

## Fine Arts Museums of San Francisco

### Annual Reports of Supporting Organizations June 6, 2017

#### CURATORIAL SUPPORT GROUPS

- Achenbach Graphic Arts Council
- American Decorative Arts Forum
- Ancient Art Council
- European Decorative Arts Council
- Friends of Africa, Oceania and the Americas
- Friends of New Art
- San Francisco Ceramic Circle
- Textile Arts Council

#### MEMBER AND DONOR SUPPORT GROUPS

- ArtPoint
- Belvedere-Tiburon Auxiliary
- East Bay Auxiliary
- ☒ Hillsborough Auxiliary
- Ross Auxiliary
- San Francisco Auxiliary

#### OPERATIONS SUPPORT GROUPS

- Access Advisors
- Docent Council
- Flower Committee
- Volunteer Council

- = written report attached; presentation at meeting
- = written report attached; no presentation at meeting
- ☒ = no written report, no presentation at meeting



## **CURATORIAL SUPPORT GROUPS**

**Achenbach Graphic Arts Council**

**American Decorative Arts Forum**

**Ancient Art Council**

**European Decorative Arts Council**

**Friends of Africa, Oceania and the Americas**

**Friends of New Art**

**San Francisco Ceramic Circle**

**Textile Arts Council**





## ACHENBACH GRAPHIC ARTS COUNCIL

### FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016–2017

**Mission and Program:** The purpose of the Achenbach Graphic Arts Council (AGAC), founded in 1971, is to support the Achenbach Foundation for Graphic Arts (AFGA), the Prints, Drawings and Photographs Department of the Fine Arts Museums of San Francisco (FAMSF) and the curators, conservators, and other staff members working with these collections. As a curatorial support organization, the AGAC promotes interest in the appreciation, study, and collection of works of art on paper; supports scholarly research within the FAMSF collections; sponsors museum internships; offers programs and lectures relating to all aspects of prints, drawings, and photographs, with special emphasis on those aspects represented in the collection; promotes and supports exhibitions; and develops financial support and assists in acquisitions of high quality works of graphic art recommended by the curators and approved by the AGAC Board of Directors (“Board”).

**Membership:** As of May 2017, AGAC has 111 members (the majority are dual memberships). Our member categories are Basic (\$100 per year), Benefactor (\$250), Donor (\$500), Young Collector (\$750), and Patron (\$1,000). There is a variation in benefits, with some activities being targeted to higher-level memberships. We also provide discounted Senior and Student memberships at the Basic level. Our operating funds derive primarily from membership fees.

**Financial Report:** In 2016-2017, AGAC finances involved the management of four components: our annual operating budget derived mainly from membership dues; the Curatorial Fellowship Endowment; a fundraising dinner to honor Denise Fitch, a member of the Museum’s Board of Trustees and ardent supporter of the Achenbach; and donations resulting from a dedicated fundraising campaign to purchase an important album of 268 photographs chronicling the 1906 San Francisco earthquake and fire.

**Annual Operating Budget:** From July 1, 2016 through March 31, 2017 (the most recent numbers available), income was approximately \$57,800 and expenditures \$73,600, resulting in a deficit of \$15,800, which is covered by our reserves but is also anticipated to be significantly reduced by the dedicated fundraising campaign.<sup>1</sup> The deficit results from two major acquisitions:

- \$13,125 to acquire an old masters’ engraving, *Icarus*, from *The Four Disgracers*, executed by Goltzius after a painting by Cornelis Cornelisz. van Haarlem; and
- \$13,950 for a contemporaneous collection of 268 photographs of the 1906 San Francisco earthquake and fire

<sup>1</sup> The deficit is anticipated to be reduced by at least \$13,950 when all pledges toward the fundraising campaign for the 1906 San Francisco Earthquake Album are collected.

**Curatorial Fellowship Endowment:** AGAC is responsible for the Curatorial Fellowship Endowment, which was established through an AGAC-led fundraising cycle that ended in January 2014. The market value of the endowment's holdings is approximately \$300,000, which provides \$15,000 each year for a fellowship position. The fellowships provide advanced graduate students and recent PhDs with opportunities to pursue projects defined by the AFGA curators. AGAC last provided funding from this endowment in 2014 and 2015. Currently, about \$40,000 is available for fellowships.

**Activities and Accomplishments**

**Assistance for Acquisitions and Curatorial Support:** Our financial contributions toward artwork acquisitions are a significant aspect of fulfilling our mission. Two acquisition opportunities in the past year were proposed by the curators for board consideration, and ultimately approved by the Board.



The first acquisition is an old masters' engraving, *Icarus*, from *The Four Disgracers*, executed by Goltzius after a painting by Cornelis Cornelisz. van Haarlem. Prior to the acquisition, AFGA owned three out of the four *Disgracers*; this was an opportunity to complete the collection with the missing fourth print.

Hendrick Goltzius, Dutch, 1558–1617  
 After Cornelis Cornelisz. van Haarlem, Dutch, 1562–1638  
*Icarus*, from *The Four Disgracers*, 1588  
 Engraving  
 330 x 330 mm (13 x 13 in.)  
 Gift of the Achenbach Graphic Arts Council

The second acquisition is a contemporaneous collection in album form of 268 photographs of the 1906 San Francisco earthquake and fire.



