



SEATTLE ART MUSEUM

1992-1993 ANNUAL REPORT

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ANNUAL REPORT

FORTHE FISCAL YEAR 1992-1993

TABLE OF CONTENTS

BOARD OF TRUSTEES	4
THE YEAR IN REVIEW	5
CURATORIAL REPORT	10
MUSEUM SERVICES REPORT	13
EDUCATION REPORT	14
DEVELOPMENT REPORT	16
EXTERNAL AFFAIRS REPORT	30
FINANCE REPORT	31
STAFF LIST	32

Seattle Art Museum

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Cover top to bottom: *Coiled basket*, c. 1910, Lushootseed, coiled cedar root, horsetail root, grass, General Acquisition Fund, 93.62; *Hat*, c. 1990, Korean, bamboo, gift of John H. Hauberg in honor of William Rathbun, Curator of Asian Art, 92.154; *Twined basket*, c. 1900, Quinault, split spruce and cedar root, bear grass, split stitch, braiding, General Acquisition Fund, 93.63; Choi-Han ku, Korean, *Nested bamboo boxes*, c. 1990, bamboo, paper, color, gift of Helen and Marshall Hatch, 92.152.1-.2; Maria Pascua Parker, Makah, *Cedar bark double-woven hat*, 1978, cedar bark, gift of Steven C. Brown, 92.172; Han Soonja, Korean, *Floor mat*, c. 1990, reed, gift of Helen and Marshall Hatch, 92.153. Photograph by Paul Macapia

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We sincerely apologize for misspelling or inadvertently omitting the name of anyone who made a contribution to the Seattle Art Museum between June 30, 1992, and July 1, 1993. Please notify us of any such error by calling 654-3211. We appreciate opportunities to correct our records.

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FISCAL 1992/93 YEAR IN REVIEW

This was the year *after* the year of Grand Opening. What can you say about it; what excitement can equal that grand first year of finally being downtown in our beautiful new building, with international recognition, record-breaking attendance and store sales, and soaring membership numbers. You will be surprised, I think, when you read this report and see that the grand opening was not an anomaly but the celebration of the beginning of a new era for the Seattle Art Museum.

Fiscal year 1992/93 began in the middle of one of the most popular exhibitions ever presented in Seattle, *Dale Chihuly: Installations 1964-1992*, and our pride in its success is compounded because it was organized by our own Patterson Sims and because Dale is a native of Washington and works in a medium the Northwest is known for—glass. With the announcement of the beginning of the refurbishment of our much-loved building in Volunteer Park, we renewed our commitment to the city's past as well as its future.

These great things, and much more, were accomplished under the vigorous leadership and inspiring vision of Director Jay Gates, who announced his decision to accept the directorship of the Dallas Museum of Art at the close of the year. What follows is a brief excerpt from a letter he sent me, as president of the board, after his resignation. I, for one, will miss him, both as a friend and as a colleague, and I will remain proud of what we have accomplished together.

Faye Sarkowsky

Faye Sarkowsky
President

July 21, 1993

Dear Faye:

... Fortune has indeed smiled on this museum in the last several years, but altogether too much of the credit has gone to me. No director has ever worked with a more talented or committed staff than the one at SAM. Please take care of them and try to keep them together because staffs don't come any better than the one you already have.

But, ultimately, museums don't get as good as we have become without the commitment of people like yourselves. People with extremely busy lives and huge demands on their time who somehow manage to bring the museum close to their hearts and nourish it with their wisdom, their expertise, their fortunes, and their art.

SAM will always hold a very special place in my heart, as will all of you. I need hardly say that if I can ever render any assistance to this museum or to any of you, you have only to call. . . .

Fondly,

Jay Gates

Jay Gates
The Illsley Ball Nordstrom
Director, 1987-93

We opened a world-class museum last year and will reopen another in Volunteer Park next year. In between these achievements, in 1993, we finished our seventh straight year with a balanced budget. As our successes increase our responsibilities generate new challenges.

One of the first of these will be finding a replacement for Jay Gates. Losing Jay was a direct result of SAM's success, a compliment to Jay's record and to those who helped make that record possible: our talented board president, our active board, our devoted staff, our supportive community, and the gifted artists and cultural advisers, who all worked to make SAM shine in the international spotlight.

We now face the challenge of the museum's future under new leadership. We will use this opportunity to enrich our already talented staff with a special person who will bring us fresh perspective, original ideas, and new strengths.

At SAM, we need to stabilize and increase our financial resources, especially through endowment, attract new members and advocates from more diverse segments of our society, and most important, maintain SAM as a living, growing center for art and an inspiration to our community.

In a country whose youth are increasingly subject to violence, ugliness, and despair, we are a positive force. We're a place where a child can see breathtaking objects from his or her heritage, or stand transfixed at the magic of Chihuly's glass, or walk through a whole history of beauty and achievement.

Malcolm Stamper

Malcolm Stamper
Chairman

July/August 1992

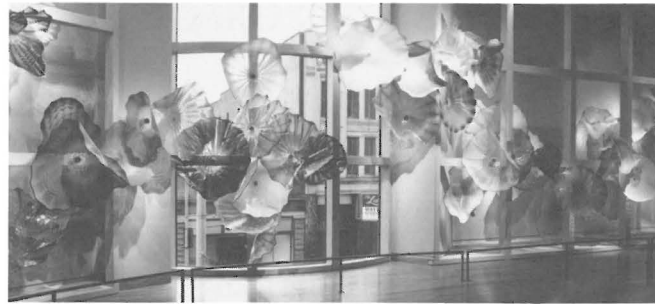
During the month of July, 67,535 visitors attend the exhibition *Dale Chihuly: Installations 1964-1992*—a record-breaking monthly attendance, exceeding even the December totals for Grand Opening. August numbers go even higher—83,068. The exhibition was organized by the Seattle Art Museum; the catalogue, written by Patterson Sims and distributed by the University of Washington Press, sold out and was reprinted.

Teacher/Printmaker, recent work by two important regional art teachers—Thomas Johnston of Western Washington University and Shirley Scheier of the University of Washington—opens with a lecture by the artists. This exhibition is part of *Documents Northwest: The PONCHO Series*, inaugurated in 1983 to recognize the work of contemporary Northwest artists.

The Boeing Company underwrites Free First Tuesdays for two years. With this major grant, First Tuesday hours are extended until 7 p.m.

More than five thousand works of art in the permanent collection in Volunteer Park storage are safely moved downtown.

Rental/Sales Gallery expands and greatly broadens the range of Northwest art



The Venturi Window in Dale Chihuly: Installations 1964-1992

available for rent or sale to museum members. This fiscal year, the gallery celebrates its 20th anniversary.

Families are the focus of summer activities with Second Saturdays, art studio programs, and special guided tours for camp groups and other organizations serving children.



Second Saturdays for Families

September/October

Views from a Paper Window: Japanese Art of the Edo and Meiji Periods celebrates the museum's acquisitions of Japanese art during the past five years. Numbering 1,144, these gifts, purchases, and long-term loans include folk arts and textiles, as well as the more highly refined screens, paintings, lacquers, porcelains, netsuke, and objects for the scholar's desk.

Views from a Paper Window

Textile scholars, artists, and museum professionals attend the third biennial symposium of the Textile Society of America, hosted by the museum's Asian Art Council.

The artist Chuck Close lectures to a standing-room-only audience as a part of the Contemporary Art Council and Collectors Forum program series, committed to supporting contemporary art and bringing internationally known artists to the Northwest.

The Museum Store releases its newest publication, *The Seattle Art Museum, Downtown*, a 20-page booklet featuring full-color images of the new museum paired with quotes from architect Robert Venturi.



The museum's popular curriculum-based tours for school children are completely booked by late October. This free program was supported in part by a \$30,000 grant from the William Randolph Hearst Foundation.

We celebrate the opening of the 15th annual series of the darkly romantic American film noir-style movies of the late 1940s and 1950s. Greg Olson has been organizing and hosting this series since its inception in 1977.

Documents Northwest: The PONCHO Series: 1492/1992 explores the meanings of the transatlantic voyages that brought Europeans to the Americas. For this exhibition a diverse group of artists created new works about the relevance of Columbus's landing for them today. The artists address a standing-room-only crowd on the opening night.

At the Annual Meeting Virginia Wright, president of the board from 1987 to 1992, is honored for her outstanding leadership.

The McCone Foundation makes a \$1 million endowment gift, establishing the John A. McCone Foundation Curator of Asian Art, a position now held by William Rathbun.

November/December

The William S. Paley Collection, an extraordinary group of modern European and U.S. paintings, sculptures, and drawings, spanning impressionism to pop art, comes to Seattle from The Museum of Modern Art, New York. A highlight of the accompanying programs is a Contemporary Art Council and Collectors Forum lecture by Kirk Varnedoe, director, Painting and Sculpture Department at MOMA.

To accommodate more users, Continuum Productions (formerly Interactive Home Systems) provides a second kiosk featuring *Viewpoint*, the interactive computer guide to the museum's permanent collections. One station resides in the hallway on the First Floor, and the second can be found in the Educational Resource Room on the Third Floor.

A special Thursday evening series of live jazz performances, "The Art of Jazz," premieres in the museum's First Avenue Lobby.

January/February

The African, African-American and Caribbean Art Council hosts a reception to inaugurate the African art gallery tours given by specially trained African art interpreters.

The approximately 650 volunteers who give their time to the museum are honored. Shirley Younglove, a volunteer at the museum for more than 20 years, receives the Dorothy C. Malone Award in recognition of her outstanding service.



Shirley Younglove, recipient of the Dorothy C. Malone Award

The Museum: Mixed Metaphors, a reconfiguration of SAM's permanent collection installation by artist Fred Wilson, opens with an interview between the artist and exhibition curator Patterson Sims. Wilson's installation is under the auspices of the Anne Gerber Fund.

The American Art Study Group and the Connoisseurs Forum, dedicated to the study of European art, are formed in response to members' interest in expanding areas of the museum's permanent collection.

I Am the Night, a film by award-winning Seattle filmmaker Janice Findley, has its world premiere at the Seattle Art Museum.

With grants from the King County Cultural Development Fund Hotel/Motel Tax Revenues, the National Endowment for the Humanities, and the National Endowment for the Arts, the museum continues to add services for visitors with special needs. In February two large-print brochures highlighting the Asian art galleries are made available at the Admission Desks. Also available are braille and large-print gallery guides, magnifying glasses, and infrared assistive listening equipment, captioned videotapes, and sign-language interpreted programs.

March/April

In March two important pieces of European art enter the collection: the museum's first carved imperial Roman marble *Portrait head*, a rare posthumous portrayal of Emperor Claudius of the 1st century A.D., and *The Virgin Presenting the Rosary to Saint Dominic* (c. 1679-88), a painting by Antonio Asisiclo Palomino de Castro y Velasco, a major example of large-scale southern baroque religious painting.

Spring brings an array of gifts in honor of Millard B. Rogers, who served as associate director at the museum before becoming director of the Center of Asian Art at the University of Washington. They include an *Ornament* (c. 800 B.C.) from ancient Iran and a Chinese *Ritual wine pouring vessel* (c. early-mid-5th century B.C.).

Art of the American Indian Frontier: The Chandler-Pohrt Collection, from the Detroit Institute of Arts and the Buffalo Bill Historical Center, opens. U.S. Bank, the exhibition's major underwriter, joins the museum in the distribution of 5,000 free tickets to Native American groups. Interpretive materials and programs, organized by the Education Department, the Native Arts of the Americas and Oceania Council, and a Native American advisory committee, are sponsored by the Washington Commission for the Humanities.

