

**Seattle Art Museum
Annual Report**

1976-77

SEATTLE ART MUSEUM

ANNUAL REPORT

1976 - 1977

Officers & Trustees	1
President's Report	4
Director's Report	6
Asian Art Department	6
Modern Art Department	7
Education Department	8
Libraries	
(Art Reference & Photograph & Slide)	9
In Conclusion	10
Regent's Report	12
Council Reports	13
Asian Art Council	13
Pacific Northwest Arts Council	14
Contemporary Art Council	15
Ethnic Arts Council	16
Guild Report	17
Officers: Councils & Guild	19
Acquisitions	21
Loans to Other Institutions	29
Schedule of Exhibitions	33
Events Schedule & Education Department	
Statistics	36
Museum Staff	40
Financial Statement	42

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Term Ending October 1977

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Mrs. Earl Younglove, Jr., Chairman of the Executive Committee,
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Paul H. Kirk, President of the Contemporary Art Council,
Seattle Art Museum

Ramona Solberg, President of the Pacific Northwest Arts Council,
Seattle Art Museum
Mrs. George Tsutakawa, President of the Asian Art Council,
Seattle Art Museum
Dr. Oliver Cobb, President of the Ethnic Arts Council,
Seattle Art Museum

PRESIDENT'S REPORT

For the past four and a half years, the President of the Seattle Art Museum has been the coordinator of trustee activities such as policy-making, planning, budgeting, fundraising, choosing and persuading committee chairmen to serve, meeting with public officials; encouraging the Guild and the councils; and working closely with the Director on many aspects of museum activities involving the trustees and the public at large. In addition, there have been entertainments and ceremonial functions requiring my involvement.

Even so, these activities represent a substantial reduction in time and commitment from that of my predecessor, the founder, Director and previous President, Dr. Richard E. Fuller, whose life and work was spent almost solely on the museum.

The trustees and the staff, the Guild, the four Councils and hundreds of volunteers have cheerfully and willingly accepted their expanded role in museum life. It has been both a joy and a relief to me to observe the great increase in their participation. I want to express here my heartfelt gratitude to the trustees, staff and volunteers for their great support.

The results have been wondrous as well. At the end of 1972, the museum had 2,834 members. Today, we have over 7,500 members and are well on our way toward our goal of 12,000 members, or 1% of our metropolitan population. We have reason now to believe that our goal may have been modest. Numbers do not tell the whole story, of course. But the increase of the budget from \$340,000 in 1972 to a balanced budget of \$882,000 in 1977 does mean a better-paid staff, with some additional staff members in the curatorial and security areas.

Though this progress is substantial, it still does not compensate for the fact that Dr. Fuller provided the museum with an acquisition program which we have not been able to sustain. Our need for substantial bequests to acquire available treasures is extreme.

Under Willis F. Wood's direction, the museum staff has produced both exhibitions and educational programs of the highest quality this year. Our exhibition building at Seattle Center has come alive as the Modern Art Pavilion, housing a range of contemporary exhibits of paintings, sculpture, and crafts that have expanded the museum's image in the public's eye. The museum's four Councils, created around the special interests of members, have added immeasurably to the excitement generated at the museum in recent years. We owe the men and women who have volunteered leadership and so ably performed it our very great appreciation.

The concept of a Regents's program was conceived in 1974. It was a very daring plan to create a group of leading contributors whose enthusiasm

for the museum would infect the whole community. Under the imaginative and persistent leadership of Mrs. Herschell Boyd, the Regents have reached and surpassed a goal of 100 members. We all must be very thankful to her for her great efforts of the past three years.

Balancing the 1977 fiscal budget involved a spring drive by trustees and many other volunteers in contacting hundreds of people, culminating in a Phone-a-thon that produced many new members and thousands of dollars. To Mary Kay (Mrs. John R.) Fitzgerald and her legion of workers on the Architectural Tour which raised \$20,000 for this budget, we also offer our heartfelt thanks.

The significance of a balanced budget--our first in four years--was immediately apparent. The museum's bank debt was reduced and the trustees authorized the hiring of a development officer to capitalize on the forthcoming King Tut exhibit. The trustees also approved a study of alternate sites for our greatest need of all--a far larger museum. We are now searching for a first-rate development officer, and the alternate site study is underway. Both of these activities promise an exciting future for the museum and its supporters.

During the fall of 1975, the museum's operation was studied by the Seattle office of Haskins and Sells, a national accounting firm with a management consulting group. A civic contribution by the firm to the museum, its subsequent report made a number of recommendations for the improvement of the museum's organizational structure. A task force of trustees, headed by Dr. Solomon Katz and Mrs. Don W. Axworthy, brought our greatest needs into focus and made recommendations for implementation of the Haskins and Sells Report. To that firm goes our deep appreciation for their contribution.

In the midst of this energetic and rewarding year came one truly tragic event; the death of Dr. Richard Eugene Fuller, our founder, patron, Director and President for over 40 years. Many words have been spoken about Dr. Fuller's accomplishments and about the remarkable person he was. Even the Emperor of Japan recently recognized his contribution to Japanese-American understanding and friendship by awarding him the Order of the Sacred Treasure, Third Class -- the highest honor the Japanese government can confer upon a citizen of another country.

We shall not forget the important long range mission which Dr. Fuller has bequeathed to all of us who work on behalf of the museum. Nor shall we ever forget the man himself, who so deeply impressed himself on the minds and hearts of all those who love the arts.

John H. Hauberg
President

DIRECTOR'S REPORT

John Hauberg's overview points dramatically to the healthy leaps forward which the Seattle Art Museum has taken in this past year, moving toward greater financial stability and expanded building facilities. In the programs report which follows, you will see that two major events contributed to our expanded public program this past year: "Museum Week" in November; and the American Association of Museums annual meeting held here in the spring, characterized as one of the best in the history of the association.

Attendance at both museums totalled 218,369 this past year, with Volunteer Park attendance rising by 12,500. Improvements, including painting and lighting, have been made at both facilities. We are grateful to both the Seattle Parks and Recreation Department and Seattle Center for their continued cooperative attitude toward building maintenance despite budget cuts.

We are grateful to all donors who have enriched the museum's collection in the past year in many fields. Although they are too numerous to mention here, a listing of all acquisitions and donors may be found later in this report. It has become increasingly apparent that acquisitions funds are inadequate to meet the needs of the museum. The status of the museum's collection in most fields is such that we do not need the representative work as much as the masterpiece. The masterpiece is usually expensive; and with an acquisition fund that generates only about \$20,000 per year, we cannot go very far. One answer has been to deaccession and trade up, following procedures that have been very carefully worked out so as to protect the collection. Another will be to include in future development programs the enlargement of the acquisition fund.

Asian Art Department

Several major Asian art exhibitions were presented this year, including "China's Influence on American Culture in the 18th and 19th Centuries," "Shinto Arts," and "Japanese Art from the Mary and Jackson Burke Collections." These exhibitions and their catalogues represent innovative and important achievements in their respective fields. "China's Influence..." was organized by Curator Henry Trubner from collections throughout the country for China House Gallery. Its catalogue, jointly published by the China Institute in America and the museum, is fully illustrated. The "Shinto Arts" exhibition from Japan was the first such to be organized for circulation outside Japan, and shown only in New York's Japan House Gallery and at the museum. The "Burke Collection" exhibition offered a very special opportunity to gain a panoramic view of Japanese art, together with four lectures organized to provide background for the exhibition.

The Asian Department also spent considerable time in this past year in planning the "Chinese Ceramics from Japanese Collections" exhibition and the related International Symposium on Chinese Ceramics, a project supported by grants from the National Endowment for the Arts, the JDR 3rd Fund and the Japan Foundation in Tokyo. A fully illustrated catalogue for the exhibition was prepared by this staff and members of the Tokyo National Museum staff, with editorial services provided by Asia House Gallery. The exhibition, presented in Seattle in July, brought together more than 90 objects from 35 public and private Japanese collections.

Other activities and duties which engaged the Asian Department this year included preparations for and presentation of Asian Day during Museum Week -- a day filled with films, music, demonstrations related to Asian arts and culture, and refreshments. Dr. Peter Drucker, connoisseur of Japanese painting, presented a lecture on Japanese aesthetics in painting on this day.

Detailed preparations were required for the International Symposium on Chinese Ceramics, and the department was aided for many weeks by Asian Art Council volunteers under the chairmanship of Mrs. Grace Morgan. The Symposium, to be held from July 24-28, 1977 will bring to the museum 14 leading scholars and speakers as well as many other leaders in the field from Japan, Taiwan, England, Germany and the United States. Many people outside the museum staff are involved in planning and implementing both the exhibit and the Symposium, including Mr. and Mrs. Elliot Mock, Mr. and Mrs. George Gibbs, Dr. and Mrs. C. Edward Simons, Mr. and Mrs. George Tsutakawa, Mr. and Mrs. John Robinson, Pam Miller, Ulla Hyatt, Jiri Osers, Barbara Hoffman, and Jeane Nelson.

Special acknowledgement for the strong planning and implementation of the year's events is made here to Asian Department Head Henry Trubner, Associate Director for Curatorial Affairs; and to William Jay Rathbun, Associate Curator of Asian Art.

Modern Art Department

Through grants from PONCHO and The Seattle Foundation, the conversion of a storeroom into an exhibition gallery and the finishing of lower level spaces as offices has greatly improved the physical facilities of the Modern Art Pavilion at the Seattle Center, even though attendance at the Pavilion decreased while these improvements were in progress. The Modern Art Department, nonetheless, has had an exciting year of exhibitions which focused both on international contemporary art and work from our own Pacific Northwest.