This resource will become an integral part of the 2019 exhibition of Arnold Genthe's restored earthquake photographs. It will simultaneously serve as a valuable research tool to compile the exhibition and, once the show opens, to enrich public understanding.



Various photographers, active early 20th century  
 San Francisco 1906 earthquake album  
 Oblong folio album of 268 mounted gelatin silver prints

In addition to the two acquisitions, and also at the curators' request, AGAC provided funding of \$2,000 to record the September 30, 2016 conversation with artists Hung Liu and Christopher Brown, moderated by Pam Paulson and Renee Bott in FAMSF's Koret Auditorium, with introductions by AFGA Assistant Curator Colleen Terry. This program tied into the Achenbach's recent acquisition of the Paulson Bott Press archive and an inaugural exhibition of prints from the archive, *Paulson Bott Press: Celebrating Twenty Years*, in the de Young's Anderson Gallery.

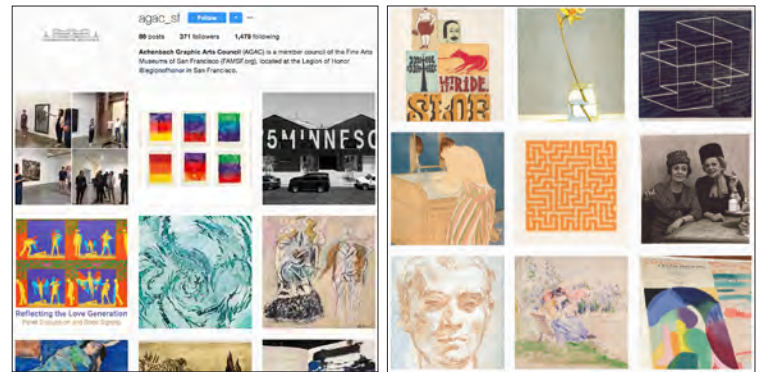
The program can be viewed here: <https://www.youtube.com/watch?v=rU49W2caqho>

**Social Media:** In 2017, AGAC kicked off its social media campaign to connect with existing members, and expand awareness of events, classes, and travel/field trips to a wider audience with an eye to attracting prospective AGAC members.

Each month, new content is posted to Instagram and Facebook. With this additional form of communicating, our members have the opportunity to stay connected with AGAC activities, events, and announcements, as well as member-submitted content. We encourage all AGAC members to "follow us" on these social media sites and share posts with their acquaintances.



**Instagram:** @agac\_sf  
**Facebook:** @achenbachgraphicartscouncil



**Member Activities**

In planning such activities, we look to the programming of the Achenbach itself, other departments within the Fine Arts Museums, and museums, galleries, and arts organizations within San Francisco and the Bay Area.

**Annual Members Meeting** • Each AGAC board year begins with the Members Meeting, usually scheduled for the first Saturday in June and held at the Legion of Honor. The previous year's activities are reviewed, retiring Directors are thanked, and new Directors are elected. AFGA curators discuss the department's activities and objectives, and present selections from among recent acquisitions.



Throughout the year, AGAC members enjoy opportunities for classes, travel, and viewing artworks and related historical materials, while gaining insights from curators, conservators, artists, and experienced guides.

**July 16 • *Ed Ruscha and the Great American West* exhibition tour, de Young, Herbst Galleries**

This member event was highlighted by a discussion, led by AFGA Curator in Charge Karin Breuer, of the *Ed Ruscha and the Great American West* and rare insights shared in her conversations with the artist in preparing this exhibition. This exhibition included selections from the Fine Arts Museum's substantial holdings, including AFGA's Ed Ruscha Graphics Archive.

**August 13 • Magnolia Editions Studio Visit and Tour, Oakland, CA**

An AGAC director-arranged behind-the-scenes private tour and visit to fine art studio Magnolia Editions. Since 1982, Magnolia Editions has been working with artists to create multiples using various techniques, including traditional printmaking, digital printmaking, paper-making plus textile and tapestry weaving. Special highlight: Chuck Close's tiles for the NY MTA Second Avenue Subway station, which is part of New York state's largest permanent art installation.

**August 27 • *Wild West: Plains to the Pacific* tour, Legion of Honor, Rosekrans Court**

Exhibition tour led by Curator James A. Ganz and Assistant Curator Colleen Terry discussing this exhibition of works drawn exclusively from the Fine Arts Museum's collections. The show presented paintings, prints, drawings and photographs that explore the natural and man-made Western landscapes from the frontier era to the present.

**September 16 • AGAC Gala** honoring Denise Bouché Fitch, a member of the Museum's Board of Trustees and longstanding supporter of the Achenbach. FAMSF's new Director, Max Hollein, attended the pre-dinner event featuring some of the works on paper donated to the AFGA collection by Mrs. Fitch along with her late husband, George Hopper Fitch. Curator Karin Breuer's introduction and note of appreciation for Denise Fitch was accompanied by a brilliant short film of Karin's intimate interview of the Gala's Honoree, followed by an impromptu birthday fête.