The contractor begins Phase I renovation work in the museum's galleries at Volunteer Park, for which the National Endowment for the Arts granted \$55,000. In addition the Korea Foundation gives \$100,000 in support of the renewed Korean galleries. When complete, the Seattle Asian Art Museum will serve as an international center dedicated to the display and study of Asian art and culture.



The Garden Court in Volunteer Park undergoes refurbishment

With a goal of encouraging the participation of all communities in the museum's exhibitions and programs, the board level Committee for Cultural Diversity is formed; board member Dr. Michael Greer is named chairman.

Documents Northwest: The PONCHO Series: Six Jewelers introduces museum audiences to a major regional art form. The artists discuss their different approaches to bodily adornment in a lecture sponsored by the Pacific Northwest Arts Council.



The museum rededicates its Japanese teahouse on the Third Floor with a special tea ceremony. The occasion was the gift to the museum of \$50,000 from the Urasenke Foundation of Kyoto to initiate an endowment for the

support and maintenance of the teahouse, where tea ceremonies are held for the public the first and third Sunday of each month.

Two of the museum's most celebrated collections, African and Northwest Coast, are highlighted in two lecture series, cosponsored with Seattle Central Community College. Curator Pamela McClusky presents "Ordinary Miracles: African Art for American Viewers"; Assistant Curator Steve Brown presents "The Union of Opposites: Native Art of the Northwest Coast."

As part of the museum's continuing efforts to better serve visitors, an information center is established in the First Avenue Lobby. Trained volunteers answer questions regarding the museum's exhibitions and programs as well as general questions about Seattle.

May/June

Dutch and Flemish Seventeenth-Century Paintings: The Harold Samuel Collection opens. The Decorative Arts and Paintings Council and the Education Department bring northern baroque painting scholar Arthur Wheelock from the National Gallery of Art to lecture.

The Seattle Art Museum commemorates its 60th anniversary in June, and,



Rededication of the Japanese teahouse

fittingly, the refurbishment of the Volunteer Park galleries is completed.

The museum's first Black and White Ball attracts 1,500 celebrants to its seven sound stages and raises \$100,000.



Jay Gates and Chuck Katz at the Black and White Ball

Photography and the law, photo-therapy, and the work of local photographers are the subjects of the museum's spring Photography Council-sponsored programs.

The year's culminating acquisition of works of contemporary artists of the West and Northwest is the Lewis deSoto installation *Tahualtapa Project, 1984-88*, first seen in the museum's exhibition *Documents Northwest: The PONCHO Series: Photographic Memory* in 1988. Other

works by regional artists include *Jesus in a Crowd* (1991), a large relief sculpture by Jeffrey Mitchell; *Reservation Voodoo* (1985), a painting by James Lavadour; and *Fish in a Landscape* (1979), a painting by Gaylen Hansen. The work by Hansen is a gift of longtime museum supporters Joan and Morris Alhadeff.

Guided by the leadership of museum trustees Betty Hedreen and Jane Davis, SAM concludes its most successful Annual Fund Campaign to date, raising more than \$758,000 in members' contributions. The museum's new major gift campaign, The President's Circle, launched in support of the Annual Fund, generates more than \$1 million in one- to five-year pledges.

The fiscal year ends with 9,500 new members, raising the total of current members to more than 26,000, an increase of 55 percent since the Grand Opening of the new museum in December 1991.



Antonio Asisclo Palomino de Castro y Velasco, Spanish, *The Virgin Presenting the Rosary to Saint Dominic*, c. 1679-88, oil on canvas, European Painting Deaccession Fund, the Kreielsheimer Foundation, and the Margaret E. Fuller Purchase Fund, 93.9

CURATORIAL REPORT

The museum's collections are central to its stature and mission. Additions by purchase, gift, bequest, or exchange of works of art to the collection are endorsed because of their high quality, cultural diversity, and capacity to expand the public's understanding of art. Acquisitions assert the museum's artistic and scholarly standards of excellence and are vital to the preservation of the cultures of the world. Working with the museum's Committee on the Collection, comprising members of the board and community representatives, the curatorial staff and the director are responsible for developing the collection and establishing priorities for acquisitions. The curators select and help coordinate the presentation of the collection and changing exhibitions, write related interpretive material, and lecture about the collection and changing exhibitions. The opening of a new facility has occasioned a period of substantial collection growth and reprioritization, responsive to collections that in some cases are on permanent view for the first time. The exhibition schedule has sought both greater diversity and opportunities to bring exhibitions to Seattle that will engage the much broader audience that the museum's downtown site has attracted. The generosity of donors has dramatically increased the collection and given the museum's public the culturally diverse and distinctive collections that have drawn record attendance to the museum. The museum is a collection of collections, and private support and initiative continue to be essential to its growth.

ACQUISITIONS

Basketry

Korean

ku, Choi-Han, *Nested bamboo boxes*, c. 1990, bamboo, paper, color, gift of Helen and Marshall Hatch, 92.152.1-2

Soonja, Han, *Floor mat*, c. 1990, reed, gift of Helen and Marshall Hatch, 92.153

Hat, c. 1990, bamboo, gift of John H. Hauberg in honor of William Rathbun, Curator of Asian Art, 92.154

Wedding box (Ham), mid-late 19th century, wood, paper, iron, Gift of Frank S. Bayley, III, 92.157

Native American

Parker, Maria Pascua, Makah, *Cedar bark double-woven hat*, 1978, cedar bark, gift of Steven C. Brown, 92.172

Lushootseed, *Coiled basket*, c. 1910, coiled cedar root, horsetail root, grass, General Acquisition Fund, 93.62

Quinault, *Twined basket*, c. 1900, split spruce and cedar root, bear grass, split stitch, braiding, General Acquisition Fund, 93.63

Bronze

Chinese

Mirror, Early Western Han dynasty (206 B.C.-A.D. 24), bronze, gift in honor of Millard B. Rogers, 93.18

Seal with figure of a tortoise, Han dynasty (206 B.C.-A.D. 220), bronze, gift in honor of Millard B. Rogers, 93.19

Buddha at Birth, Ming dynasty (1368-1644), gilt bronze, gift in honor of Millard B. Rogers, 93.23

He ritual wine pouring vessel with base, Eastern Zhou dynasty, Early Warring States period (480-222 B.C.), bronze, purchased with funds from the Pauline Butts Estate, the General Acquisition Fund, and the Mary Arrington Small Estate Fund, 93.65

Luristan

Ornament, c. 800 B.C., bronze, gift in honor of Millard B. Rogers, SC93.17

Ceramics

Chinese

Human figure (mingqi), Sichuan province, Eastern Han dynasty (25-220), pottery, gift in honor of Millard B. Rogers, 93.21

Figure of a pig, Tang dynasty (617-906), glazed pottery, gift in honor of Millard B. Rogers, 93.22

English

Bow factory, *Charger*, c. 1755-60, soft-paste porcelain with underglaze blue, gift of Garry L. White in memory of Walter H. Meyer, 92.167

Derby factory, *Master salt*, c. 1770, porcelain, gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.166

Derby factory, *Mansion House dwarfs*, c. 1770, soft-paste porcelain, gift of Garry L. White in memory of Walter H. Meyer, 92.169.1-2

French

Samson of Paris, *Mansion House Dwarfs*, c. 1880, porcelain, gift of Garry L. White in memory of Walter H. Meyer, 92.168.1-2

Vincennes factory, *Small open bowl*, c. 1750, soft-paste porcelain, gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.165

Italian

Doccia factory, *Figure of a Madonna kneeling*, 18th century, porcelain, gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.163

Doccia factory, *Teapot and cover*, c. 1760-65, porcelain with underglaze blue and red, gold, gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.164

Japanese

Hamada, Shoji, *Crescent-shaped sake bottle*, 1963, stoneware, gift in honor of Millard B. Rogers, 93.15

Yanagihara, Mutsuo, *Vase*, 1967, stoneware, gift in honor of Millard B. Rogers, 93.14

Yanagihara, Mutsuo, *Vase with flaring rim*, 1967, stoneware, gift in honor of Millard B. Rogers, 93.52

Korean

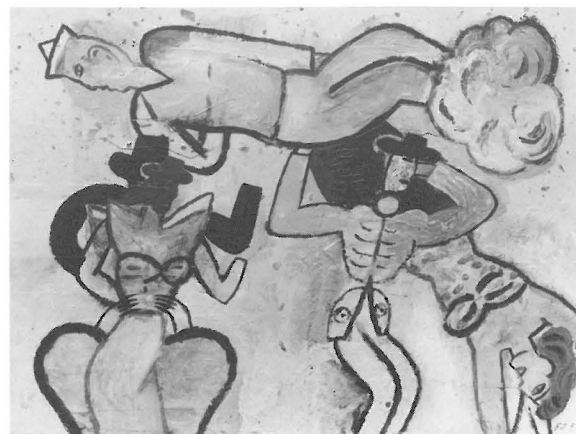
Vase (mae-byong), Koryo dynasty, 12th century, stoneware with celadon glaze, gift of Craig R. and Yong Hae Palmer, 92.170

Pedestal cup, 6th-7th century, pottery, gift in honor of Millard B. Rogers, SC93.16

Drawing

American

Tobey, Mark, *The Old Paratrooper*, 1950, ink on paper, gift in memory of Eunice P. Clise from her children, 92.155



Fay Jones, *American, Tar's Fable #3*, 1987, acrylic on paper, collage, gift of Lucille C. Fuller, 92.161

Installations

American

deSoto, Lewis, *Tahuatapa Project* (Hill of the Ravens), 1983-88, gelatin silver prints, color photographs, drawings, feathers, cement, stone, wood, map, gift of the artist, 93.67.1-12

Mitchell, Jeffrey, *Jesus in a Crowd (after Ensor)*, 1991, plaster, plywood, paint, papier mâché, gift of the artist, 92.136

Masks

Native American

Thompson, Arthur, Nitinah, *Human face mask*, 1979, red cedar, horsehair, paint, gift of Steven C. Brown, 92.173

Painting

American

Alvarez, Cecilia Concepcion, *Codex Chicon Alvarez/Cuando El Oportunista Es Rey En El Barrio las Calles Estan Pavimentadas Con Oro y Sangre* (Codex Chicon Alvarez/ When the Opportunist is King in the Neighborhood, the Streets Are Paved With Gold and Blood), 1992, Xerography, photograph, acrylic on paper, purchased with funds from PONCHO, 93.51

Brazeau, Wendell, *Two White Figures*, 1962, oil on canvas, gift in honor of Millard B. Rogers, 93.49

Francis, Sam, *Untitled #6*, c. 1953, ink and watercolor on paper, gift in honor of Millard B. Rogers, 93.50

Guston, Philip, *The Fable*, 1977, oil on canvas, gift of the estate of Musa Guston, 92.148

Hansen, Gaylen C., *Fish in a Landscape*, 1979, alkyd on canvas, gift of Joan and Morris Alhadef, 92.162

Jones, Fay, *Tar's Fable #3*, 1987, acrylic on paper, collage, gift of Lucille C. Fuller, 92.161

Lavador, James, *Reservation Voodoo*, 1985, oil on Masonite, partial gift of Elizabeth Leach Gallery and purchased with funds from the Northwest Acquisition Fund, 92.159

Rising, Dorothy Milne, *Untitled (Salmon Cleaners)*, c. 1940, gouache on paper, gift of Jean Leghorn, 93.8

Spafford, Michael, *Vermillion Falling Figure*, 1981, oil on paper, gift of Lucille C. Fuller, 92.160



Ralph Gibson, *American, Untitled*, 1980, gelatin silver print, gift of Jacklyn and Carl Meurk, 92.135

Japanese

Hermitage of Green-reflecting Water (Ryokusuian), hanging scroll, ink on paper, gift of the Urasenke Foundation, Kyoto, Japan, SC92.171