Several special exhibitions were organized by the department to pay tribute to two of the Pacific Northwest's most renowned artists, Mark Tobey and Guy Anderson; and to an innovative collector/dealer, Zoe Dusanné. In its work to bring public attention to the best current Northwest work, the department organized two surveys, one on artists working only in glass and fiber, and

the other on artists in different media. During the American Association of Museums meetings here in Seattle, this second extensive exhibit of contemporary Northwest work shared the Pavilion galleries with the collection of the Washington Art Consortium, the most important resource in the region of works on paper by contemporary American artists (1945-1975).

Three major exhibitions featured artists of international recognition. "Portraits by Andy Warhol," organized by Curator Charles Cowles, became the highlight of the fall season because of its scope and because of the presence of the artist during Museum Week. Sculpture exhibitions of the work of Gaston Lachaise and Beverly Pepper represented the diversity of 20th Century sculpture, with the Pepper exhibition utilizing for the first time the renovated plazas of Seattle Center grounds. The schedule of exhibitions for the Pavilion culminated in the important survey, "American Art from 1900-1950," from the Whitney Museum of American Art.

The department paid tribute also to Anne Gerber and the late Sidney Gerber by exhibiting a selection of the Gerber bequest of over 50 works of American, European and Latin American artists -- a strong core of modern art in the museum's permanent collection.

To encourage the development of the photography collection and the continuing photography exhibition program, the department formed a steering committee to investigate the establishment of a Photography Council in the spring of this year.

Special acknowledgement for this year's exciting program of events and exhibitions in modern art is made here to Modern Art Department Head Charles Cowles, Curator; and to Sarah Clark, Associate Curator of Modern Art.

Education Department

This past year, the Education Department has been involved in a broad variety of programs beyond its regular training sessions and art history lectures. Promotional slide sets promoting the museum's school programs were developed by Education Department Head Dorothy Lahr, as well as a new slide set on modern art and a new introduction to the museum's general slide set to include inserts of current exhibitions. New publications this year included a school brochure as well as a booklet on the museum's 18th Century Room for the Colonial Dames of America.

Special educational exhibitions designed for art history students this year included "Egypt and the Ancient Near East," "Medieval Art," "Ethnic Art," and "Art of the Ancient World," as well as "European Painting and Decorative Arts" and "Western Art" from the museum's collection.

Planning for educational programs in conjunction with the "Treasures of Tutankhamun" exhibition has already begun, through a special grant from the

National Endowment for the Humanities, the museum will soon approach NEH for a larger project implementation grant to provide educational programs to the entire Pacific Northwest for this exhibition.

A significant amount of the department's time this past year has been devoted to developing a program whereby docents learn to tour handicapped populations at the museum; to developing a slide program from the Renaissance Period for Seattle Symphony school programs; to working with the Washington State Cultural Enrichment Program with respect to school tours; and to strengthening the Treasure Box program. During the American Association of Museums meeting here in Seattle, Jana Anderson of this department chaired the "Volunteer" section, with Ms. Lahr acting as a resource person for the Education Session II. Another staff member, Ginger Voorhees, conducted a session on art and science at the National Science Teachers Convention.

Special acknowledgement for the work of the Education Department in the past year is made to Dorothy Lahr, Head of the Education Department; and to Dr. Rebecca Bruckner, Education Associate. The department's statistics for this year are included later in this annual report under the section entitled "Events Schedule."

Libraries

The Art Reference Library has made considerable progress with two special projects this year: expansion of the classification number of books; and preparation of an index of materials in library on Northwest artists.

A panel discussion entitled "Research Facilities In and Out of the Museum: Avenues of Cooperation" was organized and participated in by Ms. deFato and LaMar Harrington for the annual meeting of the American Association of Museums held in Seattle in June, 1977.

It is a special pleasure to acknowledge generous gifts to the library from the following during the past year: Asian Art Council, Elizabeth Baker, Hilda Barnard, Prentice Bloedel, Dorothy Bradbury, Mrs. Hugh Brady, Grace Brynolson, Ruby Carmichael, Richard E. Fuller, Margaret Graham, Jane Hamilton, Yvonne Humber, Mr. and Mrs. Albert Kerry, Lyman B. Louis, Mrs. Coe V. Malone, Mrs. Matt Mannik, Neil Meitzler, George Quimby, Mr. and Mrs. Glen G. Rice, Mr. and Mrs. John Stringham Robinson, Seattle Art Museum Docents, Seattle Art Museum Guild, Ralph Schoenfeld, Swani Soriano, Donald M. Stewart, Nancy Sutter, Mrs. Edward B. Thomas, Laurine White, Mrs. Welles R. Wiley, Lois Zimmerman Williams and Willis F. Woods.

The success of the Seattle Art Museum Guild Booksale was due to the efforts and good will of dedicated Guild members working under the guidance of Chairman Lucille Pistole.

As always, the library staff is grateful to the Seattle Art Museum Docents, not only for financial assistance, but for their good will and support throughout the year.

The Photograph and Slide Library staff this year supervised the filming of the movie, "The Personal Touch -- Museum Volunteers." The film was a project contracted by the museum's Guild as a public relations effort, with the filming done by Evergreen State College students. This year's projects have also included the reproduction of I.D. photographs of objects in the museum's collection, together with reaccessioning of the photograph files. The Photograph and Slide Library has produced another fine slide set -- "Chinese Ceramics in Japanese Collections" -- which should prove as successful as the earlier "Ceramic Art of Japan" set.

Gifts of slides or equipment were received from Susan MacLeod, John Moga, Gervais Reed, Margaret Hosmer, Jackie MacRae, and the museum's Guild. Through several generous gifts to the museum, the slide and photography library has obtained much-needed audio-visual equipment. Statistics which follow reflect the activity of the past year:

Slide Department:

Total number of slides, July 1, 1976	54,277
Added	4,225
Deaccessioned	459
Total number of slides, July 1, 1977	58,043
Total number of slides used by staff, Docents Schools, churches, clubs and individuals	34,093

Photography Department:

Number of slides sold	1,836
Number of photographs sold	355
Number of slide sets rented	53
Number of transparencies rented	44

Both the art reference and the slide and photography libraries of the museum provide important services to the museum's members and to the general public. Special acknowledgement here is made to Art Reference Librarian Elizabeth deFato; and to Photography and Slide Librarian Jo Nilsson, as well as to photographer Paul Macapia.

In Conclusion

I wish to thank everyone who has helped make this year successful. The reports which follow this one point out the important devotion and support of the museum's Guild and Councils, as well of our Regents. Without such a hard-working staff, however, the museum would not be so far along as it is at this point, as we prepare for the "Treasures of Tutankhamun" exhibition. We intend

that this exhibition will be a memorable event for Seattle and the Northwest. We need your help more than ever and, if the past year is an indication, I am sure we will get it.

Willis F. Woods
Director

REPORT OF THE SEATTLE ART MUSEUM REGENTS

The combination of short lectures and social gatherings has made this group appealing to museum patrons of various interest in the visual arts. Due to the devoted assistance of Willis Woods, Henry Trubner, William Rathbun, and Charles Cowles, the Regents have gained in momentum and attracted 35 new members in addition to the 71 members who renewed their support by donating annually to the museum. The membership at this time totals 106 Regents.

During the past year, the Regents enjoyed five evenings of varied programs ranging from the "Lewis Land Collection of Mesoamerican Art" through the following exhibition of "Lewis and Clark's America," which was assembled by the Museum Director, who also lectured on this show. Christmas offered the opportunity to view the magnificent collection of Northwest Indian art along with Pre-Columbian treasures in the home of Mr. and Mrs. John Hauberg who hosted the evening. A dinner in honor of Mrs. Jackson Burke highlighted the month of March. Henry Trubner lectured on the extraordinary rarity of the exhibit, "Selections from the Mary and Jackson Burke collection," which is perhaps the best collection of Japanese art in private hands outside of Japan.

The Regents ended the year with a round-table discussion in which the future growth, success, and direction which this relatively young group may take was determined by the members. A unanimous decision to maintain the present format of lectures and entertainment was reached.

Because Regents always meet on a no-host basis, all financial support, given in the form of yearly, unrestricted donations, directly benefits the museum.

Marili Boyd
Chairman

REPORT OF THE ASIAN ART COUNCIL (AAC)

As a result of another busy and productive year, 20 new members have joined the Asian Art Council, bringing its total membership to 153.

This year's fall and spring lecture series, jointly sponsored by AAC and the Butterbaugh Memorial Program Fund, included a number of distinguished speakers: Professor Max Loehr of the Fogg Art Museum; Dr. Esin Atil, Freer Gallery of Art; Dr. Miyeko Murase of Columbia University; and Dr. Richard Stanley-Baker of the University of Victoria, B.C. Asian Art department staff members Henry Trubner and William Jay Rathbun also lectured in the spring series. Receptions for the speakers were held at the homes of various AAC members.

AAC participated in "Museum Week" by hosting an Asian Art Day in conjunction with the opening of the "Shinto Arts" exhibition. The day was a rousing success, which included films, music refreshments and a special lecture by Dr. Peter Drucker, noted connoisseur from Claremont, California. A demonstration by the All Japan Calligraphy Federation visiting from Tokyo also was a notable highlight of the day.

