterpieces of Japanese Ceramic Art*, September 6, 1973. Left to right: Henry Trubner (at microphone), Dr. Richard E. Fuller, Governor Daniel Evans, Willard J. Wright, Mrs. David E. Skinner, Mr. Skinner.

Above: Mrs. John H. Hauberg, daughter of Carl F. Gould architect of the Museum building, and Dr. Richard E. Fuller view the pastry replica of the Museum at its 40th birthday celebration.

Right: The Museum celebrated its 40th birthday, June 30, 1973.

The Seattle Art Museum Guild is made up of the entire membership of the Museum. It is not an elite corps for special social functions but a year-round working group that represents the approximately 3,000 Museum memberships. The Guild is administered by an Executive Committee of twenty-nine members and approximately 400 members serve on the sub-committees of the organization. There are also three Associate Guilds, including a Couples Guild, which involve over 300 members in educational and enrichment programs.

Space is insufficient to list all the accomplishments of these volunteers under the leadership of a tremendously capable and enthusiastic Committee, but here are a few highlights:

Over 100 active Docents toured over 20,000 persons. Through the efforts of the Docent Council with the help of the staff, funding was obtained from the Seattle Arts Commission to provide bussing for almost 5,000 Middle School students for a new coordinated plan of classroom presentations and follow-up visits to the Museum.

The Hospitality Committee planned and provided all members' previews with ingenuity and variety, from the champagne gala for the opening of the Japanese Ceramic exhibition to the all-American Picnic with beer and hot dogs and banjos for the Norman Rockwell preview. It also provided coffee for all Guild days as well as initiating a highly successful food service pilot project during the Rockwell exhibition.

Museum membership passed 3,000 due to the hours devoted to personal solicitations by the Membership Committee.

Popular, well-attended Guild programs were presented twice monthly, with morning and afternoon lectures. The past season's morning series, presented by the staff, was entitled *Museum Treasures — A Triumph of Four Decades of Collecting*. The afternoon series, with guest speakers, was *Journey in Art — A View of Man's Creative Impulse*. An evening program was sponsored on *Recent Archaeological Discoveries in China* by James Soong, a doctoral candidate at Stanford.

Incredible effort is contributed by a large, hard-working Project Committee. Under its guidance there was in March, 1972, a Frederick and Nelson sponsored preview of their International Fashion Show to benefit the Guild, plus in this year's season an Arty-Party for 1500 young people, the production of Needlepoint Kits of five custom designs based on items in the Museum collection, the development of the Rentaloft, and production of a very popular fund-raising Spring Luncheon.

All entertaining of outside groups plus the Museum's

first public children's Holiday Party was conducted by the Public Relations Committee.

In addition to routine assistance with mailings, telephoning, etc., the Volunteer Committee provided staffing for almost 700 hours at paid-admission desks, and almost 400 volunteer hours in food service. Five weeks during the Rockwell exhibition demonstrated the desirability and possible profitability of food service. Almost \$2,000 was netted.

Over fifty active Volunteers showed Treasure Boxes to 20,000 persons in Seattle schools and eight out-lying school districts, plus Boy Scout groups, convalescent homes, study groups and private schools.

The Senior Day Committee offers a popular monthly program for senior citizens, members and the public. Coffee is provided by Sigma Kappa Alumnae.

**Special Activities of the Guild**

The Rentaloft in the Members' Lounge of the Pavilion is now a fact. It offers for rent and sale paintings and sculpture by local artists. It would not have been accomplished without the dedicated enthusiasm of the Rentaloft Chairman.

There has been some concern in the Guild as to whether we should be a fund-raising organization but we could not turn down the opportunity to benefit from last year's International Fashion Show at Frederick and Nelson from which we received in excess of \$4,000. We faced the same decision in 1973 as we planned the Spring Luncheon. With emphasis on patrons and with most generous response we received a profit of approximately \$6,000.

With the funds which the Guild received from these activities, we were privileged to accomplish some special projects for the Museum. The Guild refurbished the kitchen and bought new appliances at a cost of about \$1,000 and a lot of help from friends. This year the Guild purchased a quantity of plates, cups and saucers sufficient for most Museum activities at a cost of just under \$2,000. The Guild also purchased new cushions for the benches in the galleries for approximately \$500. An investment of \$1,000, and again, a lot of help from our friends and the Museum staff, enabled us to launch the Rentaloft. We continue to purchase and package the Museum cocktail napkins which are sold in the Museum and the Pavilion. We have many other exciting projects in mind for the coming years.

**Associate Guilds**

There are three Associate Guilds which meet monthly in suburban areas for lectures and tours. These Guilds also provide volunteers for paid-admission desks and other Museum activities. A very successful Couples Guild involved over one hundred couples who meet for

tours and lectures five times each year. An inquiry from the Olympic Arts Association has indicated interest in becoming our first across-the-Sound group and we are working toward that goal. Young career singles were invited to a special preview of the Rentaloft and from this group plans are progressing toward forming another special group. It is our hope to offer a Museum interest group to University students and to those members on Bainbridge Island.

The latest Guild activity was the Fortieth Birthday Party of the Museum. It began with a traditional crepe-paper festooned, balloon decorated daytime party in the Activities Room and ended with a champagne gala in the Garden Court, all under the forty eighteen-foot red birthday candles lighted on top of the Museum!

This eighteen month period encompasses all the activities of the May, 1972 - May, 1973 Executive Committee, a portion of that of the previous Committee, Mrs. Fenton Radford, Chairman, and the beginning portion of that of the present Committee, Mrs. Robert B. Dunn, Chairman. It has been a memorable period for the Guild, with many opportunities for accomplishment, thanks to our Publicity and Radio Chairmen, the cooperation of the local press, the assistance of the Museum staff, and many, many hands. We need more hands . . . YOURS . . . and your time and enthusiasm!

Mrs. Don W. Axworthy  
Chairman

**Museum Guild Executive Committee**

- Chairman
- Vice Chairman
- Treasurer
- Recording Secretary
- Corresponding Secretary
- Docents
- Flowers
- Hospitality
- Membership
- Program
- Projects
- Rentaloft
- Public Relations
- Publicity
- Radio
- Senior Day
- Co-Chairmen
- Treasure Boxes
- Volunteers
- Admission Desk

**Parliamentarian**

**Associate Guild Chairmen**  
Couples Guild Co-Chairmen

- Richard Eugene Fuller Guild
- Southwest Guild
- Overlake Guild

**Advisors**

**May 1972-73**

- Mrs. Don W. Axworthy
- Mrs. George F. Odland
- Mrs. C. F. Osborn
- Mrs. M. B. Whittlesey
- Mrs. William D. Lovell
- Mrs. Robert B. Dunn
- Mrs. E. Earl Younglove
- Mrs. William D. Caton, Jr.
- Mrs. William E. Sander
- Mrs. Elliot V. Mock
- Mrs. Lewis S. Armstrong
- Mrs. Donald Lewis
- Mrs. Charles M. Henderson
- Mrs. Jeane Nelson
- Mrs. Kenneth Moss
- Mrs. John I. Hall
- Mrs. Stanley D. Wilson
- Mrs. George Emmett Wrede
- Mrs. James T. Johnson
- Mrs. Ulla Hiatt
- Mrs. Blair F. Kline

- Mr. & Mrs. Wilbert C. Anderson
- Mr. & Mrs. Harold Leskinen
- Mrs. J. L. Nevill
- Mrs. William P. Ford, Jr.
- Mrs. Ralph M. Davis

- Miss Joanna Eckstein
- Mrs. Coe V. Malone
- Mrs. Allen B. Morgan
- Mrs. Alfred V. Perthou
- Mrs. Fenton Radford

**May 1973-74**

- Mrs. Robert B. Dunn
- Mrs. Arthur Samuelson
- Mrs. George F. Odland
- Mrs. William F. Niedringhaus
- Mrs. George A. Hall
- Mrs. Raymond J. Adams
- Mrs. E. Earl Younglove
- Mrs. John H. Walker
- Mrs. William E. Sander
- Mrs. Robert P. Gibbons
- Mrs. Lewis S. Armstrong
- Mrs. Robert M. MacRae
- Mrs. Eugene Schwartz
- Mrs. Girton R. Viereck
- Mrs. Jeane Nelson
- Mrs. Kenneth Moss
- Mrs. John I. Hall
- Mrs. Dean Saffle
- Mrs. Robert H. Barden

Mrs. Lynn Himmelman

- Dr. & Mrs. Robert C. Groth
- Mr. & Mrs. J. Finley Wallace
- Mrs. Frank M. Muro
- Mrs. J. W. Chilton

- Mrs. Don W. Axworthy
- Miss Joanna Eckstein
- Mrs. Coe V. Malone
- Mrs. Alfred V. Perthou
- Mrs. Fenton Radford
- Mrs. Dale E. Sherrow

The Council has just finished a very productive year in which we have moved forward in our purpose of promoting the education and appreciation of contemporary art in the Seattle area.