**October 16 • *Making Our Mark*, Richmond Art Center (RAC), Richmond, CA**

Exhibition tour led by Jan Wurm, RAC's Exhibitions Director and Curator, focusing on 14 artists who have had a history with the RAC. Artists included in the show (partial list): Christopher Brown, Squeak Carnwath, Enrique Chagoya, Lia Cook, Hung Liu, Deborah Oropallo and William T. Wiley.

**October 22 • Artists' studio visit, San Francisco**

Studio visit with Carrie Ann Plank and Barry Ebner, Hunters Point Shipyard Artists Community. Carrie Ann Plank's work is in many private and public collections, including the Fine Art Archives of the Library of Congress, AFGA, the Guanlan Print Art Museum in China, and the Iraq National Library in Baghdad. Barry Ebner works primarily in monotype and drawing. Over the last 25 years he has had over 20 solo exhibitions throughout California and the western United States.



Photograph by Harlan Crowder

**November 5 • *Show and Tell* at Kala Art Institute, Berkeley, CA**

Our annual *Show and Tell* took place at Kala – our seventh year of presenting at this venue – where AGAC members bring works from their personal collections to share with their fellow print enthusiasts. AFGA paper conservators were on hand to give advice and render opinions on conservation issues. Kala staff provided a behind-the-scenes tour for of art works in progress at Kala.

**December 10 • Crocker Art Museum Panel Discussion, Sacramento, CA**

In honor of the exhibition *Reuniting the Masters: European Drawings from West Coast Collections*, Crocker Curator William Breazeale was joined by FAMSF/AFGA Curator James A. Ganz, and Mary Weaver Chapin, curator of prints and drawings at the Portland Art Museum, for a rich conversation about the diverse collections of works on paper in the West, their history and what is to come in the world of collecting. AGAC members gained a fascinating behind-the-scenes understanding of how museum collections are built and what the future might have in store for collectors of works on paper.

**January 7, 2017 • RAMA Exhibition, Asian Art Museum, San Francisco**

Jane Lurie, AAM docent and AGAC director, engaged AGAC members on this wonderful tour exploring the personalities and perspectives of Rama, his wife Sita, Rama's faithful monkey lieutenant Hanuman and the 10-headed demon king, Ravana. Spanning the ancient to the contemporary, this international survey of 135 artworks captured the epic in a new light.

**January 13 (Opening), February 19 (Private Tour/Reception), Berggruen Gallery, San Francisco**

AGAC director Morgann Trumbull led AGAC members on a private exhibition tour of *The Human Form*, a sweeping exploration of the human figure from the early 20th century to the present at the Berggruen Gallery's new space. This exhibition looked at the formal and conceptual ways that artists have approached the representation of the figure.

**January 14 • UNTITLED Art Fair, San Francisco**

AGAC members were invited to join FAMSF Curator of Costume and Textile Arts Jill D'Alessandro, and AFGA Assistant Curator Colleen Terry at the UNTITLED art fair as they introduced *Summer of Love: Art, Fashion and Rock & Roll*, featuring iconic rock posters, period photographs, interactive music and light shows, "out-of-this-world" clothing and avant-garde films during San Francisco's rebellious and colorful counterculture in the years around 1967.

**February 4 • AGAC’s Board Retreat, Legion of Honor Print Study Room**

Through the retreat, the Board established two standing committees: (1) Marketing & Social Media Committee; and (2) Development Committee. The goal of the two committees is to draw additional members and to increase fundraising for AGAC’s mission.

**February 11 – April 8 • Word and Image: A Survey of Artists’ Books, AFGA**

Achenbach Collections Specialist Steve Woodall presented a close look at treasures of the Reva and David Logan Collection of Illustrated Books, augmented by significant works from the Achenbach’s other collections, over eight Saturdays. Organized around the Legion’s 2001 exhibition of works in the Logan Collection, the classes proceeded chronologically, beginning with some of our earliest books and ending with contemporary work. Guest speakers were drawn from the rich Bay Area book community of artists, artisans, publishers, curators, and educators.

**February 26 • Steve and Judith Lipson Private Collection, Berkeley, CA**

This private tour for AGAC members, organized by AGAC director Gary Comoglio, featured a collection of works by the Japanese-American artist Yasuo Kuniyoshi, and other works on paper.

**March 16 Artists Reception, April 8 Private Tour • Jenkins Johnson Gallery, San Francisco**

The tour was led by Karen Jenkins-Johnson, featuring the exhibition *Dialogues in Drawing*, curated by Natasha Becker. The artists reception was attended by many of the women artists featured in the exhibition, who spoke about their work, processes and techniques.

**April 30 • Mapping the Uncharted exhibition at the Richmond Art Center, Richmond, CA**

RAC Curator, Jan Wurm, led AGAC members on a tour of the exhibition and viewing the work of five artists who use physical maps as a point of departure for reconfiguring impressions of geography, politics, and visual language. This exhibition had some never-before-seen prints from Magnolia Press, and drawings by Mark Garrett and Lordy Rodriguez.