Other activities of the year included a tea ceremony demonstration presented by the Seattle chapter of the Ura Senke School; and a performance of koto music to accompany the demonstration by Mrs. Takamura. AAC also sponsored preview receptions for the "China's Influence...", "Shinto Arts," and "Japanese Art from the Mary and Jackson Burke Collection" exhibitions.

Mr. Trubner led a 26-day tour to Japan for AAC members, which was one of the travel highlights of the year. A group of 25 members also enjoyed a five-day tour to the Kansas City Nelson Gallery-Atkins Museum, the St. Louis Art Museum, and the Joe and Etsuko Price Collection at Bartlesville, Oklahoma.

Asian Art groups and councils in other cities traveled from St. Louis, San Francisco, Portland and Vancouver to visit the Seattle Art Museum, and AAC hosted receptions for these groups.

REPORT OF THE PACIFIC NORTHWEST ARTS COUNCIL (PNAC)

The Pacific Northwest Arts Council has established four basic goals: 1) to encourage Northwest artists in the creation of quality work; 2) to educate and involve PNAC members in past and present regional work; 3) to develop a strong commitment to regional art within the Seattle Art Museum; and 4) to increase awareness of the interrelationships of the arts. PNAC is continuing its efforts to encompass these goals, and to celebrate the arts and crafts of the Northwest, cooperating fully with all those interested in these goals.

Membership in PNAC continues to grow, and now has over 150 members. Anne Hauberg has served with distinction in the capacity of Membership Chairman, as evidenced by the 50% increase in membership in the past year.

Laurie Austin chaired a committee that reviewed PNAC By-Laws and made other changes to conform with the structure and operation of other councils. The dues structure has been revised, and two levels of membership are now offered: Member at \$25, and Patron at \$100.

Activities for the past year included a trip to Guemes Island to visit sculptor Philip McCracken and artist Max Benjamin; an exhibition of Northwest jewelry and metalsmiths during Craft Week at the Modern Art Pavilion; a lecture on the Dusanne exhibition by Gervais Reed; sponsorship of a panel discussion entitled "The Artist and the Collector;" a reception and dinner for the "Guy Anderson" exhibition; trips to both the Whatcom County Museum and to the Philchuck Glass Center; and co-sponsorship of the Cunningham-Cage Dialogue at Cornish School with the Contemporary Art Council.

The council also participated strongly in "Museum Week" with activities that included the Nishitani Dance Group and the Ruthanna Boris Dance Group, the Pacific Chamber Opera Singers, Northwest filmmakers, a video installation at and/or Gallery, and a panel discussion on "Clay and Other Subjects."

REPORT OF THE CONTEMPORARY ART COUNCIL (CAC)

Membership in the Contemporary Art Council has risen by 112% in this past year, from 44 to 94 members. In May, the Executive Council hosted a reception and symposium for new council members at Merrill House to discuss past and future directions.

As a result of a gift from the Merrill Foundation and a matching gift from CAC, an endowment fund has been established to assist CAC in its broad educational role as well as support of the contemporary art program of the museum. In addition to all other functions and contributions this year, CAC was able to contribute approximately \$13,500 to the museum to support the Modern Art Department, which was in charge of 17 important exhibitions at the Modern Art Pavilion in 1976-77.

During Museum Week, CAC presented an extensive program which included films on modern art; an Andy Warhol film festival at the University of Washington's Kane Hall to coincide with the "Portraits by Warhol" exhibition at the Modern Art Pavilion; and contemporary music by David Mahler in the Pavilion galleries.

CAC has also supported additional events at the and/or Gallery; lecture and exhibition videotapes by New York artist Linda Benglis; and dance performance by Simone Forti and Peter Van Riper. A performance by Jennifer Muller and The Works Dance Group during CAC's New York trip was followed by partial support of that group's later performance in Seattle under the sponsorship of the Dance Series Association; and a reception at the Modern Art Pavilion.

Individual members of CAC contributed personal time and funds toward the City's purchase of a Michael Heizer sculpture at Myrtle Edwards Park on Elliott Bay.

Throughout the year, CAC has organized both lectures and trips for its own enrichment, including lectures by Rosalike Krauss, art historian and critic; Mitzi Landau, curator of the Gaston Lachaise Sculpture exhibition at the Pavilion; and Beverly Pepper, international artist in conjunction with her exhibition at the Pavilion. Two trips -- one to New York to visit public and private collections, galleries and studios; and a European art tour to London, Paris and Zurich -- were highlights of the year. CAC also visited the Tacoma Art Museum to see the Washington Art Consortium Collection, the region's most important resource of works on paper (1945-1975) by contemporary American artists.

REPORT OF THE ETHNIC ARTS COUNCIL (EAC)

The Ethnic Arts Council has now entered its first full year as a museum council and is alive, healthy and growing. Membership has grown to over 80 members, and a newsletter is being published bimonthly.

In September, EAC members took a ferry trip to Kiana Lodge, with American Indian expert Norman Feder. In November, the council actively participated in Museum Week presenting activities that ranged from ethnic cooking to a demonstration of Chilkat blanket weaving.

John McKillop presented a well-attended lecture on "Washington Native Basketry" in February; and, in March, the council's first annual dinner meeting featured James Nason, who lectured on "International Legislation Concerning the Collection of Primitive Art." In May, Bill Reid acted both as host and guest for the opening of the "Form and Freedom" exhibition of Northwest Indian Art; and, in June, more than two dozen council members visited the ancient Makah village site at Ozette. The month closed with Jonathan King presenting a slide show of 18th century material in the British Museum, collected by Captain Cook and other explorers of the century.

The coming year will feature an increased number of activities, lectures and trips, including visits to Portland, Victoria, Hawaii and Hopi-Navaho country.

REPORT OF THE SEATTLE ART MUSEUM GUILD

The Seattle Art Museum Guild is a group of volunteers who perform a number of services for the museum. Any member of the museum may be a member of the Guild. As an extension of the staff, these highly qualified volunteers serve the museum in invaluable ways. They helped staff the admissions desk, assisted with the Sustaining Fund Drive and Museum Week, furnished floral arrangements for exhibition previews and Guild events and served as hostesses for previews. During the American Association of Museums annual meeting in Seattle, the Guild hosted a reception for several hundred of the AAM's members. Some of the donations made to the museum by the Guild include \$4,000 to the Richard E. Fuller Endowment Fund and \$1,500 for solander boxes for safer storage of particular works of art.

Associate Guilds. The Richard E. Fuller Guild, Southwest Guild and R.A.G.E. (Regional Art Group Experience) meet monthly for lectures and tours. R.A.G.E. sponsored seminars on decorating and architecture, the Richard E. Fuller Guild contributed \$100 to the Guild and the Southwest Guild contributed \$75 to the Guild, in addition to the volunteer support they gave to the activities at the museum.

Treasure Box. Volunteers made over 700 presentations to approximately 31,000 children in 120 schools in the greater Seattle area.

Docents. Docents were at hand in the galleries at all previews and special events. They gave over 1,000 tours to approximately 28,000 people, and made 107 slide presentations to more than 5,000 people.

New Members Reception. Two receptions were held for new members in order to acquaint them with the museum and its many activities, and to give them a behind the scenes tour.

Guild Day. Guild Day is a result of the combined efforts of the Program, Hospitality and Membership Committees. The popular Guild Lecture Series, held twice a month, was well attended. This year's theme was collecting.

Senior Day. Senior Day is free to any senior citizen, regardless of museum membership. It was held the first Friday of every month from October through June, with an average of 175 people attending each day. Sigma Kappa Sorority Alumni served tea and coffee during lunch.

Holiday Party. The Holiday Party was attended by over 1,400 people who were entertained by dancers, clowns, story tellers, musicians, a play and refreshments.

Fund Raising. A wine tasting party at St. Michelle Winery, the annual Spring Luncheon, a raffle and a book sale all contributed to fund raising efforts. This was the museum's first book sale, and \$1,500 was raised.

Spring Luncheon. This annual event was attended by over 400 members and guests. Contemporary and ethnic clothes were modeled by museum members and staff.

Rentaloft. The Rentaloft offers paintings and sculpture by local artists which are for rent or sale. The Rentaloft raised \$7,000 for the museum and over \$3,000 for participating artists. Informal sessions with artists featured in the Rentaloft were offered for members and the public.

Staff Aides. There were 28 Staff Aides who volunteered 2,243 hours assisting the staff with such projects as recataloging the museum's collection.

Guild Shop. In the first six months of operation the shop gave \$500 to the museum. The shop is completely staffed by volunteer salespeople, buyers and accountant. It is open whenever the Museum is.

Volunteers have helped staff the Admissions Desks, helped with the Sustaining Fund Drive and Museum Week, cared for plants, furnished floral arrangements for all exhibition Previews and Guild events and served as hostesses for the Previews.

They also hosted several hundred members of the American Association of Museums at a Reception, gave \$4,000 to the Richard E. Fuller Endowment Fund, donated \$1,500 for solander boxes and paid for an electric typewriter, reupholstering of the window seat in the Activities Room and for half of the Guild/Docebt Tour Desk Secretary's salary.

We invite all of you to participate in our activities. There's something for everyone. Please join us!