Under the category of old business we are slowly approaching the completion of the Sophie Krauss Memorial. Robert Morris has produced a living sculpture plan that is in the final approval state with the City of Seattle. This memorial sculpture will be donated to the City and placed in Volunteer Park.

In the Fall of '72 Council members toured public and private collections in Vancouver, B.C. We are now keeping in close contact with the Vancouver group to better exchange ideas, guests, shows, etc., for mutual benefit.

In June, '72 we had the privilege of extending our hospitality to the Contemporary Art group from Los Angeles. While here they toured both museums and art galleries along with the collections of several Council members. They then headed to Vancouver for a similar visit.

A new project was initiated when we commissioned Claes Oldenburg to do a lithograph for us in the summer of '72. Entitled *Proposal for a Colossal Structure in the Form of a Sink Faucet - for Lake Union, Seattle, 1972*, it was produced in three different forms: 1. a poster in an edition of 1500 which was donated to the City to use in advertising Festival '72; 2. a signed poster in an edition of 189; and 3. a signed litho on fine paper in an edition of 300. The response to the lithograph has been excellent both here and around the country. The Council has raised a substantial sum of money from their sale and this in turn has enabled us to enlarge the scope of our next major project.

In August '73 the Council will present an exhibition of *American Art, 1948-1973*, to commemorate the 40th Anniversary of the Museum in addition to honoring Dr. Fuller. A tentative grant from the National Endowment for the Arts has been awarded to help subsidize this major undertaking. The curator of the show is Council member Dr. Jan van der Marck. We believe this will be one of the outstanding exhibitions of contemporary American art to be shown anywhere. A large catalogue is also contemplated in which all works (75) will be reproduced, some in color. The opening will coincide with that of Festival '73 at the Seattle Center. The City will use the show as one of its main advertising points.

In October '72 the Council had an extremely worthwhile Seminar at Port Ludlow with the *Museum Crisis* as the main theme. The panel consisted of Brian O'Doherty, Editor of *Art in America*; Barbara Novak,

Professor of Art History at Barnard College and an art author; R. Joshua Young, Director of the Market Street Program in Los Angeles and San Francisco; Newton Harrison, Los Angeles artist; Dr. Jan van der Marck, Professor of Art at the University of Washington.

December took the Council to San Francisco for a tour of public and private collections. This was one of the outstanding trips that the group has taken. The hospitality of both individuals and museums was a great factor in making it such a rewarding experience.

The Council sponsored and brought to the Pavilion the Jack Youngerman exhibition in December '72 - January '73. It was an excellent group of paintings, sculpture, drawings and prints by this outstanding New York artist.

During the first six months of 1973 three different lectures for the benefit of the Council and guests were given by: Harald Szeeman, Director of *Documenta IV*; Jane Livingston, contributing editor to *Artforum*; and Christo, sculptor.

We have many plans for the coming year in addition to some listed here. We will continue in our quest of bringing the very best in contemporary art to this area.

Robert B. Dootson  
President

**Officers 1972-73**

Robert B. Dootson	President
Mrs. Bagley Wright	Vice-President
Mrs. Max Gurvich	Secretary
William F. Calderhead	Treasurer

**Committees**

Mrs. Richard E. Lang	Arrangements
Mrs. Sidney Gerber	Exhibitions
Mrs. Bagley Wright	Membership
John C. Denman	Nominations
Mrs. Edward Rauscher	Publicity
Joanna Eckstein	Tours
Albert S. Kerry,	

Langdon S. Simons, Jr.	United Arts Council
Mrs. David E. Skinner	Ways and Means

**Members**

Alhadeff, Morrie J.	Nordstrom, Mrs. Lloyd
Arnold, Robert M.	Owen, Mrs. Thomas
Caner, Mrs. John E.	Perthou, Mrs. Alfred V.
Falls, Mrs. Gregory	Phelps, Mrs. Sheffield
Friedlander, Mrs. Paul S.	Rawn, Mrs. Peter
Hedreen, Richard	Rockefeller, Mrs. Jeannette
Henderson, Don	Rubinstein, Sam
Howland, Mrs. Whitney	Sarkowsky, Mrs. Herman
Johnson, Mrs. Michael R.	Schluger, Dr. Saul
Lobb, Mrs. Gloria	Stamper, Mrs. Malcom T.
Kirk, Paul H.	Stewart, Mrs. Philip Alan
McCarthy, Mrs. Joseph	van der Marck, Jan
Monsen, Dr. R. Joseph	Wagner, Mrs. Corydon
Moseley, Mrs. Furman C.	Weinstein, Max
Mueller, Anton	Wright, Mrs. Howard S.

**Honorary**

Bloedel, Prentice  
Fuller, Dr. Richard E.  
Hauberg, John



Covered box, black lacquer with pewter edges and painted decoration, Chinese, Yuan dynasty, 15th century. H. 7 1/8 in. Margaret E. Fuller Purchase Fund



With the appointment of Mr. Olsen, Ms. Clark and later Ms. Voorhees as a staff film committee a very successful film program was conducted throughout the year. Response to the first seventeen events totaled 2,288. Cinema of Alfred Hitchcock was so popular, the series was repeated.

In addition to its regular consultations, lectures and training activities, the department worked with the Docents in initiating a *Docents to the Schools* program, in which lectures about Museum exhibitions are presented as preparation for visits to the Museum. Efforts by the Docents resulted in a grant from the Seattle Arts Commission of funds for bussing Seattle Middle School children to the Museum.

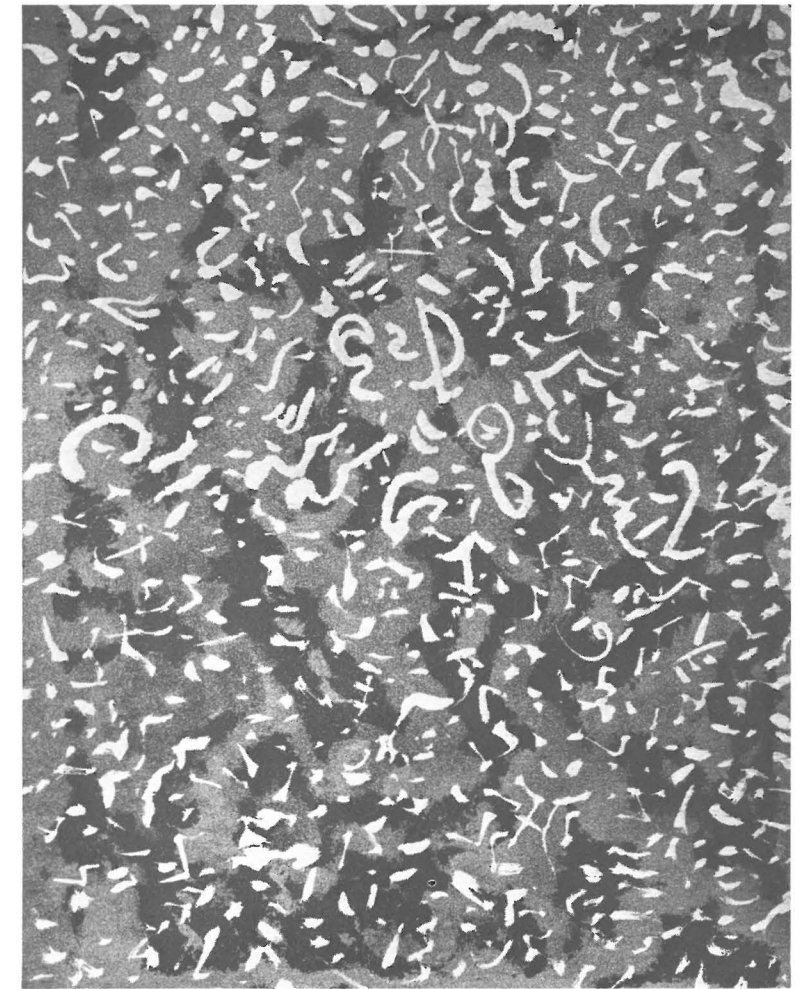
Classes for young people have been conducted by Mrs. Lynn Hyde, Ms. Anne Focke and Richard O'Brian. They included workshops on Saturdays at the Museum and Thursdays and Fridays at the Pavilion as well as a special *Art in the Park* summer series. Several scholarships were provided by Mr. and Mrs. Clifford Leisy and Dr. and Mrs. H. V. Hartzell.