**May 20 • Minnesota Street Project, San Francisco**

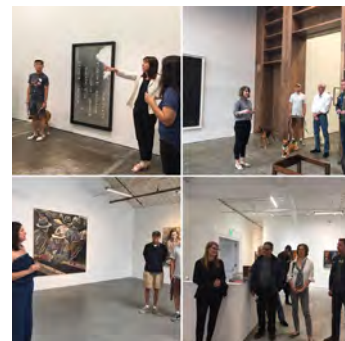
Private tour and lunch for AGAC members made possible by AGAC director Morgann Trumbull. Located in San Francisco’s historic Dogpatch district, Minnesota Street Project, which opened in the spring of 2016, offers affordable and economically sustainable spaces for art galleries, artists and related nonprofits. Inhabiting three warehouses, the Project seeks to retain and strengthen San Francisco’s contemporary art community in the short term, while developing an internationally recognized arts destination in the long term.



Word and Image:  
A Survey of Artists’ Books



Steve Lipson  
Photograph by Harlan Crowder



Minnesota Street Project

**Measures of Success:** AGAC serves the interests and expectations of two interrelated constituents – the AFGA curators and our membership. We measure success by our ability to meet our major objectives while effectively managing our resources.

Our first objective involves supporting projects and initiatives defined by the Achenbach's curators; the AGAC board and the curators work collaboratively to identify, prioritize, and plan these efforts on a yearly basis – balancing needs against AGAC capacities. Our second objective involves organizing and sponsoring educational and social events for our members; the AGAC board develops these activities in line with well-established policies and procedures.

**AGAC Governance and Board of Directors:** AGAC is led by a board of directors elected by the membership. The Board governs AGAC in accordance with its by-laws. We also employ a part-time Administrative Assistant. AGAC's initiatives and activities are developed and managed by the Board, and individual directors volunteer to handle specific tasks. Efforts are aligned with the needs of AFGA in close collaboration and coordination among the directors and AFGA staff, particularly curators Karin Breuer, Jim Ganz, and Colleen Terry.

The current 2016-2017 AGAC Board is composed of 15 directors, all of whom are AGAC members: Larry Banka (Treasurer), Gary Comoglio, Deborah Doyle (Secretary), Bill Eddelman (2nd Vice Chair), Hilarie Faberman, Jim Fisher, Cathie Hehman (1st Vice Chair), Philomena King, Elizabeth Kinnear, Lourdes Livingston, Jane Lurie, Michael Powanda, Morgann Trumbull, Constance Yu (Chair), and Michael Zimmer.

At the annual Members Meeting on June 3rd, the general membership will have the opportunity to elect new directors to the Board by approving candidates recommended by AGAC's Nominating Committee. Each year, this important committee identifies and cultivates a strong slate, thus helping ensure the continuation of a Board composed of dedicated, resourceful people.

As exemplified by our Activities and Accomplishments, AGAC achieved a good measure of success in fulfilling its mission in 2016-2017. To continue this effort's particular focus for the 2017-2018 fiscal year, as established during the February retreat, the Board is committed to increasing AFGA's visibility – and commensurate with that goal, its membership roster – and devoting significant resources to development and fundraising projects.

Constance J. Yu  
Chair, Achenbach Graphic Arts Council  
May 25, 2017





AMERICAN DECORATIVE ARTS FORUM  
OF NORTHERN CALIFORNIA,  
AN AFFILIATE OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

de Young Museum  
50 Hagiwara Tea Garden Drive  
San Francisco, CA 94118  
(415-363-9969)

[www.adafca.org](http://www.adafca.org)

[info@adafca.org](mailto:info@adafca.org)

BOARD OF  
GOVERNORS  
2017-2018

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Gordon Fine

VICE PRESIDENT  
Paul Duchscherer

TREASURER  
Mattie Alperton

Jane Alexiadis  
Suzanna Allen  
Susan Doherty  
Paula Freedman  
Kenneth Fechtner  
E. Pearce Hurley  
Bathsheba Malsheen  
Kyle McGuire  
Jennifer Price

May 30, 2017

The American Decorative Arts Forum's 150 members appreciate and collect American decorative and fine arts. The Forum's members enthusiastically come to the Fine Arts Museums for 12 lectures each year to learn more about Americana from nationally recognized curators and scholars from Colonial Williamsburg, the Corning Museum of Glass, George Washington's Mount Vernon, the Metropolitan Museum of Art, Winterthur and the Yale University Art Gallery. Topics range from the used furniture which the thrifty George Washington purchased to furnish his parlor to John F. Kennedy's scrimshaw collection; the abundance and variety of Victorian silver to postmodern table settings by Alessi and even Hans Hollein for whom "everything (including ceramics) is architecture." Forum topics leave the domestic interior to go shopping in New Orleans between 1825 and 1925; smell the roses of federal garden design; and - next Tuesday on June 13, we will cross the Atlantic on Art Deco ocean liners.

We also learn from visiting collections and on-site salons. This past year Paul D'Ambrosio from the New York State Historical Association spoke about marketing early American folk art at the Portola Valley home of Dr. Bliss and Brigitte Carnochan. Brian Witherell spoke to us about California silver at the Fall Antiques Show. Dennis Carr from Boston's Museum of Fine Arts, who spoke to us about Chinoiserie and 17th century trade globalization, accompanied us on a visit to Gordon and Anne Getty's home. We had a Valentine's Day tea at the Victorian home of Gail Baugh and Jim Warshell. In May, Carrie Barratt from the Metropolitan Museum of Art lead us on a tour of American painting frames at the De Young Museum. The American Decorative Arts Forum looks forward to even more learning and camaraderie in its 35th year of supporting the Fine Arts Museums.