Mrs. Earl Younglove, Jr.
Chairman

1976-77 OFFICERS: SEATTLE ART MUSEUM COUNCILS AND GUILD

ASIAN ART COUNCIL

Ayame Tsutakawa, President
Gordon Ingham, 1st Vice-President
William Rourke, 2nd Vice-President
Robert Wilkus, Secretary-Treasurer

PACIFIC NORTHWEST ARTS COUNCIL

Ramona Solberg, President
Jerry Williams, Vice-President
Audrey Kerry, Treasurer
Nancy Corwin, Secretary

CONTEMPORARY ART COUNCIL

Paul Kirk, Chairman
Tony Mueller, Vice-President
Gloria Lobb, Treasurer
Anne Gerber, Secretary

ETHNIC ARTS COUNCIL

Dr. Oliver E. Cobb, President
Sharon M. Johnson, Vice-President
Jeanne Gravenkemper, Secretary-Treasurer

GUILD EXECUTIVE COMMITTEE

Mrs. Earl Younglove, Jr., Chairman
Mrs. John F. Fitzsimmons, Vice Chairman
Mrs. Burton Robbins, Treasurer
Mrs. Joseph F. Sutter, Corresponding Secretary
Mrs. Alvin Katsman, Recording Secretary
Mrs. Harry G. Lewis, Parliamentarian
Mrs. Ralph W. Johnson, Docents
Mrs. Earl H. Falk, Flowers
Mrs. Benson Chandler, Guild Day Hospitality
Mrs. Robert H. Barden, Information Desk
Mrs. James Costello, Membership
Mrs. William O. Barton, Membership Vice Chairman
Mrs. Robert M. MacRae, Program
Mrs. William D. Caton, Jr., Projects
Mrs. David Shaw, Publicity
Mrs. Estelle A. Wertheimer, Rental Sales Gallery
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ASSOCIATE GUILD REPRESENTATIVES

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ACQUISITIONS

Decorative Arts

CERAMICS

Cambodia

Covered Vase, 11th - 12th century ceramic, H. 29 cm., Diam. 24.8 cm.,
Gift of Mr. and Mrs. Willis F. Woods, 76.73

China

Pair of Water Pots in the shape of crabs, K'ang-hsi reign (1662-1722),
Ceramic H. 4 x W. 7.5 x D 5.7 cm., Gift of Mr. and Mrs. Henry Trubner,
76.71.1 & 2

Dragon Jar, ca. 1500, found in the Philippine Islands, Ceramic,
H. 63.5 cm., Diam. 48.3 cm., Gift of Mr. and Mrs. Albert Ravenholt,
76.72

17 Chinese export ware porcelains, Gifts of Mr. and Mrs. Henry C.
Isaacson, Sr., 76.108-123

Bottle-shaped Vase, Ch'ing Dynasty, ch'ien-lung reign (1736-1795)
porcelain, H. 42.4 cm., Bequest of Dr. Richard E. Fuller, 76.288

Europe

182 European Porcelains from the following factories: Chelsea, Derby,
Longton Hall, Plymouth and Bristol, Worcester, Frankenthal, Stras-
bourg, Tournai, Wegeley Berlin, Berlin, Copenhagen, Anshach, Fulda,
Furstenberg, Hochst, Klesterbach, Kloster Veilsdorf, Limbach,
Lowestoft, Ludwigsburg, Meissen, Volkstedt; Gifts of Mr. and Mrs.
Henry C. Isaacson, Sr., 76.88-95; 99; 102-107; 124-285

Japan

Large Deep Dish, ca. 1660, export Imari ware, Fuoy-de type, porcelain
decorated in underglaze blue, Diam. 58.4 dm., Floyd A. Naramore
Memorial Purchase Fund and by Exchange, 76.63

Two Dishes, an Octagonal Bowl, and a Pillow, all Kakiemon ware,
Porcelain, Gifts of Mr. and Mrs. Henry C. Isaacson, Sr., 76.96-98, 100

Dish, Nabeshima ware, porcelain, Diam. 21.3 cm., Gift of Mr. and Mrs.
Henry C. Isaacson, Sr., 76.101

Pre-Columbian

Tripod Effigy Urn, Costa Rica, Puntarenas, Nicoys region, earthenware,
H. 30.5 cm., Gift of Mr. and Mrs. Marshall Hatch, 76.49

6 Vessels, from Panama, Herrera, earthenware, Gift of Mrs. Richard
Fisher, 76.53-58

Urn representing Sun God, Guatemala, Mayan, Uaxactun Peten, Early Classic Period (300-600), earthenware, H. 22.4 cm., Diam. 34.0 cm., Margaret E. Fuller Purchase Fund and Floyd A. Naramore Memorial Purchase Fund, 77.13

Large Jar: Turtle Shape, Peru, Chimu, earthenware, H. 29.5 cm., W. 21.5 cm., D. 31 cm., Margaret E. Fuller Purchase Fund, 77.17

Stirrup Vessel in shape of Crab Man, Peru, Chimu, earthenware, H. 22.9 cm., W. 12.8 cm., D. 15 cm., Margaret E. Fuller Purchase Fund, 77.18

Seated Couple, Mexico, H. 9.3 cm., earthenware, Bequest of Dr. Richard E. Fuller, 76.300

Seated Couple, Mexico, Nayarit, earthenware with slip decoration, H. 25 cm., Bequest of Dr. Richard E. Fuller, 76-299.

Decorative Arts

TEXTILES

China

Pair of Cushion Cover Tops, Ch'ing Dynasty, 18th century, from Peking, silk embroidery on yellow silk, H. 50.7 x 50 cm. (sight) Bequest of Dr. Richard E. Fuller, 76.290.1 & 2

Pre-Columbian

Head Band, Tiahuanaco (Bolivian Highlands) A.D. 800-1000, Alpaca, plain weave, W. 10.3 cm., L. 55 cm., Gift of Jack Lenor Larsen 76.50

Square, Tasselated Hat of Pile Cloth, Paracas, South Coast Peru, Late Paracas Period, 400-100 B.C., wool, H. 11.5 cm., L. of each side 12.8 cm., Gift of Jack Lenor Larsen, 76.51

Puma Rope, ca. 200, Mochica, North Coast Peru, Middle Period, 100-500 A.D., Puma fur wrapped around twine, L. 172.8 cm., Gift of Jack Lenor Larsen, 76.52

Fragment, Peru, wool, H. 12.5 x 18.7 cm., Margaret E. Fuller Purchase Fund, 76.61

Fragment, Peru, Chimu, L. 183 cm., Margaret E. Fuller Purchase Fund, 77.16

United States

Crazy Quilt Piano Throw, made in Challis, Custer County, Idaho plain and textured silk with silk embroidery and silk tassels alternating with copper disks, L. 190 cm., W 68.2 cm., Gift of Mrs. Clarence Bock, 76.27

Jacquard Coverlet, 1st half 19th century, wool, L. 221 cm., W. 184 cm., Gift of John McReynolds, 76.33

Mark Tobey, 1890-1976, Phantom Figure Tapestry, wool, L. 168 cm., W. 208 cm. (approximate), Gift of Marion Willard Johnson, New York City, 77.20

Decorative Arts

MISCELLANEOUS

China

Australian Fiery Opal: Carved Phoenix with Clouds, ca. 1800, H. 5.7 x W. 3.8 x D. .8 cm., Gift of William Staadecker, 76.28

Snuff Bottle: Scene of hawk menacing song birds, 1904, painted glass inside by Ma Shao-hsien, glass, H. 7.2 cm. x W. 3.7 cm., Gift of Jewel Tozier, 76.39

Belt Clasp, Ch'ing Dynasty, Ch'ien-lung reign (1736-1795) white jade, L. 8.5 cm., Bequest of Dr. Richard E. Fuller, 76.293

India

Circular Covered Box, Mughal, 18th century, jade with rubies, turquoise and gold design; brass cover and base; H. 6.3 cm., Diam. 8.1 cm., Bequest of Dr. Richard E. Fuller, 76.297

Rectangular Box, Mughal, 18th century, silver, silver gilt, cut and tooled gold foil and enamel, H. 3 cm., L. 5.6 cm., D. 7.3 cm., Bequest of Dr. Richard E. Fuller, 76.298

Japan

Netsuke: Mollusks, carved by Gyokuzan, 19th century, Ivory with stain, H. 1.8 x W. 3.8 x D. 3.5 cm., Bequest of Dr. Richard E. Fuller, 76.303

~~Decorative Arts~~

PAINTINGS

Canada

Jack Leonard Shadbolt, b. 1909 England, Young Evergreens Under Snow, 1952, ink and watercolor on paper, H. 55.6 x 77.5 cm., Bequest of Dr. Richard E. Fuller, 76.296

India

Krishna Seated Beneath Tree Conversing with Radha, Pahari, Kishangarh School, ca. 1800, Pechwai, H. 158.4 x 120 cm., Gift of Leo S. Figiel, M.D., 76.40

Initial Section of a Pata - Central Figure Ganesa, Madhya or Andhra Pradesh, ca. mid-18th century, Pechwai, H. 147.3 x 87 cm., Gift of Leo S. Figiel, M.D., 76.41

Section of a Pata - six scenes, Madhya or Andhra Pradesh, ca. mid-18th century, Pechwai, H. 193.7 x 87.9 cm., Gift of Leo S. Figiel, M.D., 76.42

Court Lady Serving Wine (recto), Manuscript page (verso), Mughal, ink, gouache and gold on paper, H. 39 x 26 cm., (sight) Bequest of Dr. Richard E. Fuller, 76.287.1 & 2

Japan

School of Motonobu, Muromachi Period, 16th century, Kingfisher and Reeds, Ink on paper, H. 19.8 cm., Chord L. 55.5 cm., Bequest of Dr. Richard E. Fuller, 76.289

United States

Kenneth Callahan, b. 1906, Exuberant Wind, 1976, oil, tempera and wax on paper, mounted on canvas, H. 7 x 6 feet, Purchased with funds from the Marcia Katz Memorial Fund and the National Endowment for the Arts, 77.14