With the cancellation of local evening programs on educational TV, the future use of TV for museum education must be restudied. Restriction of KCTS-TV evening programs to public issues ended seventeen years of our relationship with that station.

Dorothy F. Lahr  
(Mrs. William J.)  
Director of Education

**Education Department Statistics**

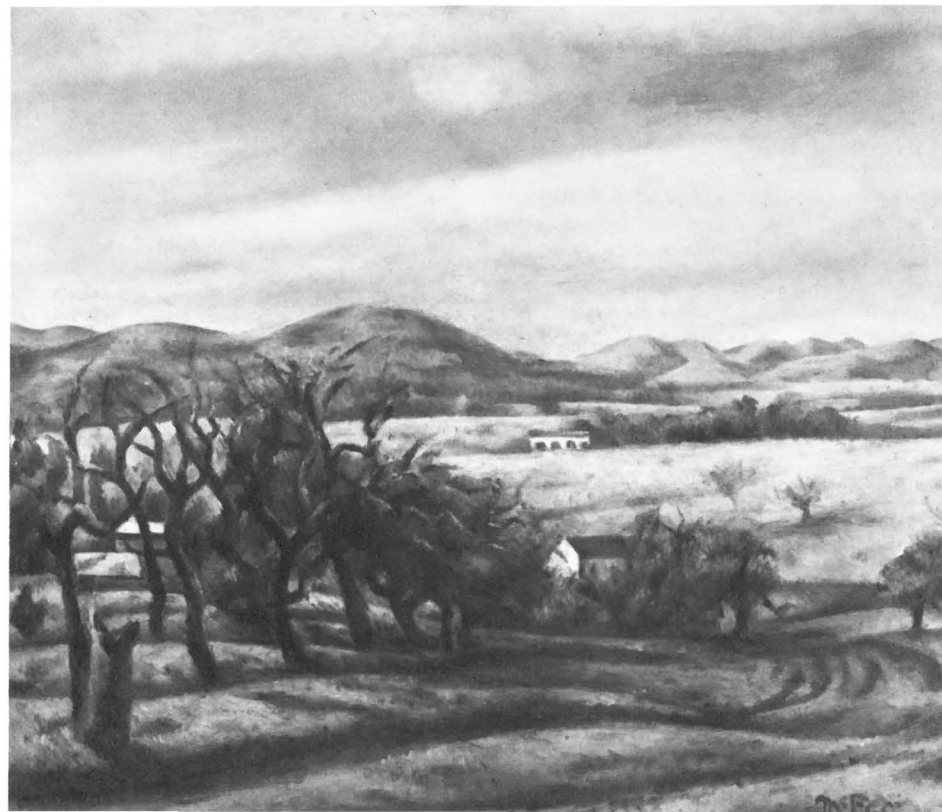
	<i>Number of Events</i>	<i>Attendance</i>
<b>Docent Tours:</b>		
Middle Schools	53	2,700
Other Schools	355	14,186
Adults	516	11,015
<b>Docents to the Schools:</b>		
Middle Schools	61	3,416
Other Schools	11	470
<b>Treasure Box Program:</b>		
Visits to Schools	387	24,500
Other Groups	28	2,500
<b>Docent Training Sessions</b>		
	54	24 [trainees]
<b>Treasure Box Training Sessions</b>		
	25	60 [on committee]
Lectures outside Museum	4	330
Lectures in Museum	11	1,600



Opposite above: Sonia Delaunay (nee Terk), French, born 1885/6, *Groupe de Femmes*, 1916, gouache on paper. 17¼ × 14 in.

Opposite below: Henry Lee McFee, American, 1886-1953, *Virginia Landscape*, ca. 1933, oil on canvas. 20 × 24 in. Gift of Mr. and Mrs. Boyer Gonzales

Above: Mark Tobey, American, born 1890, *Untitled Green*, 1970, aquatint 35/50. 12½ × 9½ in. Gift of friends in memory of Zoe Dusanne



## ACQUISITION

Unless listed to the contrary the items are additions to the Eugene Fuller Memorial Collection; the other Donors are from Seattle



H. Lyman Sayen, American, 1875-1918, *Vista*, 1915-1916, oil on canvas. 25½ × 30 in. Gift of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

Clayton S. Price, American, 1874-1950, *Horses at Watering Hole*, 1930-1933, oil on board. 11¼ × 13¾ in.



### Decorative Arts

**Africa** — *Mask*: face, wood, cowrie shells, cloth, fibre and teeth, Dan tribe, Liberia. H. 14¾ in.

**America** — *Clock*: fruitwood case, inlaid wood decorations; brass mountings, finials, works; enameled brass dial with painted polychrome and gilt decoration, Hepplewhite style, Massachusetts ca. 1800. H. 86½ in. Gift of Mr. and Mrs. Bernard T. Poor

**American Indian** — *Stone*: possibly worked, hearth site, north and west of Port Kelsey, N. Vancouver Island, Canada. H. 6½ in.

**Britain** — *Textiles*: Sampler by Sarah Kern, cotton embroidery on linen, 1799. 26 × 21½ in. Gift of Mrs. Dorothy U'Renn, Washington, D.C.

**China** — *Ceramics*: vase, porcelain with underglaze blue and overglaze enamel decoration, Transitional Period, ca. 1640. H. 18½ in. *Enamel*: pricket candlestick, cloisonne on brass, Ming dynasty, 15th century. H. 7¼ in. Gift of Mrs. John C. Atwood, Jr., Philadelphia, Pa. *Lacquer*: covered box, with pewter edges and painted decoration, Yuan dynasty (1279-1368). H. 7½ in. Margaret E. Fuller Purchase Fund. *Miscellaneous*: vermilion box, steatite with low relief decoration, late Ming dynasty, late 16th century. H. 1¼ in. *Textiles*: portion of an Emperor's jacket, silk k'o ssu tapestry weave, late 19th-early 20th century. 32 × 54½ in. Gift of Mrs. Richard Sears, Burton, Wa.

**Classic** — *Numismatics*: Gifts to the Norman Davis Collection: Tetradrachm; Cleopatra VII and Mark Antony on reverse, silver, Antioch, 2nd half, 1st century B.C. Diam. 1 in./Cleopatra VII, bronze, Egypt, probably minted in Alexandria, 2nd half, 1st century B.C. Diam. ¾ in.

**France** — *Ceramics*: cup and saucer, "sprig" pattern, soft-paste with underglaze blue decoration, Chantilly, ca. 1750. H. 2½ in. Gift of Mrs. Kenneth R. Fisher and Mrs. Ralph H. Loe. *Textiles*: part of a Madonna mantle, metal brocaded satin, Lyon, middle 18th century. 26¼ × 19½ in. Gift of friends in memory of Grace Golden Denny./ Panel with floral design, metal brocaded satin, late Louis XIV or Regency Period. 25½ × 20¾ in. Gift of friends in memory of Gladys Pettus Fields

**Islam** — *Ceramics*: jar, earthenware with white slip and underglaze blue and black decoration, Kubachi ware, 16th-17th century. H. 3½ in.

**Japan** — *Ceramics*: bowl, figural scenes, earthenware with enameled and gilt decoration, Satsuma ware, early Meiji Period, ca. 1870. H. 3¼ in. Gift of Mrs. Ernest Dunbar Clark./ *Lacquer*: Oi (Monk's traveling cabinet), carved and woven wood with metal mountings, Muromachi Period, 16th century. H. 25¼ in./ Cabinet, grape and squirrel decoration, mother-of-pearl inlay, metal mounts, Momoyama Period (1573-1615). H. 10½ in./ *Metal*: Kei (altar gong) gilt bronze with incised and relief decoration, Kamakura Period (1185-1334). 3¾ × 7½ in. Gift of Mayuyama & Co., Ltd., Tokyo, in honor of Seattle Art Museum's 40th anniversary

**Pacific Islands** — *Miscellaneous*: drum, wood, lizard skin, rattan, Asmat, West Irian. H. 36¾ in. Purchased from the bequest of Lester W. Lewis. / *Wood*: ceremonial club, Maori, New Zealand. L. 14¼ in. Seattle Art Museum Purchase Fund.