Gordon Fine, President





# ANCIENT ART COUNCIL

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

- Founded:** October 1997 (with the assistance of the Elios Society)
- Objective:** To support the Ancient Art Department at the Fine Arts Museums of San Francisco
- Current membership:** About 80 (as of May 2017)
- Membership levels:** \$60.00 (individual | dual)  
\$30.00 (senior | student)  
\$500.00 (Gift Bearer)
- Balance:** \$48,011.90 (as of 30 April 2017)
- Officers:** Renée Dreyfus (Curator in Charge, Ancient Art and Interpretation)  
Louise Chu (Associate Curator, Ancient Art and Interpretation)  
Skot Jonz (Executive Assistant, Executive Office)
- Statement:** The Ancient Art Council is dedicated to supporting antiquities at the Fine Arts Museums of San Francisco. Membership is open to all who share a concern for ancient art and preservation and promotion of antiquities and culture of the ancient Mediterranean and Near East. Its program is varied and includes lectures by noted archaeologists, curators, and historians; exclusive tours of the permanent collection and special exhibitions; and travel to other museums.

## PROGRAMS (FY2016–2017)

24 September 2016

Prof. Carol Redmount | University of California, Berkeley  
***Invisible Cities: Urban Environments in Ancient Egypt***

22 October 2016

Dr. Alessia Amenta | Vatican Museums (Egyptian and Near Eastern Antiquities)

***Mummies of the Vatican: Genuine or Fake***

The speaker's air travel was generously underwritten by the Getty Villa.

27–30 October 2016

**San Francisco Fall Art and Antiques Show**

The Ancient Art Council was invited again to be a Cultural Partner.

29 October 2016

Prof. Christopher Hallett | University of California, Berkeley

***Ancient Bronzes as Art Objects: Roman Collectors and “Corinthian Bronzes”***

Lecture in memory of Prof. J. K. (Jock) Anderson who, together with his wife Esperance, was a founding member of the Ancient Art Council

5 November 2016

Prof. Rita Lucarelli | University of California, Berkeley

***The Inhabitants of the Netherworld: Tracking Demons in Ancient Egyptian Mortuary Papyri and Coffins***

Lecture in memory of Dr. Rolf Scherman, donor, friend, and supporter of the Ancient Art Council

3 December 2016

Prof. Albert Leonard Jr. | University of Arizona

***Growing Up Bacchus: An Archaeological Look at a Wine-god's Early Years***

11 February 2017

Dr. Lawrence Berman | Museum of Fine Arts, Boston

***The Priest, the Prince, and the Pasha: The Life and Afterlife of an Ancient Egyptian Sculpture***

25 March 2017

Prof. Thomas Levy | University of California, San Diego

***At-Risk World Heritage and Cyber-Archaeology: The University of California Office of the President's Catalyst Project***

29 April 2017

Prof. François Lissarrague | École des Hautes Études en Sciences Sociales, Paris

***Apollo, Music, and Libations: A God's Delight***

20 May 2017

Dr. Jennifer Stager

***Rethinking Color in Ancient Mediterranean Art***

The first in a series of lectures to accompany the upcoming exhibition, *Gods in Color: Polychromy in the Ancient World*

## FUNDRAISING ENDEAVORS (FY2016–2017)

**Patrons: Elizabeth Moyer and Michael Powanda** have been generous and forthcoming with their contribution and support. Their donation has made possible a symposium on ancient pigments on the opening day of the exhibition, *Gods in Color: Polychromy in the Ancient World*.

**Patrons: Lisa Sardegna and David Carrillo** hosted the Ancient Art Council at their home to cultivate current and potential donors and supporters. They have been tremendously supportive of the ancient art cause.

**Patron: Keesal Young and Logan** pledged a donation to the exhibition, *The Future of the Past: Mummies and Medicine*. We have continued to foster a relationship with this law office to maintain its charitable commitments to the Ancient Art Council. At the urging of one of the partners, we submitted an application for a grant to support the exhibition, *Gods in Color: Polychromy in the Ancient World*, to open on 28 October 2017, and are awaiting their response.

**Patron: Packard Humanities Institute** has generously agreed to lend twenty watercolors of Greek landscape by nineteenth-century English antiquarian Edward Dodwell to the *Gods in Color* exhibition. In addition, the PHI has approved our proposal and promised a grant of \$100,000.00 towards the exhibition and its accompanying catalogue. In return, the Ancient Art Council has invited Prof. John McK. Camp II, director of the Athenian Agora Excavations, American School of Classical Studies, to give a lecture on the Dodwell drawings in December 2017. He is author and editor of the catalogue accompanying the exhibition, *In Search of Greece: Catalogue of an Exhibit of Drawings at the British Museum by Edward Dodwell and Simone Pomardi from the Collection of the Packard Humanities Institute* (2013).

**Anonymous donation:** A pledge of \$50,000.00 over a five-year period was originally committed to the Etruscan exhibition from the Louvre. By dint of effort and charm, curator in charge of ancient art Renée Dreyfus persuaded the donor to redesignate the funding for use (either towards exhibitions or acquisitions) at her discretion. Thus far the AAC has received \$40,000.00. And another donation is winging its way to the AAC.