Joseph Cornell, 1903-1972, Mathematics in Nature (Circe and her Lovers), collage in oil on reverse side of masonite, H. 21 x 28.6 cm., Purchased with funds from the Contemporary Arts Acquisition Fund, 77.22

Willem de Kooning, b. 1904, Netherlands, Woman, 1943, oil on board, H. 71.8 x 58.4 cm., Gift of Mr. and Mrs. Bagley Wright, 76.46

Joseph Goldberg, b. 1947, Core, 1976 encaustic on linen, 50 cm. square, Gift of Francine Seders, 77.9

Paul Horiuchi, b. 1906, Definition, 1976, oil on canvas, H. 5 x 6 feet, Gift of Gordon Woodside, 76.67

Spencer Macky, b. 1880 New Zealand, d. 1958, Portrait of Richard E. Fuller, oil on canvas, H. 99 x 80 cm., Bequest of Dr. Richard E. Fuller, 76.295

Neil Meitzler, b. 1930, Totem, 1963 casein on Japanese paper, mounted on blue board, H. 45.6 x 18.5 cm., Bequest of Dr. Richard E. Fuller, 76.291

Neil Meitzler, b. 1930, Journey, 1961 casein on Japanese paper, hand scroll, H. 18 cm. x 165 cm., Bequest of Dr. Richard E. Fuller, 76.292

Michael Spafford, b. 1935, Europa & the Bull, 1969, oil on canvas, H. 186.7 x 254 cm., Gift of Dr. and Mrs. Herschel Roman, 76.66

Andy Warhol, b. 1931, Portrait of Jane, 1976, acrylic on canvas, 101.6 cm. square, Gift of Richard E. Lang, 76.47

Ron Wigginton, Morning Puzzle, 1975, acrylic and dye on paper, H. 55.5 x 74.3 cm., Gift of Dr. and Mrs. Jean Bourdeau, 76.44

Ron Wigginton, Evening Puzzle, 1975, acrylic and dye on paper, H. 55.5 x 74.3 cm., Gift of Dr. and Mrs. Jean Bourdeau, 76.45

Decorative Arts

DRAWINGS, GRAPHICS, & PHOTOGRAPHS

India

Kotah School, Rajasthan, early 19th century, Two Fighting Elephants, ink on paper, H. 54 x 72 cm., Floyd A. Naramore Memorial Purchase Fund, 76.62

United States

Norman Lundin, b. 1939, Studio Blackboard, 1976, charcoal on paper, H. 116.8 x 144.8 cm., Purchased with funds from the Marcia Katz Memorial Fund and the National Endowment for the Arts, 77.15

Mark Tobey, 1890-1976, My Personal Discovery of Cubism, 1962, ink on paper sheet, H. 19.8 x 15.2 cm. (sight), image H. 18.4 x 13.3 cm. (irregular), Gift of Virginia Hazeltine, 77.7

GRAPHICS

France

Charles Melchior Descourtis, 1753-1820, after a painting by Caspar Wolff, 1735-1798, Vue de Rinkenbergr sur le Lac de Brienz, ca. 1787, color engraving sheet H. 31.6 x 37.8 cm., image H. 22.9 x 32.4 cm., Gift of Mr. and Mrs. Henry Trubner, 76.68

Raoul Dufy, 1877-1953, La Chasse, ca. 1910, linoleum cut, sheet 50.4 cm. x 65.5 cm., image H. 21 x 64.2 cm., Gift of Albert A. Feldmann, 76.48

Germany

Michael Wolgemut, 1434-1519, or Wilhelm Pleydenwurff, d. 1494, Dance of Death, from Hartmann Schedel's so-called Nuremberg Chronicle, printed in Nuremberg, by Anton Koberger, 1493, woodcut, Sheet H. 43.8 x 30.2 cm., Margaret E. Fuller Purchase Fund 76.37

United States

Alexander Calder, 1898-1976, Flying Colors '76, 1976, lithograph on Arches paper, H. 63.5 x 90.2 cm., Gift of the employees of Braniff International, 76.43

New York Collection for Stockholm Portfolio, 1973, Edition 288/300, published by Experiments in Art and Technology, a portfolio of lithographs and serigraphs of the work of 30 New York artists of the 1960's, sheet size H. 30.5 x 22.9 cm., Gift of Robert Rauschenberg, 76.87.1-30

PHOTOGRAPHS

England

Julia Margaret Cameron, 1815-1879, Portrait of Daisy Norman, 1870, silver chloride print, H. 36 x 26.2 cm., Floyd A. Naramore Memorial Purchase Fund, 76.32

Frederick Henry Evans, 1853-1943, Rheims Cathedral: West Front, 1899, Platinum print tipped on period mount, H. 23.9 x 13.5 cm., Margaret E. Fuller Purchase Fund, 76.30

William Henry Fox Talbot, 1800-1877, Street Scene in Paris, ca. 1842, calotype H. 16.7 x 20.3 cm., Margaret E. Fuller Purchase Fund, 76.29

France

Jean-Eugene-Auguste Atget, 1856-1927, Rouen Maison, H. 21.7 x 17.5 cm., Margaret E. Fuller Purchase Fund, 76.31

Antoine Francois Jean Claudet, 1797-1867, Portrait of his Son, Francis George Claudet, ca. 1855, calotype, H. 18.4 x 14.5 cm., Floyd A. Naramore Memorial Purchase Fund, 76.65

Germany

August Sander, 1876-1964, Mauermeister (Mason), bromide print (?) tipped on period mount, 23.7 x 19.1 cm., Margaret E. Fuller Purchase Fund, 77.5

Italy

Alinari, Volterra-Palazzo dei Priori, 1864, H. 42.7 x 32.4 cm., Floyd A. Naramore Memorial Purchase Fund, 76.64

Scotland

Robert MacPherson, 1811-1872, Trajan's Forum and Column in Rome, ca. 1857, colodio-albumen print (?), H. 41.5 x 28.5 cm., Gift of Janet Leonard in loving Memory of Captain John J. Howard, 76.36

United States

Paul Strand, 1890-1977, New York, Wall Street, from Camera Work XLVIII, 1916 photogravure, H. 13.1 x 16.3 cm., Margaret E. Fuller Purchase Fund, 77.6

Sculpture

~~Decorative Arts~~

Africa

Woman with Covered Bowl for Kola Nuts: Olumeye, Attributed to Master Akobi-Ogua Fakeye, Yoruba Tribe, Guinea Coast, Nigeria, Western State near Oshogbo, Ila-Orangua, wood, H. 34.9 cm., W. 15.3 cm., D. 21.8 cm., Margaret E. Fuller Purchase Fund, 76.25

Housepost, Yoruba Tribe, Ekiti Region, Nigeria, wood, H. 133.2 cm., W. 24.8 cm., D. 25.1 cm., Margaret E. Fuller Purchase Fund 76.34

13 African objects from the following tribes: Kissi, Ashanti, Akan/Angi, Baule and Yoruba; Gifts of Dr. and Mrs. Rudolph Heilpern, 76.74-86

Mask, Zaire, wood and raffia, H. 17.9 cm., W. 13.5 cm., D. 5.3 cm., Gift of Michael R. Heide, 77.8

Funerary Figure, Ivory Coast, Akan/Agni Tribe, Terracotta, H. 47 cm., Margaret E. Fuller Purchase Fund, 77.23

China

Bronze Head, Ming Dynasty (1368-1644), H. 10.5 cm., W. 7.1 cm., D. 7.2 cm., Gift of Mr. and Mrs. Henry Trubner, 76.64

Seated Figure with Staff, Ch'ing Dynasty, K'ang-hsi reign, (1662-1722), ceramic, H. 15.5 cm., W. 6 cm., Gift of Mr. and Mrs. Henry Trubner, 76.70

Kuan-yin Seated on Rocks, Fukien Province, Ch'ing Dynasty, Ch'ien lung reign (1736-1795), Blanc-de-Chine, H. 24.1 cm., W. 15.4 cm., D. 11 cm., Bequest of Dr. Richard E. Fuller, 76.294

Avalokitesvara, T'ang Dynasty, 8th century, Gilt bronze, H. 8.5 cm., W. 4 cm., D. 1.5 cm., Bequest of Dr. Richard E. Fuller, 76.301

Seated Amida Buddha, T'ang Dynasty, 8th century, Gilt bronze, H. 9.7 cm., W. 3.3 cm., D. 2.9 cm., Bequest of Dr. Richard E. Fuller, 76.302

Classic

Head of Gallienus Publius Licinius, Roman Emperor 260-268 A.D., Roman, 3rd century A.D., Marble, H. 7.7 cm., Norman Davis Collection, 77.11

Eskimo

Bird, green stone, H. 5.7 cm., L. 12.7 cm., Bequest of Dr. Richard E. Fuller, 76.304

France

Jean Arp. 1888-1966, Torse Fruit, 1960, painted plaster, H. 76.2 cm., W. 35.6 cm., Gift of Madame Jean Arp, 77.1

_____, The Saint of the Forest Border, 1963, painted plaster, H. 75 x W. 29 x D. 30 cm., Gift of Madame Jean Arp, 77.2

_____, Platre Inedit (coupes), ca. 1965, painted plaster, H. 94 x W. 31 x D. 31 cm., Gift of Madame Jean Arp, 77.3

_____, A La Suite des Papiers Dechires, 1933, painted plaster, H. 40.6, W. 25.4 cm., Gift of Madame Jean Arp. 77.4

Iran

Fantastic Bird (from a vessel, perhaps), 11th century (?), cast bronze, H. 10.8 cm., W. 4.7 cm., D. 6.7 cm., Bequest of Dr. Richard E. Fuller, 76.305