Spanish

Palomino de Castro y Velasco, Antonio Asisclo, *The Virgin Presenting the Rosary to Saint Dominic*, c. 1679-88, oil on canvas, European Painting Deaccession Fund, the Kreielsheimer Foundation, and the Margaret E. Fuller Purchase Fund, 93.9

Photography

American

Curtis, Mel, *Tumacacori Mission Near Nogales, Arizona*, 1991, gelatin silver print, gift of the artist, 93.12

Gibson, Ralph, *Untitled*, 1980, gelatin silver print, gift of Jacklyn and Carl Meurk, 92.135

Gibson, Ralph, *Untitled*, from *L'Histoire de France*, 1991, dye transfer print, gift of Ralph Gibson and gift of Stanley A. Schwab, by exchange, 92.147

Shlim, Lawrence, *Young Tibetan Monk and Nepali Toyseller, Bodhnath, Nepal*, 1989, gelatin silver print, selenium toned, gift of the artist, 93.13

Wise, Marc F., *Bordentown, N.J.*, from the series *Over the Road: Truckers and Truck Stops in America*, 1988, Kodak color-coupler print, gift of the artist, 93.10

Wise, Marc F., *Houston, Texas*, from the series, *Over the Road: Truckers and Truck Stops in America*, 1989, Kodak color-coupler print, gift of the artist, 93.11

English

Muybridge, Eadweard, *Edgerton, Trotting Stride, 18ft., 3 in.*, 1884, collotype, Photography Purchase Fund, 93.55

Muybridge, Eadweard, *Boar Walking*, 1884, collotype, Photography Purchase Fund, 93.56

Prints

American

Fulton, Hamish, *Porcupine*, 1982, etching and color, gift of Marcia Bartholme and Rockwell Smith, 92.137

Johnston, Thomas A., *Enclosure #3*, 1988, drypoint, Margaret E. Fuller Purchase Fund, 92.158

Milton, Peter, *Child's Play*, 1966, intaglio, gift of Mrs. Robert A. Hauslohner, 92.141

Milton, Peter, *Pastorale*, 1969, intaglio, gift of Mrs. Robert A. Hauslohner, 92.142

Milton, Peter, *Return*, 1969, intaglio, gift of Mrs. Robert A. Hauslohner, 92.143

Scheier, Shirley, *A Dozen Red Roses #3*, 1991, intaglio, Northwest Art Deaccession/ Purchase Fund, 93.53

Scheier, Shirley, *A Dozen Red Roses #5*, 1991, intaglio, Northwest Art Deaccession/ Purchase Fund, 93.54

Steir, Pat, *Abstraction, Belief, Desire*, 1981, etching and color, gift of Marcia Bartholme and Rockwell Smith, 92.138

Tobey, Mark, *Flame of Colors*, 1974, lithograph, gift of Lucille C. Fuller, 93.7

Wiley, William T., *Rhoom for Error*, 1983, etching, monoprint, gift of Marcia Bartholme and Rockwell Smith, 92.139

Wiley, William T., *Now Here's That Blame Treaty*, 1983, etching, gift of Marcia Bartholme and Rockwell Smith, 92.140

Italian

The Artist's Genius, 1648, etching, gift of David Martin and Dominic Zambito, SC93.66

Japanese

Taiso, Yoshitoshi, *Untitled* from *Handsome Heros of the Water's Margin* (or Water's Edge), 1866, woodblock prints, 19th-Century Print Deaccession/Purchase Fund and the Margaret E. Fuller Purchase Fund, 93.57-61

Spanish

Picasso, Pablo Ruiz, *L'Age de Soleil*, 1950, etching, gift of Shirley M. McDonald, 92.149

Sculpture

American

Fitch, Claudia, *Wig*, 1990, steel, Northwest Acquisitions Fund, 92.132

Chinese

Funerary figure (yong), Early Western Han dynasty, c. 2nd century B.C., lacquered wood, gift in honor of Millard B. Rogers, 93.20

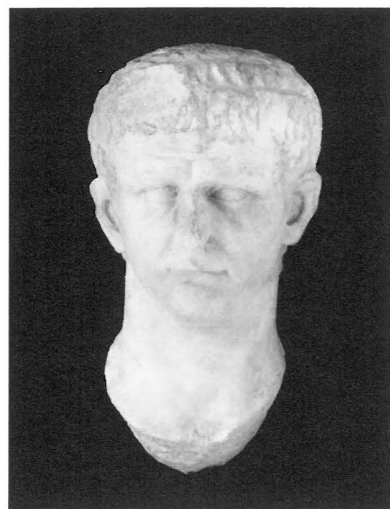
Funerary sculpture (mingqi), Warring States period (?), pottery with pigment, gift in honor of Millard B. Rogers, SC93.24

Indian

Small figure, Ghandhara, 2nd-3rd century, black schist, gift in honor of Millard B. Rogers, 93.25

Stupa base, Ghandara, 2nd-3rd century, black schist, gift in honor of Millard B. Rogers, 93.26

Fragmentary figures, 3rd millennium B.C.-2nd century A.D., terracotta, four with polychrome, one stone (93.48), gifts in honor of Millard B. Rogers, 93.31-48



Over life-size portrait head of the Emperor Claudius, Roman, Julio-Claudian period, third quarter 1st century A.D., marble, Norman and Amelia Davis Purchase Fund, 93.6

Heads, Gupta period, red sandstone, gifts in honor of Millard B. Rogers, SC93.27-.28
Figures, green stone, gifts in honor of Millard B. Rogers, SC93.29-.30

Korean

Demon-repelling ogre face (kwae-myon), early 20th century, wood, paint, partial gift of Mary Ann and Jerry Ruthruff and purchased with funds from the Margaret E. Fuller Purchase Fund, 92.156

Native American

Edensaw, Charles, Haida, *Presentation cane*, c. 1900-10, wood, abalone, silver, walrus ivory, Margaret E. Fuller Purchase Fund, 93.5
Inuit, *Figure of a seal*, walrus ivory, Eugene Fuller Memorial Collection, SC93.64

Roman

Over life-size portrait head of the Emperor Claudius, Julio-Claudian period, third quarter 1st century A.D., marble, Norman and Amelia Davis Purchase Fund, 93.6

Textiles

Chinese

Imperial robe, 19th century, silk damask, satin, silk embroidery, peacock feather, gold-wrapped thread, silk braiding, gift of Helen P. Hopkins, 92.134

French

Silk damask, mid-18th century, silk, Decorative Arts Acquisition Fund, 92.146

Korean

Chang-ok, Moon, *Roll of ramie*, c. 1990, ramie, gift of Helen and Marshall Hatch, 92.151

Yonggil, Kim, *Gift cover* (pozagi), c. 1990, cotton, embroidery, gift of Helen and Marshall Hatch, 92.150

Bridal coats, Choson dynasty, late 19th century, silk gauze, gifts of Franks S. Bayley, 92.144-.145

Native American

Aleut, Yupik, Inupiaq, *Bag*, c. 1920, seal gut, wool yarn, eider down, cotton, gift of Celeste Robinson, 92.133

Peruvian

Fragment of a single figure, Late Intermediate Period, 1000-1470, alpaca, tapestry weave, gift of John H. Hauberg, 93.1

Fragment with tab fringe: Two bird (?) figures, Late Intermediate Period, 1000-1470, alpaca, slit tapestry, gauze weave, gift of John H. Hauberg, 93.2

Fragment with fringe: Band with line of figures, Late Intermediate Period, 1000-1470, alpaca, tapestry weave, gift of John H. Hauberg, 93.3

Feathered panel: Double feline-headed serpents, Middle Horizon, 800-1000, cotton, plain weave, parrot feathers, gift of John H. Hauberg, 93.4

EXHIBITIONS

Dale Chihuly: Installations 1964-1992 June 18-August 23, 1992

Attendance: 163,632
Sponsored by SAFECO Insurance Companies, with additional support from the Opening Benefit, ArtFair/Seattle
Organized by Seattle Art Museum; Patterson Sims, curator
The exhibition traveled to Detroit and Cincinnati.

Documents Northwest: The PONCHO Series: Thomas Johnston and Shirley Scheier July 23-October 25, 1992

Rod Slemmons, curator

Views from a Paper Window: Japanese Art of the Edo and Meiji Periods September 24-November 22, 1992

Attendance: 62,440
Sponsored by PONCHO and the King County Arts Commission
Organized by Seattle Art Museum; William Rathbun, curator
A portion of this exhibition will travel to Washington, D.C., Birmingham, Alabama, and Dallas in *Beyond the Tanabata Bridge: A Textile Journey in Japan*.

Documents Northwest: The PONCHO Series: I492/1992

October 22, 1992-March 28, 1993
Patterson Sims, Vicki Halper, Rod Slemmons, curators

The William S. Paley Collection December 17, 1992-February 7, 1993

Attendance: 113,660
The Seattle presentation sponsored by Lakeside Industries and US WEST Cellular
Organized by The Museum of Modern Art, New York; Patterson Sims, resident curator

The Museum: Mixed Metaphors

Fred Wilson Installation: 1993 Biennial Anne Gerber

Exhibition January 28-June 13, 1993

Sponsored by the Seattle Art Museum Anne Gerber Fund
Organized by Seattle Art Museum; Patterson Sims, curator

Art of the American Indian Frontier: The Chandler-Pohrt Collection March 11-May 9, 1993

Attendance: 78,518
Sponsored by the National Endowment for the Humanities, the National Endowment for the Arts, the City of Detroit, the State of Michigan, and the Founders Society, Detroit Institute of Arts, with local support from U.S. Bank, the Washington Commission for the Humanities, and The Allen Foundation for the Arts
Organized by the Detroit Institute of Arts with the Buffalo Bill Historical Center, Cody, Wyoming; Steven Brown, resident curator

Documents Northwest: The PONCHO Series: Six Jewelers

April 22-June 27, 1993

Vicki Halper, curator

Dutch and Flemish Seventeenth-Century Paintings: The Harold Samuel Collection June 3-July 25, 1993

Attendance: 62,000
Sponsored by the Embassy of the Netherlands, an indemnity from the Federal Council on the Arts and Humanities, British Airways Cargo, with local support from Seattle Art Museum Supporters (SAMS), ABN AMRO BANK N.V., and Classic KING FM 98.1
Drawn from the Mansion House, City of London, and organized by Arts Services International, Alexandria, Virginia; Chiyo Ishikawa, resident curator

Permanent Collection Reinstallations (as exhibitions)

Magic Realism November 12, 1992-April 25, 1993

Rod Slemmons, curator

Early Modern Art of the Northwest: Women Artists 1920-1950

January 21, 1993-September 19, 1993

Vicki Halper, curator

The Risk of Satire: Francisco Goya and Robert Heinecken

May 8, 1993-January 2, 1994

Rod Slemmons, curator

MUSEUM SERVICES REPORT

Care of the museum's collections is essential to the institution's present and future service to the community. Works of art at the museum are protected and maintained because they are inherently valuable. When their care is assured, then the basic artistic functions of scholarly research, exhibition creation, collection development, and display can continue to benefit our visitors. That care includes a wide range of activities, including conservation of the art, mountmaking, installation and delivery, and security and maintenance of the buildings that house the art. This year, more than five thousand works of art were moved from Volunteer Park to downtown, mountmaking began for the reinstallation of Volunteer Park, and Conservator Paul Jett, from the Freer Gallery, completed work on two of our Chinese and one Japanese dry lacquer sculptures, under a National Endowment for the Arts grant.

LOANS TO OTHER INSTITUTIONS

Forty-three objects from Seattle Art Museum permanent collections were lent to twenty-one institutions, including eight that were international.