**Spain** — *Textiles*: panel, design of lions and crowns, metal brocaded satin, 2nd half, 16th century. 26¼ × 19½ in. Seattle Art Museum Purchase Fund.

**Tibet** — *Jewelry*: pendant, silver repousse, coral, copper. H. 6¾ in. Seattle Art Museum Purchase Fund. / *Metal*: dagger and sheath, silver. L. 15½ in. Seattle

Art Museum Purchase Fund. / Chörten (stupa reliquary), bronze, copper. H. 7¾ in. Seattle Art Museum Purchase Fund. / *Textiles*: New Year's ceremonial robe of a Cabinet Minister, colored silk design on gold background, 19th century. L. 60 in. Gift of friends in memory of Mrs. Frederick Pipes.

### Paintings

**Canada** — Jack L. Shadbolt, *Owlet*, acrylic on paper, 1969. 39¾ × 25¾ in.

**Europe** — Sonia Delaunay (nee Terk) (French), *Groupe de Femmes*, gouache on paper, 1916. 17¼ × 14 in. / Wilhelm Gail (German, 1804-1890), *Reclining Harem Woman*, oil on canvas. 12 × 16½ in. Gift of H. Neil Meitzler. / Abraham Janssens van Nuyssen (Flemish, ca. 1573/4-1632), *The Naiades*, oil on canvas. 42¾ × 68 in. Purchased with a grant from PONCHO. / Attributed to Jan van Kessel (Flemish, 1626-1679), *Assembly of Birds*, oil on panel. 10¾ × 13¾ in. / Dirk Langendijk (Dutch, 1748-1805), *Napoleonic Army Leaving Burning Village*, watercolor and gouache on paper, dated 1799-1804. 9½ × 13¾ in. Seattle Art Museum Purchase Fund. / Ladislaus Moholy-Nagy (Hungarian, 1895-1946), *Collage Space No. 4*, painted paper collage, 1926. 26 × 19¾ in. / Alan Wood (British), *Yellow Flow*, acrylic on canvas, 1970. 16 × 24 in.

**India** — *Krishna as Sri Nathaji*, temple hanging, tempera on cotton. 84 × ½ in. Gift of Mrs. Alice Heeramanek, New York City.

**Japan** — Sakai Hoitsu (1761-1828), *Wild Flowers and Grasses*, ca. 1818, two-fold screen, ink, color and gold on silk. Each 56½ × 34¼ in. / Ikune Sawada (1936- ), *Columbia River*, 1971, oil on canvas. 20¼ × 30 in. / *Scenes of Palace Life*, pair of 6-fold screens, color and gold on paper, early 17th century. Each 59½ × 140 in. Gift of friends of the Seattle Art Museum in honor of Dr. Richard E. Fuller's 75th birthday.

**United States** — Peter M. Camfferman (1890-1957), *View on Lake*, 1935, oil on board. 25¾ × 29¾ in. / Stuart Davis (1894-1964), *Composition*, 1946, tempera on paper. 9¼ × 12 in. Gift of Mrs. Theodosia Young in memory of Zoe Dusanne. / Richard Haines (1906- ), *Pier 4*, ca. 1952, oil on panel. 28¾ × 34¾ in. Gift of Helen Johnson Ardrey and Robert Ardrey. / (Larry) Charles Laurens Heald (1940- ), *Unfinished Painting*, 1971, acrylic on canvas. 13½ × 16½ in. / Hans Hofmann (1880-1966), *Untitled*, 1943, watercolor and pencil on paper. 17¾ × 23¾ in. / William Hoppe (1945- ), *Tenebrae Service*, acrylic on canvas. 83¾ × 59½ in. Northwest Annual Purchase Fund. / Jerry Koukal (1937- ), *Light, Sea and Shadow*, 1971, acrylic collage on board. 32 × 31½ in. / Henry Lee McFee (1886-1953), *Virginia Landscape*, ca. 1933, oil on canvas. 20 × 24 in. Gift of Mr. and Mrs. Boyer Gonzales. / H. Neil Meitzler (1930- ), *Winter Rain*, 1972, acrylic on masonite. 23 × 23 in. / Athos R. Menaboni (1895- ), *Chickadees*, 1972, oil washes on paper. 20¾ in × 16¾ in. / H. Newman, *Ice on the / Metal*: dagger and sheath, silver. L. 15¾ in. Seattle / Clayton S. Price (1874-1950), *Horses at Watering Hole*, 1930-1933, oil on board. 11¼ × 13¾ in. / H. Lyman Sayen (1875-1918), *Vista*, 1915-1916, oil on canvas. 25½ × 30 in. Gift of the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. / Lucinda B. Wilner (1943- ), *Monkeyshines*, 1971, oil on canvas. 54 × 47½ in.



H. Newman, American, 19th century, *Ice on the Farm Pond*, ca. 1860-1870, oil on panel. 15 × 19½ in.

### Sculpture

**Africa** — *Mother and Child*, bronze with punctate decoration, Dahomey, Guinea Coast, late 19th-early 20th century. H. 7¼ in. / *Standing male figure*, wood, Baluba tribe, Republic of the Congo. H. 21¾ in. / *Ancestor or Fertility figure*, wood with incised decoration, Bambara tribe, Malinke style, Republic of Mali, Western Sudan. H. 32 in.

**Europe** — *Madonna Immacolata*, alabaster with traces of gilt, Flemish, attributed to the circle of Mathieu van Beveren, 17th-18th century. H. 12½ in. Seattle Art Museum Purchase Fund.

**Nepal** — *Shiva and Parvati* (Uma-Maheshvara), gilt bronze, 18th century. H. 7 in.

### Drawings, Graphics & Photographs

**Drawings** — John E. Gulbransen (American), Portrait of Dr. Richard E. Fuller for his 75th birthday, 1972, pen and ink drawing, and the engraver's color proof. 15½ × 13 in. Gift of Dr. Richard E. Fuller. / Frank S. Okada (American), *Untitled*, 1969, printing ink on paper. 30 × 22 in. Gift of Contemporary Art Council of the Seattle Art Museum.

**Graphics** — Lee Adler (American), *Two Figures III*, 1971, 7-color serigraph 5/70. 18 × 24 in. / Joseph Albers (American), *Homage to the Square: Arctic Bloom*, 1965, 3-color serigraph. 11 in. square. Bequest of Mrs. Frederick Pipes. / Ernst Barlach and Max Slevogt (German), *Demut* (reverse) and *Symbole der*

*Zeit* (obverse), 1916, lithographs in bimonthly publication: Der Bildermann. 13½ × 10¾ in. Bequest of Mrs. Frederick Pipes. / Alan B. Bradshaw (Canadian), *Sea of Jewels*, an illustrated book, 1971, 10 wood engravings. 9¼ × 11¼ in. / Antoni Clavé (French), *Point Vert*, color intaglio 38/75. 30½ × 22¾ in. / Gihachiro Okuyama (Japanese), *River Scene with Boats*, *River Snow Scene*, 1969, monochrome wood-blocks. 14¼ × 19 in. Gift of Dr. and Mrs. Richard E. Fuller. / Claes T. Oldenburg (American), *Proposal for a Colossal Structure in the form of a Sink Faucet — for Lake Union, Seattle, 1972*, offset color lithograph 1/300. 27¾ × 21¾ in. Gift of Contemporary Art Council of the Seattle Art Museum. / Max Papart (French), *Primevera — Senesa*, color intaglio and lithograph 2/100. 25¾ × 18 ¾ in. / Mark Tobey (American), *Untitled Green*, *Untitled Red*, 1970, aquatints. 12½ × 9½ in. Gift of friends in memory of Zoe Dusanne. / Claude Weisbuch (French), *The Battle of Anghiari*, color lithograph 201/300. 23 × 31¾ in.