Japan

Female Fertility Figure, Late Jomon Period, ca. 800 B.C., Kamegaoka Aomori Prefecture, unglazed grayish pottery, H. 23.8 cm., Floyd A Naramore Memorial Purchase Fund, 76.35

Nepal

Seated Tara, 15th-16th century, Gilt bronze, turquoise, rubies, emeralds and sapphires (?), H. 30 cm., W. 21.8 cm., D. 21.2 cm., Bequest of Dr. Richard E. Fuller, 76.286

Oceania

Male Figure, Melanesia, New Guinea, North Coast, Wallis Island, wood with red and white color, H. 58.4 cm., Gift of Michael R. Heide, 77.19

Pre-Columbian

Two Figures Engaged in Combat, Mexico, Colima, red earthenware, H. 20 cm., W. 22.2 cm., D. 13.5 cm., Purchased in memory of Mrs. Rosemary Johnson; The Rosemary Johnson Memorial Fund and the Margaret E. Fuller Purchase Fund, 76.59

United States

Carl Andre, b. 1935, Lead-Aluminum Plain, 1969, 36 alternating plates of lead and aluminum, overall dimensions 182.9 cm., square, each plate 30.5 cm., square, Gift of Ann Gerber (by Exchange), 77.10

Running Horse Weathervane, 19th century, molded copper, H. 41.3 cm., L. 78.3 cm., Margaret E. Fuller Purchase Fund, 76.38

LOANS TO OTHER INSTITUTIONS

In Seattle

Congressman Joel Pritchard, 3
Designer's Show House, 9
General Services Administration, 23

King County

Department of Public Safety, 16
Department of Rehabilitative Services, 10
Office of the Ombudsman, 4
Superior Court, 15

Museum Week Displays:

Alberts, Ltd., 1
Lady Alberts, 2
Bon Marche, 11
Crane Gallery, 1
W. L. Davis Co., 2
Fox's, 23
Frederick & Nelson, 6
Friedlander and Sons, 10
Gunderson's, 2
Klopfensteins, Inc., 5
Littlers, 2
I. Magnin, 6
Mariko Tada, 1
Nordstrom's, 14
Pacific First Federal Savings & Loan Association, 6
Pacific Science Center, 5
Rainier Club, 29
Seattle Foundation, 6
Seattle Municipal Building, 20
Seattle Trust & Savings Bank, 2
Sunset Club, 4

In Washington

Governor's Mansion, Olympia, 6

Outreach to King County Libraries:

Auburn, Bothell, Kirkland, Redmond, Snoqualamie
Museum on Wheels, 14

Ste. Stephen the Martyr, Renton

Parish Exhibit of Northwest Artists, 6

Seattle Pacific College Art Center Gallery
Sue Fergusson Gussow, 1

Tacoma Art Museum
Sir Jacob Epstein, 1

Trinity Church, Everett
Trinity Conference on Religious Art: Icons and Iconography, 3

Washington State University Museum of Art, Pullman
A Temporary Possession: The Human Image in Twentieth Century
Photography, 3
Washington State Travelling Exhibition Service, 12

Washington State University Museum of Art, Pullman;
University of Washington, Henry Gallery, Seattle; Whitman College,
Olin Art Gallery, Walla Walla
Wendell Brazeau Retrospective, 2

Wenatchee Valley College, Gallery '76
Northwest Painting, 23

Whitman College, Olin Art Gallery, Walla Walla
Mark Tobey Exhibition, 11

In the United States and Abroad

Arts Council of Great Britain, Hayward Gallery, London, England
The Arts of Islam, 2

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

Centre National d'art et de culture Georges Pompidou, Musee National
d'art Moderne, Paris, France
Marcel Duchamp, 1

China House Gallery, China Institute in America, Inc., New York City
Chinese Miniatures, 3

Contemporary Crafts Association, Portland, Oregon
Tom Hardy Retrospective, 1

Fine Arts Gallery of San Diego, California
Mingei of Japan, 12

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

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
Washington, D.C.
Artist-Immigrants of America: 1876-1976, 1
John Covert, 4

Montgomery Museum of Fine Arts, Alabama
Anne Goldthwaite Memorial Exhibition, 1

Museum of Contemporary Crafts, New York City, and South Dakota Memorial
Museum; Loch Haven Arts Center, Orlando, Florida; Cranbrook Academy of
Arts, Bloomfield Hills, Michigan; Craft and Folk Art Museum, Los Angeles,
California; E. B. Crocker Art Gallery, Sacramento, California; University
of Kansas Museum of Art, Lawrence, Kansas; University of Washington, Henry
Gallery, Seattle; Honolulu Academy of Art, Hawaii, Tuscon Museum of Art,
Arizona; Museum of International Folk Art, Santa Fe, New Mexico; Dayton Art
Institute Ohio (circulated by the American Federation of Arts)
The Dyer's Art: Ikat, Batik and Plangi, 2

Museum Interchange Subcommittee of the United States
Japan Conference on Cultural and Educational Interchange (CULCON)
at the Museum of Western Art, Tokyo, and the National Museum, Kyoto, Japan
Masterpieces, East and West, From American Collections, From
Ancient Egypt through Contemporary, 3

Museum of Modern Art, New York City
The Natural Paradise: Painting in America, 1800-1950, 1
The Oakland Museum, California
Chinese Snuff Bottles, 2
Ron Davis Retrospective, 1

Portland Art Museum, Oregon, and Asia House Gallery, The Asia Society, Inc,
New York City
Masterworks in Wood - Japan and China, 11

Portland Art Museum, Oregon
C. S. Price, 3

The Taft Museum, Cincinnati, Ohio
The Best of Fifty, 1

Rutgers State University of New Jersey, University Art Gallery, Brunswick,
New Jersey
Surrealism and American Art, 1931-1947, 6

University of British Columbia, Museum of Anthropology, Vancouver, B.C., Canada
Greek and Roman Life in Miniature, 6

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

SCHEDULE OF EXHIBITIONS

AT VOLUNTEER PARK

Loan Exhibitions

Lewis and Clark's America: Voyage of Discovery
July 16 - September 26

Colonial and Revolutionary Era Flags
September 25 - October 24

China's Influence on American Culture in the 18th and 19th Centuries
October 7 - November 28

Shinto Arts
November 18 - January 2, 1977

Old Master Prints from the Albert Feldmann Collection
December 4 - January 23, 1977

200 Years of Royal Copenhagen Porcelain
January 15 - February 20

Pitseolak: A Retrospective
January 29 - February 27

Japanese Art: Selections from the Mary and Jackson Burke Collection
March 10 - May 1

Posters from Eastern Europe for Children's Literature
March 24 - April 28

Form and Freedom: Indian Art of the Northwest Coast
May 12 - June 26

Inaugural Impressions (Portfolio of five prints)
June 21 - July 17

From the Collection

Murals by Mark Tobey
August 9 - 30

Survey of Pre-Islamic and Egyptian Art
September 1 - November 4

European Paintings, Porcelains and Decorative Arts[™]
October 7 - November 4

Survey of Medieval Art
December 1 - April 4, 1977

European Paintings
December 6 - April 26, 1977

Art of the Ancient World
December 9 - February 27, 1977

A Selection of Ethnic Art from the Museum Collection
April 5 - July 17

Reinstallation of the Jade and Snuff Bottle Collections, and The Richard E.
Fuller Galleries of Asian Art
May 27

Western Art from the Museum Collection
May 27 - June 26

AT THE PAVILION

Loan Exhibitions

Photography by Richard Avedon
continued to July 11

Works by Gwen Lawrence
July 13 - 18

David Hockney - Prints and Drawings
Lucas Samaras - Photo-Transformations
continued to July 18

Northwest Summer Festival:
Mark Tobey Memorial Exhibition
Fiber Works: A Selection of Northwest Weavers
Pilchuck Glass Invitational
Sheryl Fundhouser - Paintings
Ted Wiprud - Sculpture and Drawings
July 22 - September 12

Dennis Ashbaugh - Paintings; William Eggleston,
Christopher Makos and Philip Tsiaris - Photographs;
Northwest Silversmiths and Jewelers
September 23 - October 31

Andy Warhol: Portraits
H. P. Horst - Photographs
November 19 - January 9, 1977

David Hockney Portfolio - Photographs 1970-1975
Gaston Lachaise: Sculpture and Drawings
Carl Andre: Sculpture
January 20 - March 13

New York Collection for Stockholm: Portfolio of Prints
March 17 - May 15

Sculpture by Beverly Pepper
March 17 - July 11

Tribute to Zoe Dusanne
Photographs by Michael Mathers
March 25 - May 8

Northwest '77
Washington Art Consortium Collection
May 19 - June 19

American Art, 1900-1950
June 30 - September 4

Guy Anderson Paintings
June 30 - September 11

From the Collection

Northwest Priorities
November 17 - March 13, 1977

Selections from the Permanent Collections: The Gerber Gifts
January 20 - March 13

LECTURES/CONCERTS/FILMS/SPECIAL EVENTS

(in addition to the Guild Lecture Series)

July 14,28,
Aug. 4,11,25
Sept. 8,15 Lecture Series on Lewis & Clark's America: American Art in the 19th Century, John Canady; Artists in the Wilderness, Willis F. Woods; William Clark, William Clark Adreon; Thomas Jefferson and the American West, Donald Jackson; In the Land of the War Canoes, Edward S. Curtis; Early Collections of American Indian Artifacts, Norman Feder; Lewis and Clark Bibliographical Materials, George H. Tweney

July 17,18 Special demonstrations by Fort Clatsop group: loading and firing of flintlock rifle; furs and other related items associated with the Lewis & Clark Expedition.