Rheinisches Landesmuseum, Bonn, Germany, September 1992-March 1993, *Briten am Rhein*, 1

La Biennale di Venezia, Venice, Italy, June 13-October 10, 1993, *Winds of Art*, (Venti Dell'arte), 1

Fundacio Caixa de Catalunya, Barcelona, Spain, July 15-September 30, 1992, *Las Vanguardias a Catalunya (1906-1939)*, 1

Katonah Museum of Art, New York, August 16, 1992-February 21, 1993, *In Good Conscience: The Radical Tradition in 20th-Century American Illustration*, 1
Katonah Museum of Art
Hood Museum at Dartmouth College, Hanover, New Hampshire
Montgomery Museum of Fine Art, Alabama

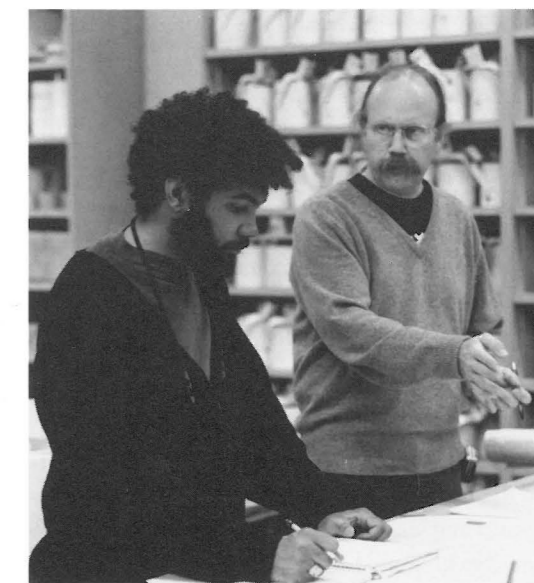
Musees Royaux d'Art et d'Histoire, Brussels, Belgium, September 15-December 25, 1992, *Treasures of the New World*, 1

The Chicago Art Institute, Illinois, October 10, 1992-August 15, 1993, *Ancient Americas: Art from Sacred Landscapes*, 1
The Chicago Art Institute
Boston Museum of Fine Arts
Los Angeles County Museum of Art

The Oakland Museum, California, October 24, 1992-May 29, 1994, *Seeing Straight: Revolution in Photography-Group f64*, 2
The Oakland Museum
Akron Art Museum
Santa Barbara Museum of Art
Center for Creative Photography, Tucson
Minnesota Museum of Art, St. Paul
Worcester Art Museum

Tokyo National Museum, Japan, October 13-November 23, 1992, *120th Anniversary Exhibition: Treasures in Tokyo National Museum*, 2

Katonah Museum of Art, New York, October 11, 1992-June 3, 1993, *Asobi: Play in the Arts of Japan*, 1
Katonah Museum of Art
San Antonio Museum of Art
Los Angeles County Museum of Art



Michael McCafferty (right), exhibition designer, works with artist Fred Wilson

The Whitney Museum of American Art, New York, November 6, 1992-February 1994, *Agnes Martin Retrospective*, 1

The Whitney Museum of American Art
Milwaukee Art Museum
The Center for Fine Arts, Miami
The Contemporary Arts Museum, Houston
Centro Reina Sofia, Madrid

Security Pacific Gallery, Seattle, November 12, 1992-January 24, 1993, *The Betty Bowen Legacy: 14 Years of Award-Winning Art*, 2

Foster White Gallery, Seattle, January 14-February 10, 1993, *Morris Graves*, 1

Seattle University Kinsey Gallery, January 26-March 31, 1993, *Pioneer Women Artists: 1880-1940s*, 4

Portland Art Museum, Oregon, September 28- November 14, 1993, *Carl Morris Retrospective*, 2

Dallas Museum of Art, Texas, March 10-August 1, 1993, *Painters of the Great Ming: The Imperial Court and the Zhe School*, 1
The Metropolitan Museum of Art, New York
Dallas Museum of Art

Vancouver Museum, British Columbia, Canada, March 13-December 1, 1993, *Spirit of the Earth: Masks by David Neel*, 1

The Asia Society, New York, March 29-December 5, 1993, *Gods, Guardians and Lovers: Temple Sculptures from North India, 700-1200 A.D.*, 2
The Asia Society
The Nelson-Atkins Museum of Art, Kansas City

Japan Society Gallery, New York, April 28-June 27, 1993, *Rain and Snow: The Umbrella in Japanese Art*, 1

Royal Academy of Arts, London, England, May 8-December 12, 1993, *American Art in the 20th Century: Painting and Sculpture*, 1
Zeitgeist-Gesellschaft, Berlin
Royal Academy of Arts

Senator Patty Murray's Office, Seattle, June 9, 1993-June 1994, *Pacific Northwest art*, 3

Fotografiska Museet, Stockholm, Sweden, June 18, 1993-October 17, 1993, *Fotografiska Museet*, 12

American Craft Museum, New York, July 15-October 10, 1993, *Gertrude and Otto Natzler: Collaboration/Solitude*, 1

EDUCATION REPORT

The Education Department and the Councils are committed to interpreting the museum's collections and special exhibitions to a growing public. SAM offers both traditional and experimental programs in the visual, film, and performing arts to the museum's many constituencies. Its programs and services include films, classes, workshops, lectures, gallery talks, and performances. Educational Resource Rooms, teacher materials, and library resources aim to enhance public enjoyment, appreciation, and knowledge of the permanent collections and special exhibitions.

EDUCATION AND COUNCIL PROGRAMS

The educational facilities in the downtown museum have provided us with opportunities to offer new programs that respond to the needs of our diverse audiences. In addition to the programs and activities listed below, tea ceremony demonstrations are presented to the public twice a month on Sundays in the museum's Japanese teahouse, and the Art Studio provides opportunities for adults and children to make art. The department also established a close working relationship with Seattle Central Community College. The college now offers art history classes at the downtown museum that are available for credit and as community services classes.

SCHOOL PROGRAMS

The School Services Program, a popular offering of the Education Department, includes tours of the museum's permanent collections and special exhibitions, art classes in the Art Studio, teacher workshops, and curriculum resource units. Over 550 units—which include slides and a book of lesson plans designed for discussing art and creating links with other areas of the curriculum—were sold this year.

TOURS

The museum's active docent corps—numbering 130 dedicated volunteers—gives tours of the museum's collections and exhibitions nearly every day the museum is open. In FY93 docents toured 56 percent more visitors than in the previous year.

VOLUNTEER ASSOCIATION

The 59-year-old Art Talks and its 40-year-old companion series, Senior Days, have provided an introduction to the art and culture of many nations to thousands of eager Seattleites. These programs, as well as the associate guild programs, are sponsored by the Volunteer Association.

THE DOROTHY STIMSON BULLITT LIBRARY

145 books purchased in FY93

95 books received as gifts in FY93

16,080 total holdings (including books and catalogues)

In FY93, 305 titles were added to the collection; 65 previously uncatalogued materials were also added by means of access to the Online Computer Library Center, a national database. The library's index of sources of information on Northwest artists was entered into the computer database, making it possible to identify and retrieve this information far more quickly than in the past.

Donors to the library in FY93 were: Ruby Carmichael, Melba Dwyer, Cheney Cowles, the estate of Hilda Barnard, Celia Coit, Gloria Peck, Lucille Fuller, Mary Lea, Gertrude May Lewis, Elizabeth Molitor, Elliott Mittler, Welles R. Wiley, Mrs. DeWitt Williams, the Docents Laureate, the Decorative Arts and Paintings Council, and the West Seattle Arts Club.

EDUCATION DEPARTMENT STATISTICS

Education and Council Programs	# of Programs	Attendance
Art Studio Classes	16	265
Council Programs	72	5,635
Day Tours	1	120
Second Saturdays	11	240
Festivals	1	1000
Films & Video	9 series	12,518
Gallery Talks (staff)	35	609
Gallery Demonstrations	11	1,100
Lecture Series	7	573
Lectures	5 series	1,409
Music & Dance Performances	3	378
Spotlight Talks	36	304
Tea Ceremony	48	432
School Programs		
Teacher Workshops	3	70
Curriculum Units Sold	550	122,650
School Tours		
Docent-led Groups	365	9,131
Self-guided Groups	167	5,273
Art Studio Sessions	141	3,524
Tours		
Public Tours	882	24,034
Audio Tours	3	14,640
Volunteer Association Programs		
Art Talks	16	1,165
Senior Day	9	2,024
Southwest Guild	8	240
R. E. Fuller Guild	8	240
Metropolitan Guild	4	240
TOTALS	2,457	207,814
TOTAL Attendance at programs		
Less curriculum unit distribution	1,907	85,164

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Rebecca Allan, museum educator, leads children in exploring their creativity in the Art Studio

DEVELOPMENT REPORT

Excellence in collections, exhibitions, and programs must be supported by a strong financial base, one that can meet the museum's current and future needs. For the Seattle Art Museum, the source of this strong financial base consists primarily of dedicated museum members and donors, private foundations, corporations, and government agencies. SAM's Development Division works with the Board of Trustees' Development Committee, chaired by Nancy Alvord, to set short- and long-range fundraising goals and to establish programs that increase and broaden the museum's financial base. All of these activities and efforts have one purpose—to support the museum's vital needs.

ANNUAL FUND CAMPAIGN: BUILDING A SOLID FOUNDATION

Donors to the Annual Fund provide the financial foundation for Seattle Art Museum exhibitions and programs by making unrestricted gifts to museum operations over and above their membership dues. The FY93 campaign raised over \$758,000, providing vital funding for children's educational programs, special exhibition preparations, and museum services. Congratulations and thanks are in order to the more than 2,700 dedicated museum members who contributed to this year's Annual Fund Campaign.

16

The President's Circle

In 1992 The President's Circle was created to honor outstanding contributors to the Annual Fund. The Seattle Art Museum gratefully acknowledges the support of the following donors for their commitment of \$25,000 or more to the Annual Fund during a five-year period. During this critical time of growth and expansion, President's Circle members pledged their renewed dedication to the museum and its high standards of excellence. Their support provides leadership and inspiration for others who look to the museum as a source of education and cultural enjoyment.

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With the opening of our downtown landmark building, we greeted the many challenges we faced with energy and confidence, buoyed by the knowledge that you, our museum members, so generously support this institution. By your overwhelming response to the 1992/93 Annual Fund, you have affirmed your faith in the museum's endeavors and underscored the importance of what we do. You are a vital part of the museum's family, and we are grateful and proud to have your patronage.

Betty Hedreen

1992/93 Annual Fund Chair
 Board of Trustees

Jane Davis

1992/93 Annual Fund Vice-Chair
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Betty Hedreen (seated) and Jane Davis

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We gratefully acknowledge the generosity of the following donors who contributed to the Annual Fund between July 1, 1992, and June 30, 1993.