**Others:** The AAC has approached a few members to solicit funding for the exhibition, *Gods in Color: Polychromy in the Ancient World*. We are awaiting (*deo volente*, favorable) responses.

## MEASURE OF SUCCESS

**Donors:** In addition to our strong programs and cultivation of donors, the AAC has increased its number of supporters and donors as well as audience for our lectures. We continue to cultivate their goodwill, enthusiasm, and dedication to the ancient art cause.

**In-kind donors:** Both Acme Bread Company and Fra'Mani Handcrafted Foods remain fully committed to their in-kind support of the Ancient Art Council receptions and fundraising activities. Keesal Young and Logan, whose office is in the historic district of Jackson Square, has extended an invitation to use its office for our events. We are looking for the speaker with name recognition to launch a fundraising event there.

**Membership:** More renewals and pledges. In October 2016, we streamlined our process with a uniform renewal of 1 October every year.

**Audience:** Our audience remains dedicated, attends our lectures regularly, and continues to be encouraging and positive about our programs. Through careful economy, the AAC invites speakers, locally and beyond, who help to put Ancient Art at the Fine Arts Museums of San Francisco on the map. Last October, thanks to the generosity of the Getty Villa, we brought the curator of Egyptian and Near Eastern antiquities at the Vatican Museums to give an AAC lecture. Consequently, she visited the ongoing exhibition, *The Future of the Past: Mummies and Medicine*, and was impressed by the installation and delighted by the scientific and research work conducted on our mummies and coffins. She shared with us her work on the Vatican Museums' mummies.

## AFFILIATED ORGANIZATIONS AND UNIVERSITIES

- The AAC continues its dialogues and cements its relationship with the Archaeological Institute of America (AIA), California Classical Association (CCA), American Research Center in Egypt (ARCE), and the newly created Center for the Study of Ancient Italy (with special emphasis on the Etruscans and pre-Romans) at UC Berkeley.
- **Getty Villa** (J. Paul Getty Museum): the Getty antiquities department has generously lent four ancient art objects to the exhibition, *Gods in Color: Polychromy in the Ancient World*. The AAC has invited two of their curators, Drs. Jens Daehner and Kenneth Lapatin, and contributors to the catalogue entries, to give lectures this fall to coincide with the exhibition.
- **University of California, Berkeley**: through the ancient art curators' long-standing relationship with some of the professors at Cal, we have been alerted to the roster of their visiting professors and able to invite some of them to give lectures, thereby a huge savings for airfare and accommodation.
- **Exhibition support**: With careful economy, AAC will be once again able to donate to the next exhibition, *Gods in Color: Polychromy in the Ancient World*.
- **Cultural Partnership**: The AAC has been invited once again to participate as a Cultural Partner at the 2017 San Francisco Fall Art and Antiques Show. This event gives the AAC a greater exposure to a broader audience.
- **Elios Society**: we are still enjoying the largess from the Elios Charitable Foundation's last grant (2016), which allowed us to reprint copies of the *Poets in the Galleries*. The best poems written by school children inspired by their experience with the art on view and encouraged to write poetry in response, were chosen and published in a brochure illustrated with images from the ancient art collection. This publication remains popular with the public and has also received positive reception from colleagues in other museums and educational institutions since the format proves to be a useful educational tool.



# EUROPEAN DECORATIVE ARTS COUNCIL

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

The purpose of the European Decorative Arts Council (EDAC) is to develop and sustain appreciation and support for the Museums' activities in the field of European decorative arts. Our membership remains in the low nineties. Our annual dues are \$700.

Events in 2016 included curator Frederic Dassas, on the new Louvre galleries of decorative arts, visits to the Objects lab at the de Young, and a holiday party at the home of Austin and Sara Hills. EDAC also contributed funding for the research and restoration of the Marie Antoinette canapé, and a significant donation towards the Thomas Hope armchair acquired in honor of former curator Lee Hunt Miller.

Our first event this year, in March, combined a tour with Martin Chapman of the Rodin Centenary Exhibit and a reception to celebrate and honor our esteemed late chair, Adolphus Andrews, Jr. We welcomed Dr. Horace Wood Brock in April for an informative presentation on aesthetics and his passion for collecting, followed by a delicious dinner. Our next event, in June, will be a cocktail reception and tour of Dede Wilsey's house and collection.

We look forward to our autumn event with Dr. Ulrich Leben, curator, discussing the recent restoration of the Hotel de Beauharnais (German Embassy), Paris.

Our membership renewal rate approximates ninety-nine percent.

Lindsay Joost  
Chair



# FRIENDS OF THE ARTS OF AFRICA, OCEANIA, AND THE AMERICAS

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016–2017

In November 2009, the Friends of the Arts of Africa, Oceania and the Americas support group was inaugurated. Similar to other Fine Arts Museum support organizations comprised of active museum members, Friends of AOA consists of serious collectors and others with non-commercial interests who are focused on the best interests of AOA at the de Young and want to advocate effectively for these arts.

### **FOUNDED**

November 2009

### **OFFICERS**

Christina Hellmich, Curator in Charge, Arts of Africa, Oceania, and the Americas, and the Jolika Collection of New Guinea Art  
Robert Wall, Chair

### **FUND BALANCES**

Art Acquisition: \$35,500  
Programming: \$28,125.