**Photographs** — Russell A. Coble (New Hampshire), *Wind Blown*. / Egill Gustafson (Washington), *World's End*. / Hui Check-Wing (Hong Kong), *Woods*. / Bruce L. Miller (Illinois), *Creative Hands*. / Roy L. Richards (Washington), *Stone Fret*. / Floyd H. Sherry (California), *Snowswirls at Half Dome*. / James R. Stanford (Washington), *Polished Rock, Cape Alava*. / A.L. Thompson (Oregon), *Turbulent Sea*. / Harry S. C. Yen (Maryland), *Cecropia Moth Laying Eggs No. 7*.

### At the Museum

#### Loan Exhibitions

*Views of Florence and Tuscany*  
March 2-April 2, 1972

*Mark Tobey Graphics*  
April 6-May 14, 1972

*Paul Macapia: Photographs of the Land and Sea*  
May 18-June 18, 1972

*Contemporary Japanese Ceramics*  
June 7-July 9, 1972

\**Ceramic Art of Japan: One Hundred Masterpieces from Japanese Collections*  
September 7-October 22, 1972

\**Norman Rockwell: a Sixty Year Retrospective*  
March 8-April 15, 1973

*Venetian Splendor: Canaletto and Guardi*;  
two paintings on loan from The Norton Simon Foundation  
April 1-August 26, 1973

#### From the Collection

*World Art I: The Ancient World*  
(organized by the Education Department)  
December 3, 1971-February 27, 1972

*European Porcelains*  
(successive small group exhibitions)  
January-August, 1972

*Acquisitions of 1971*  
January 7-March 5, 1972

*Masterworks of Asian Art: Painting and Sculpture of China and Japan*  
January 14-February 27, 1972

*European Porcelains from the Collection of Mr. and Mrs. Henry C. Isaacson*  
January 19-February 27, 1972

*World Art II: The Era of Great Religions*  
(organized by the Education Department)  
February 18-April 9, 1972

*Masterworks of Asian Art: Japanese Screens and Decorative Arts*  
March 10-May 28, 1972

*World Art III: The Modern World*  
(organized by the Education Department)  
April 14-June 25, 1972

*World Ceramics: development and interrelationship of the art of pottery*  
May 19-August 20, 1972

*Arts of China and Japan*  
June 30-August 13, 1972

*African and Pre-Columbian Art*  
July 14-August 20, 1972

*European Sculpture*  
August 7-December 31, 1972

*Japanese Art in the Seattle Art Museum Collection*  
August 18-October 15, 1972

*World Art I: The Ancient World*  
(organized by the Education Department)  
October 20-December 3, 1972

*Tapestries and Hangings*  
October 26-December 31, 1972

*European and American Heritage: Painting, Sculpture, Decorative Arts*  
November 10, 1972-January 7, 1973

*The Art of Iran: The Engagement Calendar for 1973*  
November 10, 1972-January 7, 1973

*Survey of World Art II: Art of the Christian Era*  
(organized by the Education Department)  
December 8, 1972-March 11, 1973

*Great Religions of the East; Art of India; The Life of Buddha*  
January 5-March 4, 1973

*Art of Tribal Cultures*  
(organized by the Education Department)  
January 13-February 25, 1973

*Survey of World Art III: The Modern World*  
(organized by the Education Department)  
March 17-June 10, 1973

*The Human Image*  
April 21-June 17, 1973

*Selections from the Museum's Asiatic Collections*  
April 28-June 24, 1973

*Museum Treasures: Four decades of Collecting*  
June 8-28 - September 9, 1973

#### At the Museum Pavilion

##### Loan Exhibitions

*32nd Northwest Watercolor Annual*  
December 10, 1971-January 23, 1972

*Contemporary Art Council Collects Art of the 70's*  
February 11-March 19, 1972

\**Color & Form: 1909-1914*  
March 24-May 7, 1972

*1972 Seattle International Exhibition of Photography*  
May 13-June 11, 1972

*Prospect Northwest: Young Artists of Washington and Oregon*  
June 16-July 16, 1972

*Morris Graves: Paintings and Drawings*  
(organized by the Education Department)  
July 21-August 13, 1972

*The Art of Bonsai*  
September 7-10, 1972

*Edward Hopper*  
September 23-October 29, 1972

*58th Northwest Annual of Painting and Sculpture*  
November 3-December 10, 1972

*Jack Youngerman*  
December 15, 1972-January 14, 1973

*Robert Maki Sculpture and the Seattle-Tacoma International Airport Art Project*  
January 19-February 18, 1973

*33rd Northwest Watercolor Annual*  
February 23-March 25, 1973

*Eye on the American Indian: Edward S. Curtis Photographs*  
(courtesy of the University of Washington Library)  
March 30-April 19, 1973