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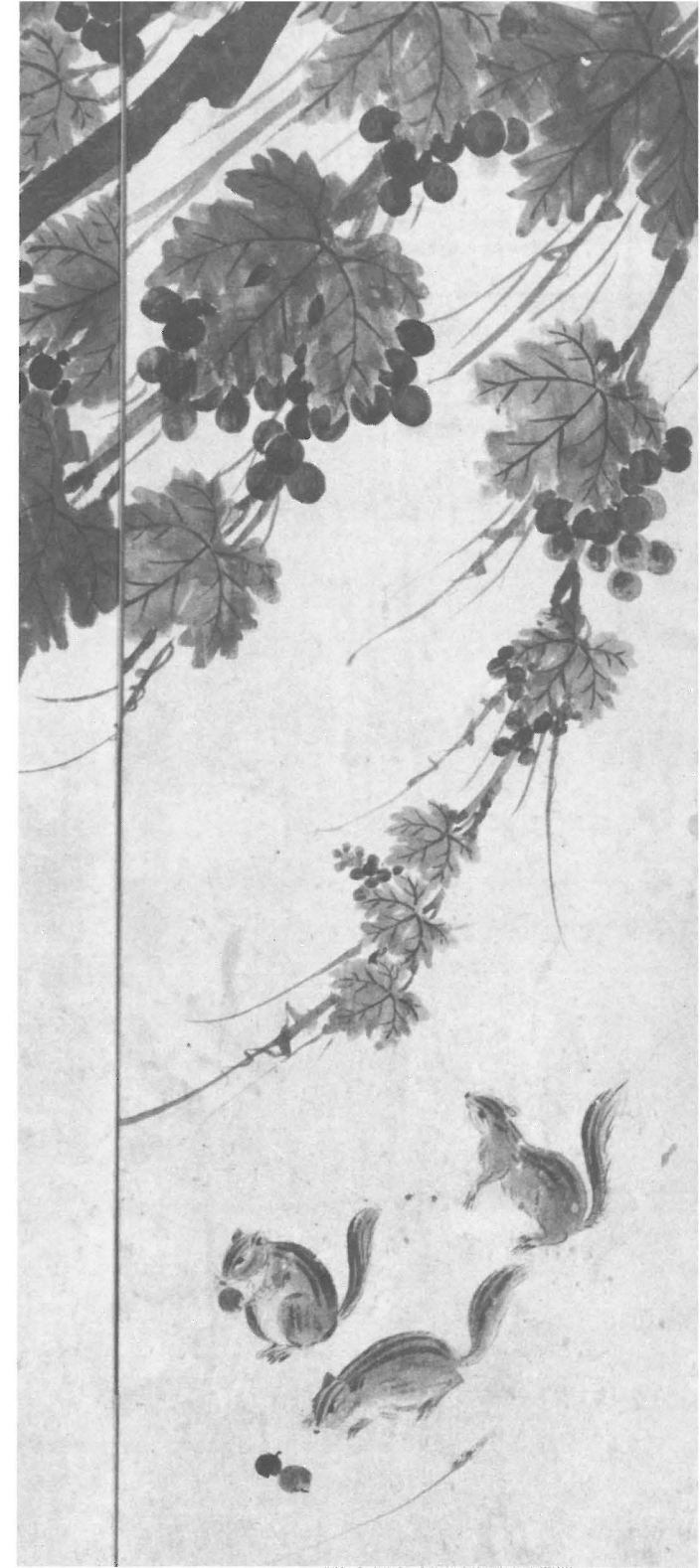
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PREMIER MEMBERS

Distinguished arts patrons and community leaders of Seattle form the premier membership groups at the Seattle Art Museum. The museum's premier members receive exclusive benefits and privileges in recognition and appreciation of their support. These special advantages enhance their close association with the museum and in turn provide an important source of revenue for the museum and its programs.

Governors

After attending their first museum event in 1990, Gaither and Bonnie Kodis became increasingly involved with the Seattle Art Museum. The Kodises joined the Governors in 1991 and subsequently have participated in many activities planned exclusively for the Governors, including a 1992 trip to Santa Fe with Patterson Sims, the museum's Curator of Modern Art. Since that trip, the Kodises' interest in art and involvement with the museum have grown, and Bonnie is regularly in the audience for the current curatorial lecture series.

The Governors is the museum's foremost members group and includes a number of the museum's closest family and trustees. More important, though, membership in the Governors is for all who, like Bonnie and Gaither Kodis, wish to support the museum and learn more about art through travel, education, and experience.

Regents

Martha Isaacson first joined the Seattle Art Museum in 1937. Since that time, Mrs. Isaacson has been one of the guiding forces behind the Decorative Arts and Paintings Council and a leading advocate for the acquisition and display of decorative arts, first at the museum in Volunteer Park and now downtown. The Regents program has had Mrs. Isaacson as a member since its inception, and we are proud of its roster of both longtime and new friends of the museum. One of the benefits Mrs. Isaacson and other Regents enjoy most is the opportunity to preview special exhibitions and tour the galleries with the museum's curatorial staff.

Fellows

When the museum moved to its downtown location, Bill and Anne Traver felt it was time for a move as well. The William Traver Gallery had been the city's primary glass gallery and had been located on Fourth Avenue for more than ten years. In 1992, the gallery moved to First Avenue, around the corner from the museum. Bill says of the move, "We just love being in the museum's neighborhood and think the effect it has had on the area is remarkable." The Travers have been members of the Fellows for a number of years and value their

membership. Since they travel a great deal, reciprocal membership with 30 museums comes in very handy and the 10 museum guest passes enable the Travers to treat their friends and associates like VIPs.

Friends

The Friends of the Seattle Art Museum was formed in the spring of 1990 as a special membership group dedicated to the interests of young professionals and families. Robyn and V. Woolston are members and enjoy the outstanding opportunities provided to members of the Friends. This year, Robyn and her daughter, Winter, participated in the mask-making workshop with artist Dennis Evans. According to Robyn, "It was a wonderful experience to share with my child and a great way to introduce her to the world of art." A few weeks later, the Woolstons and other members of the Friends were treated to a wonderful evening at the home of Susan and Jeff Brotman, where Curator of Modern Art Patterson Sims and the Brotmans discussed the Brotmans' collection of Chihuly glass. The Woolstons value their Friends membership because of the unique programming and educational opportunities this group provides.

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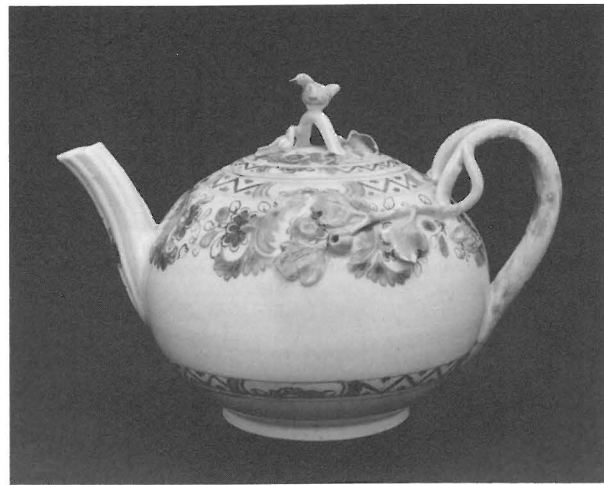
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Teapot and cover, c. 1760-65, Italian, Doccia factory, porcelain with underglaze blue and red, gold, gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.164



Ornament, c. 800 B.C., Luristan, bronze, gift in honor of Millard B. Rogers, SC93.17



Shoji Hamada, Japanese, Crescent-shaped sake bottle, 1963, stoneware, gift in honor of Millard B. Rogers, 93.15

SAMS

The Seattle Art Museum Supporters (SAMS) volunteer time and energy to provide the museum with additional financial resources. Since their inception in 1985, they have contributed over \$500,000 to exhibitions, publications, gallery installations in the downtown building, and educational programs. This cumulative amount includes over \$90,000 raised in FY93 through the Nordstrom Fashion Show, a private home tour, and a cocktail buffet.

The mission of the SAMS is to expand the support of the Seattle Art Museum through fundraising and promotional efforts and to provide educational opportunities for its 175 members.

FY93 Officers

Mischa Leendertsen, President
 Katy Titcomb, Vice-President of Fundraising
 Merike Nichols, Vice-President of Programming
 Shary Frankfurter, Treasurer
 Lisa Brooks, Recording Secretary
 Sharon Huling, Corresponding Secretary
 Pam Schell, Nominating Chair

SPECIAL EVENTS AND IN-KIND CONTRIBUTIONS

Special events and in-kind contributions constitute an important part of the museum's fundraising program. In FY93, gatherings ranging from the large, popular Black and White Ball, chaired by Sally Maryatt, to the small tours of private homes, raised over \$190,000. In addition, these events brought new audiences to the museum and enhanced the involvement of longtime members and supporters. Also in FY93, the newly formalized In-kind Contributions Program saved the museum over \$140,000 in expenses. And again, both new and established businesses and individuals made contributions.

In-kind Contributions

107.7 The End	Evergreen Wholesale
Alaska Airlines	Festivities
ALPAC Corporation	Fifth Avenue Theatre
Ampco Parking	Forever Silk by Heidi Hill
Argyle Wines	Fratelli's Ice Cream
ARTECH	Gallery Frames
Alice Bear	Salty's on Alki Banquets and Catering
Black Star Beer	Sheraton Seattle Hotel & Towers
The Bon Marche	Skyway Luggage Company
Broadmoor Baker	Starbucks Coffee
Broadway Florist	Talking Rain Beverage Co., Inc.
Brown & Haley	The Gap Foundation
Continental Airlines	Ticketmaster Northwest
Cutters Bayhouse	Tyson Chicken
Diamond Parking	Werkhaus Design
Du Jour	Wild West Shirtworks
Entertainment Media	

Black and White Ball Committee

Sally Maryatt, Chairperson
 Susan Gates, Staff

Susan Brotman
 Jane Davis
 Vicki Griffin
 Jerry Lonn
 Belle Maxwell
 Faye Sarkowsky
 Roberta Sherman
 Malcolm Stamper
 Althea Stroum
 Pat Wallace
 Carol Wright
 Jeffrey Wright
 Virginia Wright

Honorary Committee

Vicki Griffin and Althea Stroum,
 Co-Chairpersons

Margi Allison
 Michelle Backholm
 Patty Barrier
 Jan Bauermeister
 Susan Blumenfeld
 Judy Clifford
 Elizabeth DeFeo
 Marge Friedlander
 Pam Green
 Mila Hart
 Jane Hawkanson
 Gail Helms
 Deloria Jones
 Alexis Phelps
 Toni Richmond
 Mimi Sommerville
 Janet True
 Karen Wong



The Black and White Ball, a successful fundraising event chaired by Sally Maryatt, raises \$100,000 for the museum. Here Honey and Bob Dootson enjoy the evening with Sally

CORPORATE MEMBERSHIP: BRINGING ART AND BUSINESS TOGETHER

The success of our Corporate Membership Program is testimony to the ongoing support of our local business community. In FY93 the Seattle Art Museum welcomed 54 new businesses to the program. Groups of employees from these businesses enjoyed four private evenings for viewing special exhibitions during the past year, as well as many other unique benefits that are available only to corporate members.

Executive Benefactor (\$7,500)

Microsoft Corporation

Benefactor (\$5,000)

The Boeing Company
Burlington Resources, Inc.
CIGNA Corporation
Nordstrom, Inc.
PACCAR Foundation
SAFECO Insurance Companies
Seafirst Bank
Security Pacific Bank
Services Group of America
Ticketmaster Northwest
Washington Dental Service

Curator (\$2,500)

Arthur Andersen & Company
BP America, Inc.
Embassy Suites Hotel, N. Seattle
Key Bank of Washington
Larry's Markets, Inc.
U.S. Bank

Patron (\$1,000)

Ackerley Communications
Airborne Express
Alaska Distributors Co.
Aldus Corporation
ALPAC Corporation
The Austin Company
Bank of California
Capital Industries
Cellular One
Christensen, O'Connor, Johnson & Kindness
Continuum Productions Corp.
Coopers & Lybrand
Davis Wright Tremaine
Digital Equipment
Eastside Medical Laboratory
Ernst & Young
Esterline Technologies
Flow International Corporation
Foster Pepper and Shefelman
General Electric
Goldman Sachs
GTE Northwest Inc.
Gull Industries, Inc.
Harris Group
Hart Crowser, Inc.
Icicle Seafoods, Inc.
Immunex Corporation
Kibble & Prentice, Inc.
KING Broadcasting
Liberty Equipment & Supply Co.