### **MEMBERSHIP**

Membership dues from the group provide support for AOA programs, exhibitions and acquisitions and build an energy base for AOA arts in San Francisco. All members are current FAMSF members as required. There are 6 levels of membership: Friend of AOA (\$500); Contributing Friend of AOA (\$1,000); Supporting Friend of AOA (\$1,500); Leadership Friend of AOA (\$2,500).

\$500 of the membership fee is directed towards Friends of AOA programming. The remaining balance is applied to the AOA Art Acquisition Fund.

Dues for 2017 have been received from 12 of the 14 active member households.

### **2016-2017 EVENTS AND ACTIVITIES**

On February 9, 2017, the AOA and Textile Arts Departments hosted the eighth annual mini-symposium, *Coastal Connections*, exploring the artistic connections created through trade along coastal maritime routes and between far reaching shores. Speakers from the British Museum; Museum of Fine Arts, Boston; Museum Tekstil, Jakarta; and the Metropolitan Museum of Art discussed cross-cultural influences and stylistic innovations that have resulted from migrations, explorations, and trade in Oceania and the Americas. The mini-symposium was attended by nearly 200 guests and Friends of AOA joined the speakers for a luncheon following the program.

In March 2017, Christina Hellmich hosted several leading scholars of Sepik art at the de Young, including Markus Schindlbeck, Free University of Berlin; Christian Kaufmann, Sainsbury Research Unit, University of East Anglia; and Philippe Peltier, Musée du quai Branly. Friends of AOA attended a welcome dinner with the scholars on Tuesday, March 21.

### **GIFTS OF ART AND LOANS**

We are grateful for the generous end of year gifts from Gail and Alec Merriam and Richard Scheller. The Merriams donated a Maya lidded vessel in the shape of a gourd and wonderful painted Maya vase that depicts ballplayers and their attendants. Richard Scheller donated seven ancient terracotta sculptures from Nigeria, Niger, and Ghana. The artworks enhance the interpretative possibilities of our collections and we look forward to sharing them with our visitors. Liz Ball continued her generous financial support of the forthcoming Fowler Collection catalog.

## FRIENDS OF NEW ART (FONA)

### FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

Friends of New Art (FONA), is one of the most active Curatorial Support Groups at the Fine Arts Museums of San Francisco. Membership dues are \$1,000 annually, and there are currently twenty (20) member households. Total net assets for FONA stand at \$129,370 as of June 2017.

Traditionally, all funds raised by FONA were used for acquisitions of modern and contemporary art for the Museums' permanent collection. With the 2016 appointment of Claudia Schmuckli, Curator-in-Charge, Contemporary Art and Programming, the group re-evaluated their mission, and has decided to increase member dues in the coming fiscal year.

#### **FONA Event Highlights:**

##### **July 20, 2016:** *Curatorial Walkthrough: Ed Ruscha and the Great American West*

An after-hours tour was provided by Karin Breuer, curator in charge, Achenbach Foundation for Graphic Arts. *Ed Ruscha and the Great American West* was exclusive to the Fine Arts Museums of San Francisco, and compiled more than 80 iconic works spanning the artist's career, including paintings, prints, drawings, photographs, and artist books.

##### **October 19, 2016:** *An Evening with Max Hollein and Claudia Schmuckli*

FONA members and prospects were invited to meet the Museums' new director, Max Hollein, and newly-appointed Curator-in-Charge, Contemporary Art and Programming, Claudia Schmuckli. Guests enjoyed a reception in the Piazzoni Murals Room, and an exciting presentation from Schmuckli to preview her plans for activating the Museums with contemporary installations.

##### **November 7, 2016:** *Curatorial Walkthrough of Frank Stella: A Retrospective, and Danny Lyon: Message to the Future*

Having opened to great critical acclaim at the Whitney Museum of American Art, New York, both *Frank Stella: A Retrospective* and *Danny Lyon: Message to the Future* open at the de Young the same week. FONA members were invited to attend exclusive curatorial walkthroughs with Timothy Anglin Burgard, Ednah Root Curator in Charge of American Art, and Julian Cox, Chief Curator and Founding Curator of Photography.



**November 19, 2016:** *The Hess Collection Viewing and Reception with Frank Stella*

In conjunction with *Frank Stella: A Retrospective*, guests spent an afternoon in Napa, tasting wines and viewing the Hess Collection. Long-time collector, Donald Hess, had an engaging discussion with world-renowned painter and printmaker Frank Stella. The dialogue took place among an extensive display of Stella artworks acquired by Donald Hess throughout his lifetime.

**April 23, 2017:** *Gallery Party at Simon Breitbard Fine Arts with Claudia Schmuckli and Leonardo Drew*

Claudia has been hard at work to develop exhibitions and programs that will redefine our experience of the Legion of Honor and the de Young. At this special offsite event, Claudia spoke to her ambitious plans to augment the institution's collection, programming, and outreach.

Guests had the opportunity to meet Leonardo Drew, the first artist to realize a major installation in Wilsey Court (on view 3/25/17-10/29/17).