*Northwest Art from the Rental Sales Gallery*  
April 24-30, 1973

*1973 Seattle International Exhibition of Photography*  
May 4-June 3, 1973

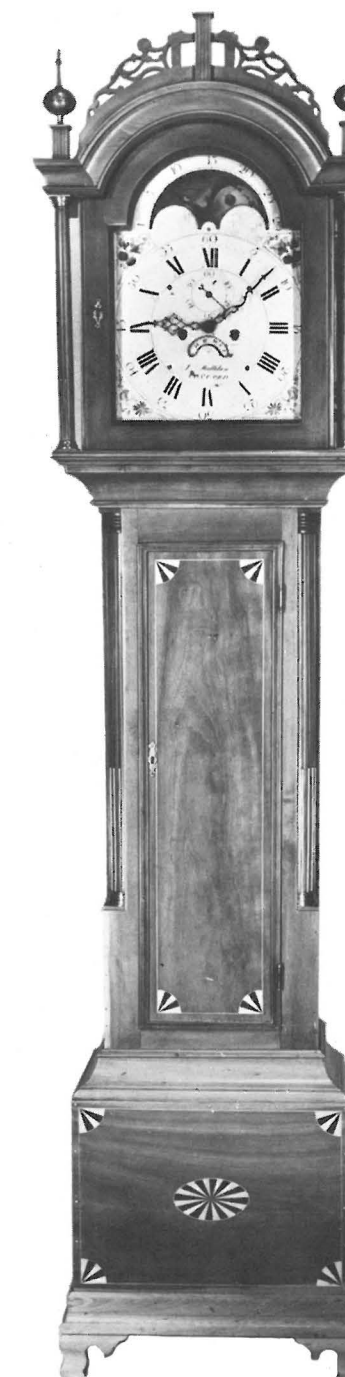
#### From the Collection

*Museum Treasures: 20th Century and Northwest Art*  
June 6-August 12, 1973

\* Admission charged

LECTURES/CONCERTS/FILMS/SPECIAL EVENTS

- |   |  |  |   |   |   |
|---|--|--|---|---|---|
| Jan. 20<br>Feb. 3, 10<br>17, 24                                 | Winter Film Series: <i>Light Play</i> by Moholy Nagy (1933), <i>Ritual in Transfigured Time</i> by Maya Deren (1946), <i>Glass</i> ; Spanish Art — Velasquez, Goya, Antonio Gaudi; Tibet — <i>Requiem for a Faith</i> ; Barnett Newman, Jim Dines; Seattle Film-makers; <i>Lost Horizon</i>  | June 13  | Unveiling of <i>Fifteen Planes</i> by David Smith, on lawn of Seattle Art Museum, long term loan to the Seattle Art Museum by Virginia Wright Foundation  | Jan. 17, 31<br>Feb. 7, 21                         | Films on Africa (courtesy of Westinghouse, New York): <i>Bend in the Niger River</i> , <i>Slave Coast</i> , <i>The Congo</i> , <i>African Art</i>   |
| Mar. 2, 9,<br>16, 23, 30,<br>Apr. 6, 13,<br>20, 27<br>May 4, 11 | Spring Film Series: Medieval Art — <i>Images Medievales</i> , <i>The Norman Conquest of England</i> , <i>Chartres Cathedral</i> ; Renaissance Art — <i>Flanders in the 15th C.</i> , <i>Siena</i> , <i>The Cathedral and Baptistery of Florence</i> , <i>The Basilica of Santa Croce and Pazzi Chapel</i> ; Time — <i>Treehouse</i> , <i>Urbanissimo</i> , <i>Time Piece</i> , <i>Neighbors</i> , <i>Pas de Deux</i> ; <i>Time Is</i> , <i>An Occurrence at Owl Creek</i> ; <i>The Barber Shop</i> , <i>The Cure</i> ; <i>Spellbound</i> ; Color-Form — <i>Begone Dull Care</i> , <i>Lines-Horizontal</i> , <i>Not Less</i> , <i>The Grateful Dead</i> , <i>Allures</i> , <i>Off-on</i> ; Tibet — <i>Requiem for a Faith</i> , <i>Hanga</i> ; <i>Entr-Acte</i> , <i>Muratti Cigarette Commercial</i> , <i>Parade of the Wooden Soldiers</i> , <i>Tell-Tale Heart</i> , <i>Lapia</i> ; <i>French Can Can</i> ; <i>This Island Earth</i> | Aug. 3   | Selections from 6th Annual Bellevue Film Festival   | Jan. 18, 25<br>Feb. 1, 8,<br>15, 22,<br>Mar. 1, 8 | The Continuing Cinema of Alfred Hitchcock: <i>The Lady Vanishes</i> , <i>Lifeboat</i> , <i>Spellbound</i> , <i>The Paradine Case</i> , <i>Strangers on a Train</i> , <i>Psycho</i> , <i>The Birds</i> , <i>Torn Curtain</i> |
| Mar. 7  | Tea honoring new Members   | Sept. 7  | <i>Japanese Porcelain and the Dutch Trade</i> , Dr. John A. Pope, Director Emeritus, Freer Gallery of Art   | Mar. 22, 29<br>Apr. 5, 12                         | Vernal Equinox Film Festival: Frank Capra's <i>Mr. Smith Goes to Washington</i> , John Ford's <i>Judge Priest</i> , Marcel Carne's <i>Children of Paradise</i> , Leni Riefenstahl's <i>Triumph of Will</i>                  |
| Mar. 8  | International Fashion Show, at Frederick & Nelson to benefit the Museum Guild  | Sept. 8  | <i>Japanese Porcelain, Its Beauty, Its Rarity, Its Oddities</i> , Dr. John A. Pope  | Apr. 30   | <i>A Many Splendored Spring</i> , Museum Guild's Annual Spring Luncheon and opening of the Rentalloft   |
| Mar. 4, 11<br>18, 25,<br>Apr. 1, 8, 15                          | Civilisation Film Series   | Sept. 11-13  | Symposium on Japanese Ceramics  | Apr. 29,<br>May 6, 13,<br>20, 27<br>June 3        | 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.                                 |
| Mar. 19   | <i>Russian Churches and Icons</i> , Mary Chamot, former Curator at the Tate Gallery  | Sept. 12   | <i>Arita Blue-and-White and the Excavation of the Tengudani Kiln</i> , Prof. Tsugio Mikami, Idemitsu Art Gallery, Tokyo   | May 5   | Seattle Boys Chorus directed by Richard Proulx in two programs of English, American and Medieval music  |
| Mar. 24   | <i>Color &amp; Form 1909-1914</i> , Henry G. Gardner, Director, Fine Arts Gallery of San Diego   | Sept. 14   | <i>Tea Taste in Japanese Ceramics</i> , Dr. Sherman E. Lee, Director, Cleveland Museum of Art   | May 13  | <i>Photography: The Scent of the Herb</i> , Edward F. D'Arms, Jr., actor and photographer   |
| Apr. 16, 23<br>30, May 7,<br>14, 21                             | 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.  | Sept. 10, 17,<br>24, Oct. 1,<br>8, 22              | 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.   | May 10  | <i>Mirror on Magnolia</i> , 24th Annual Exhibition of Residential Architecture  |
| Apr. 20   | Museum Guild's Annual Spring Luncheon, Fashions from the Pink Garter   | Sept. 19,<br>26, 28,<br>Oct. 3, 5,<br>10           | <i>Polychrome Wares Associated with the Potters Kakiemon and Their European and Chinese Derivatives</i> , Soame Jenyns, Deputy Keeper Emeritus, British Museum  | May 24  | Louis Feuillade's <i>Fantomas</i>   |
| May 11  | <i>Laurelhurst — From the Historic to the Contemporary</i> , 23rd Annual Exhibition of Residential Architecture  | Sept. 19,<br>26, 28,<br>Oct. 3, 5,<br>10           | Film series in connection with the exhibition Ceramic Art of Japan: <i>Gardens of Japan</i> , <i>Living Arts of Japan</i> ; Toyozo Arakawa — <i>The Art of Shino Buddhism</i> , <i>Man and Nature</i> ; Misaki Kobayashi's <i>Kwaidan</i> ; <i>Ceramic Art of Japan</i> , <i>Bizen Ceramics</i> ; Kenji Mizoguchi's <i>The Bailiff</i> ; <i>Village Potters of Onda</i> | May 31  | Georges Franju's <i>Judex</i>   |
| May 13-30   | <i>Art-Greece '72</i> , 4th art tour for Museum members  | Oct. 12  | <i>Kenzan and Other Artist-Potters of the Edo Period</i> , Henry Trubner, Curator of Asian Art  | June 28   | <i>Life Begins at 40</i> , champagne birthday party and preview of <i>Museum Treasures: Four Decades of Collecting</i>  |
| May 18  | <i>English Cathedrals as Works of Art</i> , Alec Clifton-Taylor, British authority and author  | Oct. 19  | Membership tea, tour and meet the artists   |   |   |
| May 29  | <i>Yale Wiffenpoofs</i> , concert to honor Dr. Richard E. Fuller's 75th birthday, sponsored by the Yale Association in Western Washington  | Oct. 19, 26<br>Nov. 2, 9,<br>16, 30,<br>Dec. 7, 14 | The Cinema of Alfred Hitchcock series: <i>Rebecca</i> (1940), <i>Foreign Correspondent</i> (1940), <i>Suspicion</i> (1941), <i>Saboteur</i> (1942), <i>To Catch a Thief</i> (1955), <i>Shadow of a Doubt</i> (1943), <i>Notorious</i> (1946), <i>North by Northwest</i> (1959)  |   |   |
| June 1  | <i>The Fuller Life</i> , civic banquet at the Olympic Hotel, honoring Dr. Richard E. Fuller on his 75th birthday   | Oct. 28  | Halloween Matinee for children and parents: <i>Curse of the Demon</i> , two classic Betty Boop cartoons   |   |   |
|   |  | Nov. 5   | <i>Arty Party VII</i> , at the Pavilion for senior high and college students, sponsored by Museum Guild   |   |   |
|   |  | Nov. 19  | <i>Mozart's Vocal Music</i> , sponsored by the Puget Sound Chapter, National Association of Teachers of Singing   |   |   |
|   |  | Dec. 16  | <i>Holiday Party</i> for Members and friends  |   |   |



Clock, fruitwood case, inlaid wood decoration, brass mountings, finials and works, enameled brass dial with painted polychrome and gilt decoration. Hepplewhite style, Massachusetts, ca. 1800. H. 86 1/2 in. Gift of Mr. and Mrs. Bernard T. Poor