Metlife Capital Corporation
Music-Vend Distributing Co.
Northern Life Insurance
Pacific First Bank
Pacific Pipeline
Parker Smith & Feek
Pay'n Save Drug Stores
Penwest
Perkins Coie
Peterson Consulting
Preston Thorgrimson Shidler Gates & Ellis
Quality Food Centers, Inc.
Riddell Williams et al.
Seattle Sheraton Hotel
The Seattle Times
See's Candies, Inc.
Seed and Berry
Simpson Investment Co.
Skyway Luggage Co.
Sterling Realty Organization Co.
University Savings Bank
Walker Richer & Quinn
Washington Federal Savings
Wright Runstad and Company

Sponsor (\$500)

ABN AMRO Bank N.V.
Ackroyd, Inc.
AEI Music Network, Inc.
Aetna Casualty & Surety Co.
Aiken, St. Louis, & Siljeg
Alaska Airlines
Alexis Hotel Seattle
American Passage Media Corp.
ARTECH
Augat Communications
Baugh Enterprises
Ben Bridge Jewelers, Inc.
Bennett & Bigelow
Gary Bocz Hair Design
Bogle & Gates
The Bryant Corporation
Buffalo Design
Builders' Hardware & Supply
Cable Langenbach, et al
Cascade Natural Gas Corp.
Cole & Weber
College Coupon, Inc.
Consolidated Restaurants
Continental Savings Bank
Daily Journal of Commerce
Dain Bosworth
Deloitte & Touche
Eastside Medical Laboratory
The Elliott Bay Book Company
Ernst Home & Nursery

Evans Group
Ferguson Construction
Four Seasons Olympic Hotel
Glazer's Camera Supply
Global Transportation Service
Simon Golub & Sons
Graham & Dunn
Hillis Clark Martin & Peterson
Home Owners Club
Honeychurch Antiques
Howard Johnson & Company
Husmann Corporation
J.C. Penney Co., Inc.
Johnson & Higgins of WA, Inc.
Jones & Jones
K & L Distributors, Inc.
Kiewit Construction
KIRO, Inc.
Kober/Slater Architects, P.C.
Laboratory of Pathology of Seattle
Lane Powell Spears Lubersky
Lease Crutcher Lewis
Marubeni America Corporation
Maryatt Industries
McCann-Erickson Seattle
Metropolitan Fed. Savings & Loan
Mikkilborg Broz Wells & Fryer
Miller Nash, Wiener, Hager, & Carlsen

Milliman & Robertson, Inc.
Mitchelli Family Restaurants
Mitsubishi International Corp.
The Museum Company
Mutual Travel, Inc.
MUZAK
National Frozen Food Corp.
The Newmark
Northwest Building Corp.
Olin Defense Systems Group
Olson/Sundberg Architects, Inc.
Oncomembrane, Inc.
Ostex International, Inc.
Pacific Fish Company
Plasteel Frames
PSF Industries, Inc.
Ragen MacKenzie, Inc.
The Richards Agency of Mass Mutual
Ryan Swanson & Cleveland
Seattle Steam Company
Shannon & Wilson, Inc.
Stoel Rives Boley Jones & Grey
Stouffer Madison Hotel
Tempress
Totem Ocean Trailer Express
Townsend & Townsend
Unico Properties, Inc.
Univar Corporation
U S WEST Communications
Vaupell Industrial Plastics
Waggener Edstrom
Washington Energy Company
Washington Mutual
Waste Management of N. America
Willis Corroon Corp. of Seattle
Woods & Associates
WOSCA Shippers Cooperative

Associate (\$250)

Arnold Pavilion Women's Clinic
Ballard Computer, Inc.
The Bank of Tokyo, Ltd.
Borders Perrin & Norrande
Business Space Resources, Ltd.
Central Painting
Culp Guterson & Grader

Daniel Smith, Inc.
Designhaus, Inc.
Dexter-Wilson Corporation
Encore Publishing, Inc.
Gaitan & Cusack
GRAEBEL / Quality Movers, Inc.
Health Marketing Solutions, Inc.
Hendricks & Lewis
KPMG Peat Marwick
Kueckelhan, Crutcher & Co.
Lanoga Corporation
Lighting Your Own Fuse
The Leonhardt Group
Lopez & Fantel
Martin Nelson & Co., Inc.
Martin-Simonds Association
Matson Whitacre, Inc.
Porter Davis Antiques
Pozzolanic International
Raima Corporation
Rainier Cold Storage & Ice
Ratti Swanson Perbix
Donald J. Ross, MD, Inc.
Scarecrow Video
Seafloor Surveys Intn'l, Inc.
Seattle Northwest Securities
Seattle Pacific Art Club
Seattle Pen
Sedgwick James of Washington, Inc.
Siemens Power Corporation
Smith Smart Hancock, et al
Tempworks
Triangle Associates, Inc.
Whalen & Firestone
Wurts, Johnson & Company

Profile of a Corporate Member

Woods & Associates has been a Sponsor-level corporate member of the museum since August 1989. The nine-employee firm is one of the region's leading temporary services, providing support for the legal, medical, financial, business, and nonprofit community.

"Our employees really enjoy the private evening viewings for special exhibitions that are provided for corporate members. In addition, I have often taken advantage of the discount in the museum's Rental/Sales Gallery to put exciting, contemporary artworks in our offices."

Sarah Woods,
President

GRANTS AND UNDERWRITING

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

Restricted Support

School Services

The museum's School Services Program provides curriculum-based school tours and teacher resource materials and workshops to the region's students and educators. During the 1992/93 school year, 14,404 school children in grades K-12 toured the museum's galleries free of charge.

William Randolph Hearst Foundation
National Endowment for the Arts
Seattle Art Museum Supporters
Junior League of Seattle
Fales Foundation
The E.K. and Lillian F. Bishop Foundation
Music and Arts Foundation
The Max and Anna Levinson Foundation

Art Studio Program

A variety of classes for school children and visitors of all ages are offered in the museum's fully equipped Art Studio.

Junior League of Seattle
Soroptimist International of Seattle/Metropolitan
Seattle Art Museum Supporters
W. John Loacker

Exhibitions

Generous underwriting of exhibition expenses was essential to maintaining a rich and varied changing exhibition schedule during FY93.

Dale Chihuly: Installations 1964-1992

SAFECO Insurance Companies
Opening Benefit, ArtFair/Seattle

Views from a Paper Window: Japanese Art of the Edo and Meiji Periods

PONCHO (*Patrons of Northwest Civic, Cultural and Charitable Organizations, a local foundation*)
King County Arts Commission

The William S. Paley Collection

Lakeside Industries
US WEST Cellular

Art of the American Indian Frontier: The Chandler-Pohrt Collection

U. S. Bank
Washington Commission for the Humanities
The Allen Foundation for the Arts

Dutch and Flemish Seventeenth-Century Paintings: The Harold Samuel Collection

Seattle Art Museum Supporters
PACCAR Inc.
ABN AMRO Bank N.V.

Documents Northwest: The PONCHO Series

PONCHO
Seattle Arts Commission
Canadian Consulate General (*Six Jewelers*)

Unrestricted Support for Operations

Corporate Council for the Arts (A united corporate fund for the arts consisting of more than 600 regional businesses.)
Washington State Arts Commission

Other Support

The Boeing Company

Provided major underwriting support for free admission to the museum on the first Tuesday of every month.

National Endowment for the Arts

Provided support for the following museum activities: *The Spirit Within*, a publication documenting the museum's collection of Northwest Coast Native art
Interpretive materials for the Fourth Floor galleries
Volunteer Park renovation
Touring exhibition of the museum's Japanese textiles collection
Conservation of Chinese and Japanese lacquer sculptures

National Endowment for the Humanities (major multi-year grants)

Reinstallation of Asian collection
Reinstallation of Africa, Oceania, and Americas collections

Samuel H. Kress Foundation

Provided multi-year support for a joint professorship/curatorial position in European painting, shared with the University of Washington.

Norman Archibald Charitable Foundation

Provided support for a centralized alarm monitoring system.

DOWNTOWN CAPITAL CAMPAIGN

On December 5, 1991, amidst the rain and wind the Seattle Art Museum officially opened its downtown facility. On that day at least 10,000 people passed through the museum; since then more than 765,000 people have visited the museum at its new location. The Downtown Capital Campaign initiated in 1985, received approximately \$35 million in private donations. Funding for the downtown museum project, including public funds provided through the Museum Development Authority (MDA), totaled approximately \$64 million. The Downtown Capital Campaign proved to be one of the most successful fundraising efforts in Seattle's history. The triumph would have been impossible without the support given by private citizens, foundations, and local businesses, together with public financing and federal arts programs.

In appreciation of those generous supporters who contributed at least \$10,000 to the Downtown Campaign, they have been permanently honored with their names on the Grand Stairway wall of the new museum. Major donors were recognized for their generosity through naming opportunities in galleries, the Library, Board Room, Educational Resource Rooms, and many other areas. Some of these naming opportunities, such as the African Art Gallery, the Auditorium, the First Avenue Lobby, and the Private Dining Room remain, so contributions to the downtown museum can still realize great benefit to the museum and the donor.

Additionally, a commemorative inscription honors the voters of Seattle for their approval of a \$29 million tax levy. The success of this campaign would not have been possible were it not for this vital public financing. We would like to take this opportunity to extend our sincere appreciation to all who contributed to this campaign. Your support has provided our community with a valuable resource and an important cultural institution.



ENDOWMENT: STRENGTHENING THE MUSEUM'S FOUNDATION

To establish a solid, perpetual source of financial support for museum operations, the Seattle Art Museum embarked on a long-term effort to increase its permanent endowment by an additional \$25 million by the year 2000. At the end of FY93, \$6,436,800 had been contributed toward the overall goal.

Contributions to the Endowment Fund are held in perpetuity and invested, generating income to help defray the costs of operating the museum. Because an endowment fund provides a permanent source of yearly income, a meaningful endowment is critical to the museum's continued success in meeting its standards of excellence in the visual arts into the next century and beyond.

Contributions to the endowment fund of \$10,000 and greater enable donors to establish named endowment funds. These funds can be cumulative in nature, and donors may supplement their funds over the years. Once an endowment fund reaches \$50,000 or more, donors are permanently recognized on the Endowment Honor Roll in the museum's First Avenue Lobby.

Distinguished Benefactors

Kreielshheimer Foundation
McCone Foundation
Illsley Ball Nordstrom

Benefactors

Mr. and Mrs. Bagley Wright

Patrons

Mr. and Mrs. Kenneth R. Fisher
The Estate of Theiline Pigott
McCone
National Endowment for the Humanities

Sponsors

Jane and David R. Davis
Janet W. Ketcham C. Calvert
Knudsen
Christopher Larson and Julia Calhoun
The Estate of Peggy Locke
Newman
David and Bette Sprague

Virginia Wright, then President of the Board of Trustees, addresses Opening Day crowds at the new Downtown Seattle Art Museum. Sharing the stage with Jinny are from left: Dottie Simpson, Mayor Norm Rice, Jay Green, Jay Gates, Dick Cooley, and Gwendolyn Knight

Donors

Joan and Morrie Alhadeff
Dr. and Mrs. Ellsworth C. Alvord, Jr.
Bryant and Mildred Dunn
The Estate of Arthur F. Ederer
Mr. and Mrs. Hamilton R. Harris
Helen and Marshall Hatch
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Mrs. Patricia Denny
The Estate of Boyer Gonzales
Mrs. Roy Nutt
Mrs. David E. Skinner
Skinner Foundation
Mr. and Mrs. Windsor Utley

- *John A. McCone Foundation Curator of Asian Art* - A gift of \$1 million from the McCone Foundation established a fund that will provide permanent underwriting for the position of Curator of Asian Art. This generous gift will play an important role in the museum's operations as we look toward reopening our Volunteer Park facility as the Seattle Asian Art Museum.
- *The Kreielshheimer Foundation* - Exhibitions at the Seattle Art Museum will benefit greatly from the generosity of the Kreielshheimer Foundation. Income generated from the Kreielshheimer Foundation's gift of \$1 million to the Seattle Art Museum Foundation will support exhibition activities which are central to the museum's mission.
- *The David and Bette Sprague Endowment Fund* - Longtime friends and supporters of the Seattle Art Museum, David and Bette Sprague established a fund that provides critical support for one of their deep interests, modern and contemporary art. Their gift of \$100,000 to the museum's endowment provides enduring support for the museum's exhibitions of modern and contemporary art.
- *Seattle Art Museum Foundation* - To assist the museum in its endowment effort a separate entity was established in March 1992 to receive gifts from donors who wanted to support the museum through the foundation. The Seattle Art Museum Foundation is a nonprofit charitable organization exempt from federal income tax under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3).
Gifts, donations, and contributions to the foundation are tax deductible within the limitations set by law. At the close of FY93, the foundation held endowment gifts in excess of \$1,400,000. Most of these gifts are restricted to support vital museum operations such as exhibitions and curatorial activities.