July 24,31,
Aug. 7,14,21,
28, Sept. 4,
11,18,25 Moving West Film Matinees: The Unconquered (1947), My Darling Clementine (1946), Northwest Passage (1939), Red River (1948), Union Pacific (1939), The Plainsman (1937), The Last of the Mohicans (1936), Santa Fe Trail (1940), Western Union (1941), Stagecoach (1939)

July 23 Reception for Associated Council of the Arts delegates

Aug. 5 Winners and Selections from the 10th Annual Bellevue Film Festival

Aug. 22 Chinese Brush Painting demonstration, Mr. and Mrs. Chow Chian-Chiu

Sept. 12,19,
26, Oct. 3,
10,17 Fall Chamber Music Concert Series, jointly sponsored by the Museum and the Music Performance Trust Funds, administered by Local 76, of the American Federation of Musicians

Sept. 12 Lewis and Clark Trail Revisited, Paul Macapia

Sept. 23,26 Lectures by Prof. Max Loehr: The Exhibition of Chinese Bronzes and Archeological Artifacts in Kyoto; The Problem of Zen Buddhist Influence on Chinese Painting

Sept. 26 An Evening with Slick Watts and Friends (to introduce Dance Series '76/'77, sponsored by Seattle Parks and Recreation, U. of W., and Dance Advisory Council)

Sept. 30,
Oct. 7,14,21,
28, Nov. 4,
11, Dec. 2,
9, 16 Dark Streets film series: Phantom Lady (1944, Robert Siodmak); Fury (1936, Fritz Lang); Out of the Past (1947, Jacques Tourneur); Nightmare Alley (1947, Edmund Goulding); The Treasure of the Sierra Madre (1948, John Houston); White Heat (1949, Raoul Walsh); Gun Crazy (1949, Joseph H. Lewis); Sunset Boulevard (1950, Billy Wilder); Touch of Evil (1958, Orson Wells); Kiss Me, Deadly (1955, Robert Aldrich)

Oct. 2,16,30,
Nov. 6,20
Dec. 4 Films for Young People: Alice in Wonderland (1933); Peter Rabbit and the Tales of Beatrix Potter (1971); Halloween Matinee, Mad Love (1935); The Yearling (1947); The Wizard of Oz (1939); 20,000 Leagues Under the Sea (1954)

Oct. 6 Annual Meeting of the Membership

Oct. 10 New Members Reception

Oct. 23 Tour and wine tasting party at Ste. Michelle Vineyards & Winery

Nov. 15-20 Museum Week - A Celebration of the Seattle Art Museum, from the opening Civic Salute Day to "Dinner with Andy (Warhol)," and SAM & Andy Disco Dance, each day highlighting a different facet of the Museum's collections and its activities.

Nov. 28, Dec.
18,19, Jan. 2 Film: Ise - the Roots of Japanese Architecture

Dec. 1 "Barrier Free" party

Dec. 5 The Turkish Pottery of Iznik, Its Origin and Development, Dr. Esin Atil

Dec. 11 Holiday Party for Museum members and families

Dec. 18 Christmas Matinee, Miracle on 34th Street (1947)

Jan. 2,22,
Feb. 5,19 Films for Young People: Gulliver's Travels (1939); The Jungle Book (1942); The Secret Garden (1939); The 5,000 Fingers of Dr. T (1953)

Jan. 13,20,
27, Feb. 3,
10, 17,24,
Mar. 3,10,17 True Romance Film Series: Sunrise (1927, F. W. Murnau); Morocco (1930, Josef von Sternberg); Queen Christina (1933, Rouben Mamoulian); Design for Living (1933, Ernst Lubitsch); History is Made at Night (1937, Frank Borzage); The Bride of Frankenstein (1935, James Whale); Death Takes a Holiday (1934, Mitchell Leisen); The Magnificent Ambersons (1942, Orson Welles); Portrait of Jennie (1947, William Dieterle); Letter from an Unknown Woman (1948, Max Ophuls)

Feb. 6 Film: Pitseolak and Nanook

Feb. 12 Reception and tours for Wives of Fellows of the American Bar Association

Smithsonian Events in Seattle Art Museum for Smithsonian Associates and public:

Mar. 5 Art and Instrument slide lecture

Mar. 7 Hirshhorn Museum and Sculpture Garden: A Gift to the Nation, Charles Millard

Mar. 9 Abroad in America: Visitors to the New Nation 1776-1914, Marc Pachter

Mar. 12,19, Apr. 9,16, 30 Films for Young People: Festival of Folk Heroes (Walt Disney) Captains Courageous (1937); The Adventures of Tom Sawyer (1938); Treasure Island (1950); Jason and the Argonauts (1963)

Mar. 13 Paradise and Hell Scenes in Japanese Paintings, Dr. Miyeko Murase

Mar. 20 New Members Reception

Mar. 24 Seattle Art Museum Guild Book Sale
Nanga Painting in the Mary and Jackson Burke Collection, William J. Rathbun

Mar. 27 Four films on artists included in the exhibit Tribute to Zoe Dusanne

Mar. 31 Japanese Ceramics and Decorative Arts in the Mary and Jackson Burke Collection, Henry Trubner

Apr. 3 Japanese Tea Ceremony Performance and Koto Music

Apr. 17,24, 21,28, May 5,12,19,26 June 2 Garbo Film Series: Anna Christie (Clarence Brown, 1930); Mata Hari (George Fitzmaurice, 1932); Grand Hotel (Edmund Goulding, 1932); As You Desire Me (George Fitzmaurice, 1932); Anna Karenina (Clarence Brown, 1935); Camille (George Cukor, 1937); Ninotchka (Ernst Lubitsch, 1939); Two-Faced Woman (George Cukor, 1941)

Apr. 14 Islamic Carpets and Their Settings, Dr. May M. Beattie

Apr. 17,24, May 1,8,15, 22 Spring Chamber Music Concert Series, offered free to the public with assistance from the Seattle Arts Commission and from the Music Performance Trust Funds administered by Local 76, of the American Federation of Museums

Apr. 21 Japanese Ink Painting of the Marumachi Style, Dr. Richard Stanley-Baker

Apr. 28 Washington Park, 28th Annual Architectural Exhibition

May 9 International Fantasy, Museum Guild Spring Luncheon

May 29 Film: In the Land of the War Canoes

May 30,31, June 1,2 Annual Meeting of the American Association of Museums in Seattle

June 23,30 Hitchcock's Britain Film Series: The Lodger (A Story of the London Fog) (1926); Blackmail (1929)

June 25,26 Outreach Program: music, mime, theatre, tours

EDUCATION DEPARTMENT STATISTICS

Film Program	Number of Events	Attendance
Adult Series	39	8,931
Children's Series	19	3,126
Special	7	808
Docent Tours:		
School Tours	349	2,035
Public Tours	514	8,537
Other Tours	138	7,509
Docent Slide Presentation:		
Schools	99	4,958
Adult	6	198
Treasure Box Programs:		
School Visits	721	31,089
Docent Training Sessions:		
Active Docents	25	92 Docents
Training Docents	19	29 Trainees
Treasure Box Training Sessions:		
	13	52 Volunteers
Art History Lectures:		
Fall Series	12	321 registered
Winter-Spring Series	20	246 registered
Special Lectures outside the Museum	8	457
Special Lectures & Tours in the Museum	13	1,335
Teachers "in-service" classes	3	105

MUSEUM STAFF (as of June 1977)

Administration

Willis F. Woods, Director
Marilyn Miller Davis, Administrator
Mrs. Coe V. Malone, Administrative Assistant
Robert Kreutsberg, Secretary to Director
Mrs. Bennie J. Reid, Receptionist
Susan J. Doss, Assistant to Administrator
Tore J. Hoven, Manager, Modern Art Pavilion
Ronald Phillips, Musical Director

Curatorial

Henry Trubner, Associate Director for Curatorial Affairs
William J. Rathbun, Associate Curator Asian Art
Yin-wah Ashton, Assistant Curator Asian Art
Noriko Fujita, Secretary Asian Art (to 2/17/77)
Mrs. Marshall Stuteville, Secretary Asian Art (as of 3/1/77)
Mrs. Ellen Clattenberg, Registrar
Charles Cowles, Curator Modern Art
Sarah Clark, Associate Curator Modern Art
Mrs. John B. Philbrook, Secretary Modern Art
Suzanne Backstrand, Council Coordinator Modern Art
William J. Lahr, Shipping Supervisor
Mrs. T. Lloyd Fletcher, Conservator, Paper/Textiles

Education

Dorothy F. Lahr, Director
Dr. Rebecca Ginnings Bruckner, Associate/Adult Programs
Mrs. Graham S. Anderson, Education Assistant/School Programs
Virginia Voorhees, Education Coordinator/Youth Programs
Mrs. Jess Bradley, Tour Desk Secretary

Exhibition

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

Libraries

Elizabeth deFato, Reference Librarian
Joann H. Nilsson, Photograph and Slide Librarian
Paul Macapia, Photographer
Eduardo Calderon, Assistant Photographer
Michael McCafferty, Audio/Visual
Marcia Slettebak, Audio/Visual

Membership

Mrs. Dianne M. Chew, Secretary
Lucille Aldrich, Assistant
Vickie Jackson, Assistant

Public Relations

Jeri McDonald, Director
Susan McAllister, Assistant Director

Book Shops

Mrs. Frank H. Molitor, Manager
Margaret Evans
Mrs. Buel Blake
Mrs. A. Vincent Shorrock
Mrs. Wendy Duffy

Security

Gerald George, Chief Security Officer
Wayne Brown
Kathleen Callison
John Jeffcott
Ernest Marris
Josef Peterson

Seattle Park Department Maintenance Staff

Robert Ramsey, Chief Custodian
Mrs. Matreon Jacobs
Daniel D. Skiffington
James Barnes

AUDITED FINANCIAL STATEMENTS

SEATTLE ART MUSEUM

June 30, 1977

ansell Johnson & co.