LOANS TO OTHER INSTITUTIONS

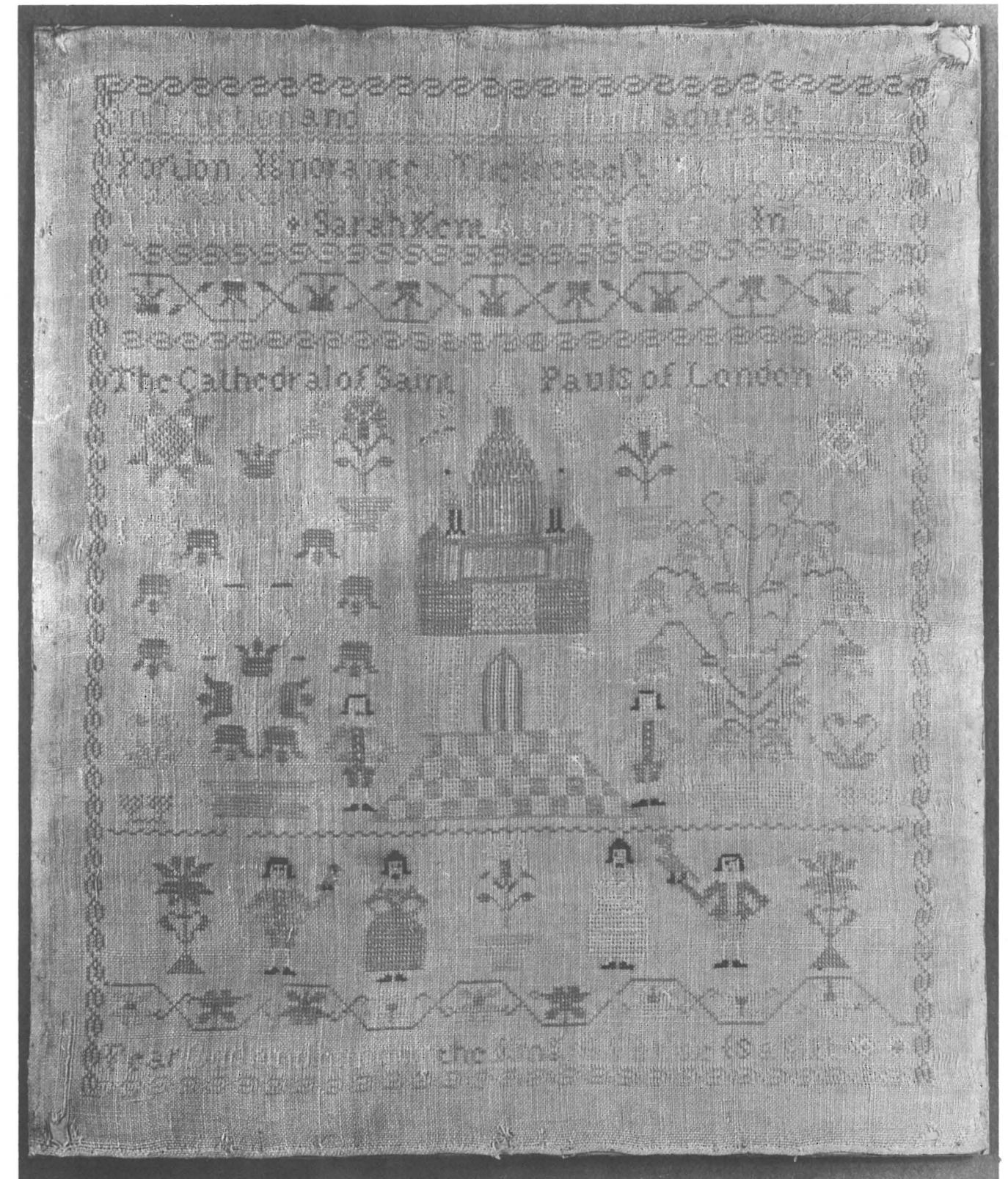
**In Seattle area**

- The Bon Marche, National Art Gallery  
*Japanese Art*, 74
- British Consul General of Seattle Residence, 4
- Friends of the Crafts  
*The Fertile Crescent*, 17
- Kenady Gallery, Gig Harbor  
*Don Paulson Exhibition*, 1
- King County Arts Commission,  
County Court House, 11
- Pacific Northwest Arts Center  
*Inaugural Exhibition*, 1
- Pacific Science Center, 5
- Port of Seattle, World Trade Center,  
Seatac Airport, 7
- Rainier Club, 5
- Seattle Center, Opera House, Room 212  
*IBM Stockholders Luncheon Meeting*, 4
- Seattle Foundation, 6
- Seattle Municipal Building, offices of  
Mayor and City Councilmen, 45
- Seattle Tennis Club, 14
- Seattle Trust and Savings Bank, 11
- Shoreline Community College  
*African Art Exhibition*, 3
- Society's Child, Inc.  
*Robert Sandoval Exhibition*, 1
- Sunset Club, 5
- State Capitol Museum, Olympia  
*Ted Rand Retrospective*, 1
- Tacoma Art Museum  
*The Folk Art of Japan*, 21
- University of Washington, Henry Gallery  
*Kenneth Callahan: Universal Voyage*, 2  
*Open Frontiers*, 7  
*Japanese Folk Pottery: An Exhibition for a  
PONCHO Patron*, 2  
*Survivors — '72*, 9  
*Michel Lawsen Seattle Years*, 1  
*Art of the Thirties: The Pacific Northwest*, 46  
(continued at the Portland Art Museum)
- The Warehouse Gallery, Yakima  
*Patricia K. Nicholson Retrospective*, 4
- Washington State Arts Commission, Olympia, 2
- Washington State University, Fine Arts Center, Pullman  
*Louis Bunce Exhibition*, 1
- The Whatcom Museum of History and Art,  
Bellingham  
*Jane Hovde Exhibition*, 2

- Whitman College, Walla Walla  
*The Olin Humanities Building Dedication Show*, 25

**Outside Seattle area**

- Amon Carter Museum of Western Art, Fort Worth, Texas  
*Albert Bierstadt Exhibition*, 1
- Anchorage Historical and Fine Arts Museum, Alaska  
*Northwest Paintings, Drawings and Prints*, 37
- China Institute in America, Inc., New York City  
*Chinese Gold and Silver*, 3  
*The Dragon in Chinese Art*, 10  
*Ceramics in the Liao Dynasty*, 2
- Colorado Springs Fine Arts Center  
*New Accessions, U.S.A.*, 1
- The Dallas Museum of Fine Arts, Texas  
*Geometric Abstractions of the 1930's*, 1
- Fogg Art Museum, Harvard University, Cambridge,  
Mass., continued from the University of California,  
Berkeley  
*Chinese Painting of the Late Ming Period*, 7
- Japan House Gallery, Japan Society, Inc., New York  
City  
*Rosanjin*, 1
- Lakeview Center for the Arts and Sciences, Peoria, Ill.  
*American Women: 20th Century*, 1
- Olympiad XX, Munchen, Germany  
*World Cultures and Modern Art*, 2
- Philadelphia Museum of Art, Penn.  
1492, 1
- Continued circuit to: William Rockhill Nelson Gallery of  
Art, Kansas City and The Metropolitan Museum of Art,  
New York City  
*Chinese Calligraphy*, 1
- Portland Art Museum, Ore.  
*Primates in Art*, 10  
*La Verne Krause Exhibition*, 1
- Stanford University Museum, Palo Alto, Ca., continued  
from Robert H. Lowie Museum of Anthropology,  
University of California, Berkeley  
*Antiquities of Cyprus*, 1
- Tokyo National Museum, Japan  
*Rimpa Exhibition*, 1
- University Art Museum, University of California,  
Berkeley  
*The Third Rome, 1870-1950: Traffic and Glory*, 1
- University of California, The Art Galleries, Santa  
Barbara and University Art Museum, Berkeley  
*Roman Art in West Coast Collections*, 4
- M. H. de Young Memorial Museum, San Francisco, Cal.  
*Uncommon Clay, English Pottery Prior to the  
Revolution*, 8



Sampler by Sarah Kern, British, cotton embroidery on linen, 1799. 26 x 21½ in. Gift of Mrs. Dorothy U'Renn, Washington, D.C.



# 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 206 622-5912  
CABLE ADDRESS "ANJOHN"

May 15, 1974

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, 1973, and the related combined statements of operating fund income, and operating and restricted funds for the eighteen months 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 accompanying financial statements present fairly the financial position of the Seattle Art Museum and auxiliaries at June 30, 1973, and the results of their operations for the eighteen months then ended, in conformity with the accounting principles, referred to in Note A to the financial statements, applied on a basis consistent with that of the preceding year, except for changes, with which we concur, in the method of accounting for inventories, as explained in Note B to the financial statements, and the inclusion of the financial statements of the Museum's auxiliaries.

*Ansell Johnson & Co*  
Certified Public Accountants

## COMBINED BALANCE SHEET SEATTLE ART MUSEUM AND AUXILIARIES June 30, 1973

### ASSETS

OPERATING FUND	
Cash — demand deposits and savings accounts	\$ 151,460
Marketable securities — Note A (market value \$350)	350
Accounts receivable	8,128
Bookshop inventory — at actual cost — Note A	40,617
Prepaid expenses and deposits	6,165
Due from restricted funds	4,637
	<u>\$ 211,357</u>
RESTRICTED FUNDS	
Cash — savings accounts	\$ 469,816
Marketable securities — Note A:	
Bonds (market value \$142,124)	\$ 200,491
Common and preferred stocks (market value \$1,595,950)	1,224,369
Loan receivable from operating funds	34,861
	<u>\$1,929,537</u>
	<u>\$2,140,894</u>

### LIABILITIES AND FUND BALANCES

OPERATING FUND	
Accounts payable	\$ 31,307
Income collected in advance	6,871
Loan payable to restricted funds	34,861
	<u>\$ 73,039</u>
Operating fund balances:	
Seattle Art Museum	\$ 105,719
Contemporary Art Council of the Seattle Art Museum	23,562
Seattle Art Museum Guild	9,270
Seattle Art Museum Guild Rental-Sales Gallery	(233)
	<u>138,318</u>
	<u>\$ 211,357</u>
RESTRICTED FUNDS	
Due to operating fund	\$ 4,637
Restricted fund balances:	
Endowment funds:	
Founders' Endowment	\$ 283,433
Margaret E. Fuller Endowment	724,730
Funds restricted by Museum trustees:	
Margaret E. Fuller Purchase Fund	\$ 220,189
Butterbaugh Program Fund	64,780
Other funds restricted for specified purposes	284,969
	<u>631,768</u>
	<u>\$1,929,537</u>
	<u>\$2,140,894</u>

The accompanying notes are an integral part of this statement.