THE LEGACY CLUB: SUPPORTERS OF THE MUSEUM'S FUTURE

The Legacy Club comprises a group of dedicated museum supporters who have included the museum in their wills, estate plans, or have made a planned gift to the museum. Legacy Club members, through their bequests, named endowments, and other planned gifts, secure the museum's financial foundation, ensuring that excellence in artistic programming continue at the Seattle Art Museum into the twenty-first century.

- * Mr. Robert M. Arnold
- * Mr. Edward L. Cushman
Mrs. Patricia Denny
Mr. and Mrs. Robert Dootson
- * Mrs. Eli Dorsey
- * Ms. Ann Eddy
Mrs. Frank E. Everett, Jr.
Mr. H.T. Gladwin
Mr. and Mrs. Ulf Goranson
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- * Mrs. Coe V. Malone
- * Mr. Craig E. Mason
Mrs. Jean Milnor
Mrs. Joseph and Elaine Monsen
Mr. and Mrs. Mel O'Neal
Mrs. Elizabeth Parsons
- * Ms. Coralynn Pence
- * Mr. and Mrs. James K. Penfield
Mr. and Mrs. Rex Rathbun
Mrs. John S. Robinson
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Mrs. Herman Sarkowsky
Mr. Robert M. Shields
- * Mr. and Mrs. David G. Sprague
- * Mrs. Margaret Perthou Taylor
- * Mrs. Susie Fisher Thorness
Mr. and Mrs. Henry Trubner
Mr. and Mrs. Bagley Wright
Miss Helen Yeakel
Confidential (10)

* Indicates charter members.

Bequests

Estate of Hilda Barnard
Estate of Pauline Butts
Estate of Dorothy Calhoun
Estate of Bryant Dunn
Estate of Elizabeth Gonzales

THE VOLUNTEER PARK RENOVATION PROJECT

In November 1991 the Seattle Art Museum closed its Volunteer Park building to move into a new facility located in downtown Seattle. The following January the campaign to renovate and reopen the museum at Volunteer Park began with a leadership gift from Mrs. Albert O. Foster. June 1993 was the museum's 60th anniversary, celebrated with an afternoon tea in July for many of the museum's longtime friends. In the summer of 1994 the museum at Volunteer Park will reopen to the public as the Seattle Asian Art Museum and will be home to one of the leading collections of Asian art in this country.

As a center for the study and display of Asian art, the Seattle Asian Art Museum will realize one of the primary visions of the museum's founder, Dr. Richard E. Fuller. In recognition of Dr. Fuller's life-long dedication and commitment to the Seattle Art Museum, the Richard E. Fuller Memorial Endowment Fund has been established to support operations at the Seattle Asian Art Museum when it reopens.

We would like to recognize the following persons and organizations who have generously contributed to the Volunteer Park Renovation Project or the Richard E. Fuller Memorial Endowment Fund. Their kind support will help us reopen one of Seattle's most treasured landmarks.

Mr. Robert P. Adams
 Ms. Renate Barl
 Mr. and Mrs. W. O. Barton
 Mrs. John M. Baxter
 Mr. and Mrs. Raleigh Baxter
 Mr. and Mrs. T. William Booth
 HRH Michael Boswell-Windsor and
 Lady Ashley Windsor-Kuhn
 Mrs. Joyce Boyd
 Mrs. Charlotte G. Brame
 Mr. Paul Brainerd
 Mrs. Janet I. Butler
 Mr. and Mrs. Douglas Carmichael
 Mr. and Mrs. Roy Chenaar
 Mrs. Jane B. Clapp
 Covenant Mortgage Corp.
 Edwin W. and Catherine M. Davis
 Foundation
 Mrs. Emily Cotton Dederer
 Mr. and Mrs Robert B. Dootson
 Mrs. Bryant R. Dunn
 Mrs. Francisca Erickson
 Mr. and Ms. B. W. Evans
 Mr. and Mrs. Frank E. Everett, Jr.
 Mr. John Ferguson
 The Joel E. Ferris Foundation
 Mrs. Albert O. Foster
 Mrs. Anne P. Frame
 Mr. Richard L. Francis
 Mrs. Roy L. Gardner
 Mr. and Mrs. A. Richard Gemperle
 Mr. and Mrs. Paul E. Giese
 Ms. Lilly Kassos Halliday
 Mrs. Curtis E. Harris
 Mr. and Mrs. Marshall Hatch
 Ms. Anne Gould Hauberg
 Mr. and Mrs. William Helsell
 Mr. Warren T. Hill
 Mr. and Mrs. W. Kirby Holmes
 Mrs. Dorothy S. Howland
 Mrs. Dorothy Sloan Huey
 Mr. and Mrs. Lewis H. Johnson
 Mr. and Mrs. Albert S. Kerry, Jr.

King County Arts Commission Hotel/
 Motel Tax Revenue
 Mr. and Mrs. Ralph R. Kleinschmidt
 The Korea Foundation
 Mr. Christopher R. Larson and Ms.
 Julia Calhoun
 Dr. and Mrs. Allan W. Lobb
 Mrs. Walter Lowen
 Mrs. Coe V. Malone
 The McCaw Foundation
 Mr. and Mrs. Brian L. McEachron
 Mrs. Frank Molitor
 Mr. Robert W. Murray
 National Endowment for the Arts
 Mrs. Byron L. Nevilier
 Estate of Peggy Locke Newman
 Mrs. Alexander Niven
 Mr. Charles Nordhoff
 Mrs. Henry Owen
 Mrs. Faith C. Parker
 Mrs. M. P. Patterson
 Mr. and Mrs. James Penfield
 Mr. and Mrs. Samuel W. Philbrick
 Mrs. Roland D. Pinkham
 Mr. and Mrs. John D. Pomfret
 PONCHO
 Mr. and Mrs. John P. Privat
 Mrs. Jean Radford
 Mr. and Mrs. John S. Robinson
 Mrs. Helen Rosen
 Mr. James M. Rupp
 State of Washington - Building for the
 Arts
 Ms. Susan Smith Stephens
 Mr. and Mrs. Alexander C. Stewart,
 Jr.
 Ms. Elsa Barber Strait
 Mr. and Mrs. Daniel M. Streissguth
 Mrs. Windsor Utley
 Mr. and Mrs. Thomas R. Wood



With his mother, Margaret E. MacTavish Fuller, Dr. Richard E. Fuller commissioned and oversaw the construction of this landmark art moderne museum to house the Seattle Art Museum's collection. Upon its completion in 1933, they gave the building to the City of Seattle. Once renovation is complete, Seattle can once again enjoy the grace and serenity of this lovely building, renewed, and renamed the Seattle Asian Art Museum.



The view that has become the signature image of the Downtown Seattle Art Museum, looking up the Grand Stairway

EXTERNAL AFFAIRS REPORT

The central focus of SAM's marketing efforts is to identify, attract, and retain new audiences. Although these efforts are in a general sense the responsibility of the entire staff and board, the External Affairs Division is particularly concerned with projecting a positive and clear image to the museum's audiences and constituencies through its various departments, especially admissions, volunteers, public relations, and publications and media. The Museum Store, rental spaces, Cafe, and Rental/Sales Gallery, as well as the new "Art of Jazz" series, reinforce and support SAM's overall marketing, audience, and promotional goals while adding revenue sources.

PUBLIC RELATIONS

The primary responsibility of the Public Relations Department is the promotion of the museum's exhibitions and their associated education programs. The major vehicles employed are paid advertising, media "trade-outs" (free ads in exchange for promotional considerations, i.e., tickets, posters, etc.), and story placement. The Public Relations Department also concerns itself with articulating the new museum's image and sustaining its visibility among targeted audiences. Specifically, we have worked through the media, community outreach, and promotional partnerships to bolster SAM's reputation as one of the preeminent art museums in this country in the eyes of the international art world; to generate broader awareness in Greater Seattle that SAM is a community-spirited institution committed to providing high quality, affordable, innovative programming; and to identify SAM as a top tourism destination.

VOLUNTEERS

The Seattle Art Museum Volunteers are a critical part of the ongoing success of the museum. As our public ambassadors and behind-the-scenes support personnel, they are a diverse group of talented and dedicated individuals working truly "for the love" of the museum. In FY93, 565 volunteers contributed over 35,000 work hours. Were they paid even a modest wage of \$6 per hour, this would represent more than \$200,000 in cost savings to the museum. Volunteers assisted with 46 special events, including the Black and White Ball, staffed the information and lobby areas during all public hours, supported 20 departments with clerical and research services, provided gallery tours to more than 31,000 visitors, staffed our Art Studio and Educational Resource Rooms, published the *VIP* volunteer newsletter, and assisted with the operations of the Rental/Sales Gallery.

ADMISSIONS

With the opening of the downtown building in December 1991, SAM has seen a dramatic increase in attendance figures—a look back gives an idea of how the new location and increased exhibition space has affected attendance.

VOLUNTEER PARK - 1988-91	
Zenga: Brushstrokes of Enlightenment	34,928
American Watercolors	66,716
Edward Hopper	78,864
Old World/New World	37,680
DOWNTOWN - 1991-93	
Caribbean Festival Arts	107,567
Dale Chihuly: Installations	163,632
Views from a Paper Window	66,885
The William S. Paley Collection	113,660
Art of the American Indian Frontier	78,443

PUBLICATIONS AND MEDIA

The Publications and Media Department produced more than 1,500 labels for art in the galleries as well as 200 text panels; 5 posters; and other collateral material—invitations, cards, advertisements, signs, maps, banners—in support of exhibitions; 4 issues of the *Members' News/Program Guide*; 3 *Documents Northwest* brochures; large-print versions of two existing brochures—one on the Art of Tea and one on the Chinese Scholar's Studio; a 32-page book on the Asian lacquers in the collection; 12 gallery sheets featuring African, Oceanic, and Northwest Native art; two videotapes; a map and other graphics for the Fred Wilson exhibition, *Mixed Metaphors*. The successful catalogue on the artist Dale Chihuly was reprinted, and an Asian Family Guide and a curriculum resource unit on West African art were produced for the Education Department. Audio-visual support was provided for more than 340 events and programs. More than 1,000 art objects were photographed, and the building, its programs, and installations were documented photographically. In the slide library, 165 patrons borrowed 12,713 slides. A total of 142 rights and reproduction agreements were granted.

FACILITY RENTAL

The new downtown building proved to be an extremely popular location for a wide variety of organizations and businesses to hold special events, meetings, dinners, and receptions. Various spaces in the museum were rented for 170 events and brought in more than 26,000 new friends to our building during the past year, while contributing in excess of \$143,000 to our operating funds.