1330 Washington Building
Seattle, Washington 98101
206-622-5912

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, 1977, and the related combined statements of operating fund income and fund balances, and restricted funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of the Seattle Art Museum and auxiliaries at June 30, 1977, and the results of their operations and changes in fund balances for the year then ended, in conformity with the accounting principles referred to in the summary of accounting policies (Note A), applied on a basis consistent with that of the preceding year.

Ansell Johnson & Co.

Certified Public Accountants

January 17, 1978

COMBINED BALANCE SHEET

SEATTLE ART MUSEUM AND AUXILIARIES

June 30, 1977

ASSETS

OPERATING FUNDS

Cash		\$ 70,134
Marketable securities (market value \$350) - Note A		350
Pledges receivable		98,437
Accounts and interest receivable		24,694
Inventory - at lower of cost (actual) or market		108,021
Prepaid expenses - Note A		115,043
Due from restricted funds		39,213
		\$ 455,892

RESTRICTED FUNDS

Cash		\$ 60,847
Marketable securities - Note A:		
Bonds (market value \$746,553)	\$ 788,784	
Common and preferred stocks (market value \$906,233)	762,143	
Short-term securities (market value \$166,000)	166,000	1,716,927
Interest receivable		1,075
		\$1,778,849
		\$2,234,741

LIABILITIES AND FUND BALANCES

OPERATING FUNDS

<u>Liabilities:</u>		
Note payable - Note B	\$ 163,000	
Accounts payable and accrued expenses	114,187	
Deferred income - Note A	136,996	\$ 414,183
<u>Operating fund balances (deficit):</u>		
Seattle Art Museum	\$ (5,190)	
Contemporary Art Council	16,211	
Seattle Art Museum Guild	14,354	
Asian Art Council	11,270	
Pacific Northwest Arts Council	2,474	
Ethnic Arts Council	2,590	41,709
		\$ 455,892

RESTRICTED FUNDS

Due to operating funds		\$ 39,213
<u>Restricted fund balances:</u>		
Founders' endowment fund	\$1,229,617	
Funds restricted by Museum trustees	393,361	
Other restricted funds	116,658	1,739,636
		\$1,778,849
		\$2,234,741

The accompanying notes are an integral part of this statement.

COMBINED STATEMENT OF
OPERATING FUND INCOME AND FUND BALANCES

SEATTLE ART MUSEUM AND AUXILIARIES

For the year ended June 30, 1977

NOTES TO COMBINED FINANCIAL STATEMENTS

SEATTLE ART MUSEUM AND AUXILIARIES

OPERATING INCOME

Sales - bookstores and auxiliaries	\$187,187	
Less cost of sales	112,690	
	\$ 74,497	
Guild projects	17,981	
Other fund raising projects	33,383	
Admissions and fees	72,388	
Tuition	37,309	
Photograph and library income	4,498	
Interest on unrestricted funds	850	
Miscellaneous income	3,652	
	\$244,558	
Memberships, donations and grants:		
Memberships	\$288,566	
Unrestricted contributions	267,674	
Grants - current usage	135,273	691,513
TOTAL OPERATING INCOME		\$936,071

OPERATING EXPENDITURES

Administration	\$173,761	
Curatorial	163,791	
Library	27,882	
Photography and slide library	43,307	
Education	119,545	
Bookstore operations	32,830	
Public relations	36,123	
Exhibitions	262,148	
Museum week	10,145	
Membership and development	62,464	
Heiser project	11,050	
Equipment purchases	10,163	
Interest expense	13,887	
Guild project expenses	5,169	
	\$972,265	
TOTAL OPERATING EXPENDITURES		
NET INCOME (LOSS)		\$(36,194)
BEFORE RESTRICTED FUND SUPPORT		106,557
Restricted fund support		\$ 70,363
NET INCOME		\$ 70,363

OPERATING FUND BALANCES

Balances (deficit) - July 1, 1976		(28,654)
FUND BALANCES - JUNE 30, 1977		\$ 41,709

The accompanying notes are an integral part of this statement.

NOTE A - SUMMARY OF ACCOUNTING POLICIES

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

The financial statements have been prepared on the accrual basis and include all material accounts receivable and accounts payable. 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. Contributions and grants designated for future exhibitions are reflected as deferred income, and expenses relating to future exhibitions are reflected as prepaid expenses.

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

DONATED SERVICES - No amounts are reflected in the financial statements for donated services as no objective basis is available to measure the value of such services.

ACCOUNTS RECEIVABLE - Receivables known to be uncollectible have been written off, and no reserve is considered necessary for possible losses on collection.

FEDERAL INCOME TAX - The Museum is a non-profit organization and is exempt from Federal income taxes under Section 501(c)(3) of the Internal Revenue Code of 1954.

NOTE B - NOTE PAYABLE

At June 30, 1977, the Seattle Art Museum was indebted to a commercial bank for \$163,000. The loan is payable on or before December 31, 1977, with interest at a variable rate one percent above the bank's 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 which it funds through an annuity program. The Museum's contributions amounted to \$26,692 for the year ended June 30, 1977.

The Museum is also committed to provide cash retirement benefits for certain employees not eligible for the annuity plan. At June 30, 1977, the estimated future liability for such benefits was \$60,000, based on the present value of retirement payments over normal life expectancies. This estimated future liability is not being funded currently. Retirement benefits paid during the year ended June 30, 1977 totaled \$3,513.

COMBINED STATEMENT OF RESTRICTED FUNDS

SEATTLE ART MUSEUM AND AUXILIARIES

For the year ended June 30, 1977

	TOTAL	ENDOWMENT FUNDS	FUNDS RESTRICTED BY TRUSTEES	OTHER RESTRICTED FUNDS
Balances - July 1, 1976, as originally reported	\$1,649,483	\$1,197,212	\$334,782	\$117,489
Reclassification of gains on sales of securities - Note E	\$ -	\$ -	\$ 45,702	\$(45,702)
Balances - July 1, 1976, as restated	\$1,649,483	\$1,197,212	\$380,484	\$ 71,787
<u>ADDITIONS</u>				
Gifts, bequests and grants	234,057	3,397	4,228	226,432
Earnings on investments	105,302	76,378	23,657	5,267
Gain on sales of securities	32,018	23,399	8,619	-
Proceeds from sales of art objects	66,000	-	-	66,000
	<u>\$2,086,860</u>	<u>\$1,300,386</u>	<u>\$416,988</u>	<u>\$369,486</u>
<u>DEDUCTIONS</u>				
Art acquisitions	\$ 79,889	\$ -	\$ -	\$ 79,889
Remodeling and equipment purchases	101,632	-	-	101,632
Other expenditures	59,146	-	-	59,146
	<u>\$ 240,667</u>	<u>\$ -</u>	<u>\$ -</u>	<u>\$240,667</u>
BALANCES BEFORE TRANSFERS	\$1,846,193	\$1,300,386	\$416,988	\$128,819
<u>INTER-FUND TRANSFERS</u>				
Restricted fund support to operations	\$ (106,557)	\$ (70,769)	\$ -	\$(35,788)
Other transfers	-	-	(23,627)	23,627
	<u>\$ (106,557)</u>	<u>\$ (70,769)</u>	<u>\$(23,627)</u>	<u>\$(12,161)</u>
BALANCES - JUNE 30, 1977	<u>\$1,739,636</u>	<u>\$1,229,617</u>	<u>\$393,361</u>	<u>\$116,658</u>

NOTES TO COMBINED FINANCIAL STATEMENTS (CONT.)

NOTE D - COMMITMENTS

At June 30, 1977, the Seattle Art Museum had agreed to share with the City of Seattle the costs of remodeling the Seattle Center Flag Plaza Pavilion for the Treasures of Tutankhamun Exhibition in 1978. Management estimates that such costs to the Seattle Art Museum will total approximately \$300,000.

The Seattle Art Museum is a beneficiary of the Estate of Mark Tobey, and will receive art objects and other items valued in excess of \$200,000 from the estate. The Seattle Art Museum has agreed to pay a proportionate share of the taxes and administrative expenses of the estate. The Museum's share of such costs is estimated by management to be approximately \$67,000.

NOTE E - RESTRICTED FUND RECLASSIFICATION

At June 30, 1974, gains of \$45,702 on sales of securities of the Fuller purchase endowment fund (Funds restricted by Museum trustees) were transferred to the M. E. Fuller purchase fund (Other restricted funds). In accordance with the provisions of the Fuller purchase endowment fund, all gains or losses on sales of securities held by the fund are to remain in the fund. As of July 1, 1976, the respective fund's balances have been restated to comply with these provisions.

The accompanying notes are an integral part of this statement.