**COMBINED STATEMENT OF OPERATING FUND INCOME**  
**SEATTLE ART MUSEUM AND AUXILIARIES**  
For the eighteen months ended June 30, 1973

<b>OPERATING INCOME</b>	
Sales — bookstores	\$176,324
Less cost of sales	<u>139,064</u>
	\$ 37,260
Income from investments	101,794
Memberships	114,690
Year-end appeal — 1971	11,689
— 1972	61,697
Contributions for general purposes	75,258
Special exhibition admissions	68,525
Projects and special events	23,325
Grants — exhibitions	21,256
Grants — development survey	16,050
Other income	2,037
Contemporary Art Council of the Seattle Art Museum — net of \$12,417 expenses	12,956
Seattle Art Museum Guild — net of \$15,692 expenses	6,759
Seattle Art Museum Guild Rental-Sales Gallery — net of \$812 expenses	<u>(233)</u>
<b>GROSS OPERATING INCOME</b>	<b>\$553,063</b>
<b>OPERATING EXPENSES</b>	
General administrative and supervision	\$176,273
Asian department	47,957
Photography and library	49,266
Education	32,219
Exhibitions	159,725
Development survey	26,447
Interest on loan from restricted funds	2,361
<b>TOTAL OPERATING EXPENSES</b>	<b>\$494,248</b>
	<u>\$ 58,815</u>
Add June 30, 1973 bookstore inventory — Note B	40,617
<b>NET OPERATING FUND INCOME</b>	<b>\$ 99,432</b>

The accompanying notes are an integral part of this statement.

**COMBINED STATEMENT OF OPERATING AND RESTRICTED FUNDS**  
**SEATTLE ART MUSEUM AND AUXILIARIES**  
For the eighteen months ended June 30, 1973

	OPERATING FUNDS	RESTRICTED FUNDS			RESTRICTED FUNDS TOTAL
		ENDOWMENT FUNDS	FUNDS RESTRICTED BY TRUSTEES	OTHER RESTRICTED FUNDS	
Balance (deficit) — January 1, 1972 — as originally reported	\$ (6,231)	\$1,057,689	\$220,189	\$190,689	\$1,468,567
Reclassification of prior year's contribution	—	(25,000)	—	25,000	—
Auxiliary funds balance at January 1, 1972	13,117	—	—	—	—
Balance — January 1, 1972 — as restated	<u>\$ 6,886</u>	<u>\$1,032,689</u>	<u>\$220,189</u>	<u>\$215,689</u>	<u>\$1,468,567</u>
<b>ADDITIONS</b>					
Net operating fund income	99,432	—	—	—	—
Gifts and grants	—	—	64,780	529,743	594,523
Earnings on restricted fund investments	—	—	—	58,490	58,490
Gain on sale of securities	—	7,474	—	—	7,474
Transfer of lifetime membership contributions to operating funds	32,000	(32,000)	—	—	(32,000)
	<u>\$138,318</u>	<u>\$1,008,163</u>	<u>\$284,969</u>	<u>\$803,922</u>	<u>\$2,097,054</u>
<b>DEDUCTIONS</b>					
Purchase of art objects	\$ —	\$ —	\$ —	\$125,092	\$ 125,092
Travel	—	—	—	8,578	8,578
Equipment purchases, remodeling, and publications	—	—	—	38,484	38,484
	<u>\$ —</u>	<u>\$ —</u>	<u>\$ —</u>	<u>\$172,154</u>	<u>\$ 172,154</u>
	<u>\$138,318</u>	<u>\$1,008,163</u>	<u>\$284,969</u>	<u>\$631,768</u>	<u>\$1,924,900</u>

The accompanying notes are an integral part of this statement.

**NOTES TO COMBINED FINANCIAL STATEMENTS**  
**SEATTLE ART MUSEUM AND AUXILIARIES**  
 June 30, 1973

**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 of the Seattle Art Museum, and the Seattle Art Museum Guild Rental-Sales Gallery.

The accounting records are maintained generally on a cash basis, except that the bookstore 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.

**INVESTMENTS** — 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 is exempt from Federal income taxes under Section 501(c)(3) of the Internal Revenue Code of 1954.

**NOTE B — CHANGE OF ACCOUNTING METHOD**

Prior to January 1, 1972, merchandise inventory held for sale was expensed upon purchase by the Museum. At June 30, 1973, the cost of merchandise on hand is reflected as an asset in the balance sheet, resulting in an increase in net income for the eighteen month period of \$40,617. This change in accounting method was made in order to more nearly match operating income with related expenses. Because no inventory was recorded at December 31, 1971, the cumulative effect on net income of prior years is not

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**Permanent Members**

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\*Deceased

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- Richard F. Atwood
- Mrs. Tonie L. Atwood
- Mrs. Cebert Baillargeon
- Mrs. Mary Elizabeth Bernier
- Ivan L. Best
- Peter Creighton Best
- Mrs. Dorothy Betcher
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- Mrs. A. Scott Bullitt
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- Mrs. Albert O. Foster
- Tibor Freesz
- Mrs. Tibor Freesz
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- Mrs. Harold H. Heath
- James F. Hodges
- Mrs. James F. Hodges
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- Leo T. Kreielsheimer

- Mrs. Leo T. Kreielsheimer
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- Mrs. W. H. Lindberg
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- Mrs. John H. Bowen
- Earl T. Fields
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- Miss Emily Hartwell Tupper

**The Museum**

Since its incorporation in 1933, the Seattle Art Museum, though a public service for all, has been supported entirely by private contribution except for maintenance services and utilities provided by the City of Seattle.

The Museum is governed by a Board of Trustees, including representatives of the city government, Park Board and School system, acting through a professional staff. Its purposes are to collect, preserve and exhibit in the most significant way possible the finest works of art of all periods and places of origin that are obtainable. The Museum also offers to hundreds of thousands of people of all ages through its Department of Education, curatorial staff and volunteer Docents, information and insights to aid in the enjoyment and understanding of the collections and exhibitions.

The primary goal of the Museum is to contribute as fully and broadly as possible to the cultural life of the Northwest and the nation.

**Donations and Bequests**

Outright gifts to the Museum are deductible for purposes of computing income, gift, estate and inheritance taxes under the laws of Washington and of the United States. For purposes of computing gift, estate and inheritance taxes such gifts are completely excludable. For purposes of computing current income taxes a deduction of up to 50 per cent of current income is allowed in the case of gifts of cash or non-appreciated property, and up to 30 per cent in the case of gifts of appreciated property.

The Director will be glad to confer with anyone considering the gift of a work of art, or of cash or kind to the Museum. The corporate name is "Seattle Art Museum." Names of donors of works of art or of acquisition funds are permanently connected with objects purchased through their gifts.

**Forms of Bequest**

A donor may use any one of a number of customary forms of bequest to ensure that his wishes will be carried out. The most frequently used forms are as follows:

*General Bequest.* This is the simplest form of bequest whereby a donor bequeathes a stated amount to the Museum.

"I give and bequeath to the Seattle Art Museum the sum of \_\_\_\_\_ dollars to be used as the Board of Trustees of said Museum may direct."

*Specific Bequest.* This form leaves specific property to the Museum.

"I give and devise to the Seattle Art Museum, (insert here location and description of property or securities) to be used as the Board of Trustees of said Museum may direct."

*Residuary Bequest.* This is a provision that the remainder of an estate shall be received by the Museum after other specific bequests are fulfilled.

"All the rest, residue and remainder of my estate, both real and personal property of whatever kind and wheresoever situated, which I may own or have the right to dispose of at the time of my decease, I give, devise and bequeath to the Seattle Art Museum, to be used as the Board of Trustees of said Museum may direct."