FINANCIAL REPORT

FISCAL YEAR ENDING JUNE 30, 1993

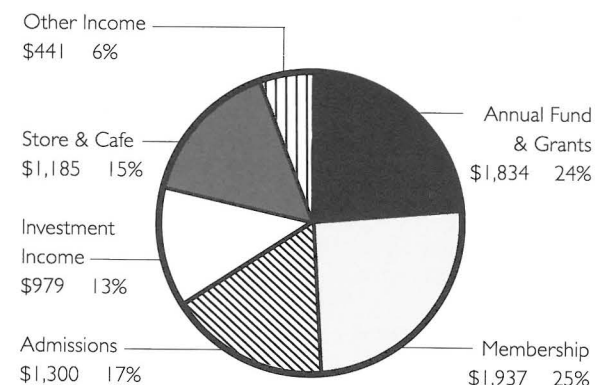
The museum during its first full year of operation in its new downtown facility increased its combined fund balance for its Operating Fund and Museum Store & Cafe Fund for the seventh straight year. The two funds, representing total expenses of \$7,640,000, increased their combined fund balance by \$35,000.

Revenue & Support, including \$40,000 transferred from restricted funds, totaled \$7,675,000. While individual giving grew substantially this year, total gifts, grants, and fundraising event net income was lower than the previous year as a result of the completion of major grants for the installation of the permanent collection. Interest in the downtown museum and in the museum's activities sustained continued membership growth this year. Enjoying the benefit of 12 months of operation in the downtown building, Admissions and Store & Cafe revenue were the most rapidly growing segments of museum income.

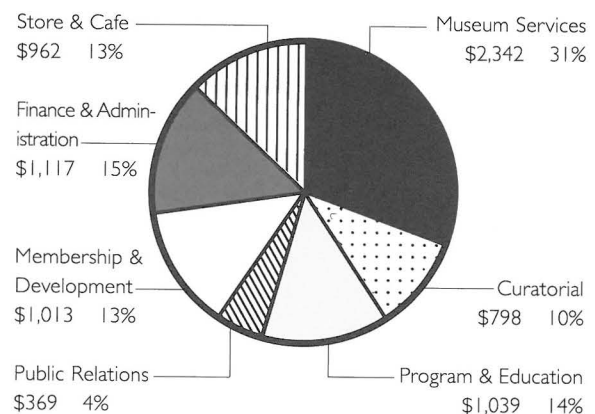
Total expenses grew by only 3% this year. Museum Services is the largest category of museum expense and encompasses museum facilities, security, exhibition design, and collection conservation and care. Increased efficiency in facilities and security enabled the museum to operate the downtown facility for 12 months rather than last year's 7 months with only a 6% increase in expense. Curatorial expense increased this year as the museum presented a full year's schedule of special exhibitions. Program & Education expense decreased as the museum completed the initial installation and interpretation of its permanent collection galleries. As a result of a shift from opening year activities to annual operation, Development and Finance & Administration expense both declined slightly from the prior year.

Operating downtown, Admissions and Store & Cafe revenue have become significant components of museum income. Membership revenue has grown to record levels. The museum continues its efforts to maintain a balance among sources of contributed and earned income. Operating a facility considerably larger than the Volunteer Park museum and with more than double the annual attendance has imposed new costs upon the museum. Museum staff strive to use the new facility efficiently and effectively to present the museum's collections and special exhibitions.

Total Revenue & Support (in 1,000s)
\$7,675



Total Expense (in 1,000s)
\$7,640



The museum's audited financial statements may be obtained from the Finance Office.

STAFF

DIRECTOR'S DIVISION

Jay Gates, The Illsley Ball Nordstrom Director
Gail Joice, Interim Director
Jacquelyn Leone-Pleasant, Assistant to the Director
Dianne Loeb, Assistant Director, Policy and Planning

Education

Jill Rullkoetter, Head of Education
Sarah Loudon, Senior Museum Educator
Claudia Hanlon, Museum Educator
Rebecca Allan, Museum Educator
Greg Olson, Film Coordinator
Kristen Lohse, Education Assistant
Melissa Mentcher, Tour Coordinator
Barbara Van Dyke, Tour Coordinator
Assistant Work-study
Mary Jane Shirakawa, Tour Coordinator (to 12/92)

COUNCILS

Susan Garcia, Councils Coordinator
Kelley Grady, Assistant Councils Coordinator

LIBRARY

Elizabeth deFato, Librarian
Kristopher Walker, Library Assistant, Work-study

CURATORIAL DIVISION

Patterson Sims, Associate Director for Art and Exhibitions and Curator, Modern Art
Susan McKinney, Administrative Assistant
Riva Davis, Administrative Secretary
Zora Hutlova Foy, Exhibitions Coordinator

Art of Africa, Oceania, and the Americas

Pamela McClusky, Associate Curator, Art of Africa and Oceania
Steven Brown, Assistant Curator, Native American Art

Asian Art

William Rathbun, John A. McCone Foundation Curator of Asian Art
Michael Knight, Associate Curator, Asian Art
Katherine Williamson, Administrative Secretary (to 5/93)
Charolotte Brame, Administrative Secretary
Melissa Thompson, Research Assistant

Decorative Arts

Julie Emerson, Associate Curator

Modern Art

Vicki Halper, Assistant Curator, Modern Art
Rod Slemmons, Associate Curator, Photography and Prints

European Painting

Chiyo Ishikawa, Assistant Curator

DEVELOPMENT DIVISION

Nanette Pyne, Associate Director for Development
Ashley Clark, Administrative Assistant
Kathryn McEnery, Administrative Assistant (to 9/92)
Susan Gates, Special Events/Gala Coordinator

Administration

Steve Dwyer, Office Manager
Karyn Tanaka, Receptionist
Kris Leinbach, Receptionist
Jeffrey Fauser, Mail Courier
Donald McKinlay, Loading Dock Clerk
Cory de Leon, Word Processor
James McNamara, Word Processor

Development

Rod Reinhart, Development Manager and Corporate Coordinator
Ben Beadles, Development Coordinator
Cynthia Salzman, Grants Coordinator
Joslyn Treece, Grants Coordinator
Craig Evans, Development Assistant

Major Gifts

Albert Thurmond, Major Gifts Officer
Margaret Reid, Planned Giving/Campaign Coordinator

Membership

Jan Labyak, Membership/Annual Fund Manager
Clare Hausmann, Development Coordinator, Individual Giving
Ellen Ramsey, Annual Fund Coordinator
Cristina Baillet, Membership Coordinator
Bob Potts, Membership Assistant
Elizabeth Martin, Word Processor
Lisa Cramer, Lead Salesperson
Sian Gibby, Salesperson
Amy Horschak, Salesperson
Katy Hiller, Salesperson
Caroline McCarthy, Salesperson

FINANCE DIVISION

Accounting

Jeff Eby, Head of Finance
Bonifacio Layacan, Accounting Manager
Susan Sifferman, Bookkeeper A
Karl Sifferman, Bookkeeper B
Dennis Milich, Accounts Payable Clerk
Saydie Hernande, Accounting Clerk

Human Resources

Cynthia Miles, Manager
Susan McCrary (to 1/93)
Emily Siroky, Assistant
Kim Sherman, Assistant

Systems

Kippy Messett, Manager
Carol Mack, Analyst
Rica Wolken, Technician
Laura Hannan, Data Entry Clerk

MUSEUM SERVICES DIVISION

Gail Joice, Associate Director for Museum Services and Registrar
Torie Stratton, Assistant to the Registrar

Registrars and Shippers

Phil Stoiber, Associate Registrar
Paula Wolf, Assistant Registrar
Lauren Tucker, Assistant Registrar
Julie Creahan, Conservation Technician
Ann Jespersen, Collections Assistant
Dennis Meyer, Coordinator for Art Handling

Paul Martinez, Art Handler
B.J. Farrar, Art Handler

Exhibition Preparators

Mike McCafferty, Exhibitions Designer
Chris Manojlovic, Associate Exhibition Designer
Jack Mackey, Preparator
Gordon Lambert, Preparator

Maintenance

VOLUNTEER PARK
Jim Haarsager, Maintenance Supervisor
Tore Hoven, Custodial Engineer
Lindsey Noble, Custodial Engineer

DOWNTOWN

Jeffrey Tosh, Maintenance Superintendent
Matthew Lennon, Maintenance Engineer
Sandra Doughty, Custodian Supervisor
Glen Sloan, Maintenance Superintendent (to 2/93)

CUSTODIANS

Tony Brame
Jennifer Combs
Carla Schultz
Dennis Wilken

Security

John Wickstrom, Chief of Security
Tim Bonow, Assistant Security Chief

SECURITY SUPERVISORS

Carlos Contreras
Jack Hyder
Martin Jacobs
Irvin Jenkins
Robert Phillips
Leon Reed
John Zoltek

SECURITY DISPATCHERS

Willie Herring
Lee Singer
Derin Smith
Ernest Tate

VISITOR SERVICES OFFICERS

Janelle Asplund	Karen Kirchhoff
Arturo Artorez	Kevin Kiuchi
David Banigan	Paul Klein
Paige Boren	Virginia Krebs
Jeffrey Broesche	Anja Laubhan
Nicholas Brown	Edward Lewis
Rebecca Bush	Robert Lunte
Darick Chamberlin	James Matthew Benjamin Muchnick
Kirk Chandler	James Parsons
Heather Colburn	Stephen Podry
Grace Dager	Justin Romer
Alfonso deAnda	David Scalzo
Michael Denison	Thuy Lien Shutt
Geoffrey Diemer	Scott Stephan
Richard Ewan	Darren Stewart
Matthew Finn	Tasha Tasso
David Geeme	Elizabeth Thomsen
Gordon Goodykoontz	Michael Walker
Rebecca Head	Brian Wallace
Donald Hutton	John Weeden
Jonathan Jones	Steve Weinberg
Ellen Kessberger	Michael Wells
John Kietyka	Alex Williams
Saye Kinnay	Mary Zeran

EXTERNAL AFFAIRS DIVISION

Jim Moznette, Associate Director, External Affairs
Shari Carlson, Administrative Assistant

Admissions

Susan Cathcart, Manager
Kelly Myers, Lead Representative
Julie Hurst, Lead Representative
James Beaulieu, Lead Representative

ADMISSIONS REPRESENTATIVES

Evangelos Drinis
Christine Howard
Suzanne Motheral
Lisa Talamantez
Janice Wakefield

Facilities Marketing

John Ferguson, Manager

Media and Publications

Helen Abbott, Manager
Paula Thurman, Museum Editor
Paul Macapia, Museum Photographer
Susan Dirk, Photographer
Lindsay Smith, Audio-visual Specialist
Nancy Stumvoll, Graphic Artist (to 11/92)
Lisa Pettit, Graphic Artist
Laura Kearney, Media Center Assistant (to 4/93)
Mary Ribesky, Media Center Assistant

Museum Store

Joan Halpin, Manager
Veleda Furtado, Assistant Sales Manager

SALES ASSOCIATES

Jill Capozzoli
Karen Contreras
Marcia Dierks
Chris Loe
Diane Pickette
Julie Rodemeier
June Richey, Data Entry Clerk
Robyn Tarbet, Stockroom Clerk

Public Affairs Department

Jacci Thompson-Dodd, Public Affairs Officer
Heather McLeland, Public Relations Coordinator
Beau Fong (to 4/93), Media Relations Coordinator
Karen Ziegler, Assistant Public Relations Coordinator

Volunteers

Laura Harris-White, Coordinator
Emily Behan, Assistant Coordinator

Rental/Sales Gallery

Barbara Shaiman, Director

Sheraton Restaurant at SAM

Alison Foster, Restaurant/Catering Manager
Bonny Hawley, Assistant Manager