**May 23, 2017:** *Curatorial Walkthrough: Urs Fischer: The Public and the Private*

Guests gathered in the Rotunda at the Legion of Honor for a tour of the Urs Fischer installation. Artworks could be found throughout the permanent collection galleries. Fischer's works provided a contemporary perspective to visitors' understanding and appreciation of the permanent collection, specifically, the acclaimed Rodin sculptures.

Respectfully submitted,

- Robert Bransten, FONA Co-Chair
- Paul Wattis III, FONA Co-Chair
- Evie Simon, FONA Co-Chair

# SAN FRANCISCO CERAMIC CIRCLE

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

**Mission and Program:** The San Francisco Ceramic Circle engages a wide range of interests in world ceramics. Our curatorial liaison is with the Department of European Decorative Arts and Sculpture, but we focus on the United States as well as Europe and the programming includes other Western Hemisphere topics and cross-cultural exchanges. Our most basic support to the Fine Arts Museums and to our membership is the public lectures we sponsor. Our biggest financial commitment is to support acquisitions, publications, and other curatorial needs. For our members and their guests, we also hold a fall annual membership meeting, with display and discussion of members' recent acquisitions and problem pieces; a winter and a spring meeting for hands-on ceramic study; and a social event during the summer. The SF Ceramic Circle distributes an online Newsletter, also available in hard copy by request, and we co-sponsor events with other FAMSF entities.

**Membership:** As of April 25, 2017, the SF Ceramic Circle had 75 memberships representing 85 individuals. The Ceramic Circle has members across the United States, though most live in northern California. Members range from people with general interest in visual arts to ceramics specialists including collectors, dealers, and appraisers. Many of us belong to other FAMSF interest groups as well, such as the American Decorative Arts Forum, the Textile Council, and the Achenbach Graphic Arts Council, or serve the FAMSF as volunteer docents. Our most frequent collecting areas are 18th and 19th century European ceramics, and modern to contemporary American ceramics.

**Budget:** We had a continuing operational budget balance of \$82,336.84 as of March 15, 2017 (not including a separate endowment for purchase of ceramics to donate to the FAMSF). Total receipts since July 1, 2016, were \$25,495, while expenses in that period were \$6,859.23. (The receipts include a bequest of \$20,000, while the speakers for April and May 2017 have not yet submitted their travel receipts.) The financial statement as of April 25, 2017 is attached.

**Activities:** During 2016-17, the SFCC distributed seven issues of our **newsletter**, with another in preparation at this writing. A recent newsletter is attached. In October 2016, SFCC was a cultural partner of the San Francisco Fall Antiques Show. Also during 2016-17, SFCC members Malcolm Gutter, Mary Rogers, and Jeffrey Ruda donated ceramics to the Fine Arts Museums.

The SF Ceramic Circle offers public lectures (free after museum admission) across the full range of ceramic displays at the FAMSF, and also about the global reach of ceramic traditions. Speakers include curators, scholars, collectors, dealers, and people who overlap those categories. A typical annual schedule includes five paid speakers and two talks by SFCC members. We usually hold the lectures in October, November, and January through May. For November 2016, we co-sponsored a pair of lectures with the American Decorative Arts Council. The 2016-17 talks are listed below in calendar order:

--John Whitehead, "The Sèvres porcelain factory in the eighteenth century: its artists and its patrons," October 30, 2016. Based in London, John Whitehead is an esteemed dealer in and scholar of eighteenth-century French decorative arts. His landmark publication is *The French Interior in the Eighteenth Century*, London, 1992.

--Dennis Carr, "Made in the Americas: The New World Discovers Asia," and "Chinoiserie in the Colonial Americas: Style and Substance," November 12, 2016. Dennis Carr is Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston. He was a co-curator of the MFA's award-winning 53-gallery Art of the Americas Wing and a contributing author of the books *A New World Imagined: Art of the Americas, 2010*; *Painting a Map of Sixteenth-Century Mexico City: Land, Writing, and Native Rule, 2012*; and *Made in the Americas: The New World Discovers Asia, 2015*.

--Patricia Knight, "The Liverpool Herculaneum Factory, 1796-1840: How Two Herculaneum Porcelain Tea Services Came from New England to California," January 15, 2017. A long-time member of the SFCC, Patricia Knight is a ceramics dealer and collector as well as lecturer and author.

--Richard Shaw, "Americans in Sèvres. Contemporary Artists-in-Residence at the Sèvres Porcelain Factory in Paris 1987-1988-1989: Richard Shaw, Viola Frey, Betty Woodman," February 19, 2017. Internationally known and collected ceramic sculptor Richard Shaw is a retired professor of art at University of California, Berkeley, and the recipient of two National Endowment for the Arts grants.

--Jeffrey Ruda, "Minton Ceramics and the 'Japan Craze' in Victorian Britain," March 19, 2017. Professor Emeritus of Art History at UC Davis, Jeffrey Ruda gave the annual Robert and Marian Cumming Lecture at the Gardiner Museum of Ceramic Art, Toronto, in November 2016.

--Paul Arthur, "When Sculpture Met the Decorative Arts: Rodin and his Ceramics," April 9, 2017, in support of the Rodin centenary installation at the Legion of Honor. Professor at the University of Salento and a leading authority on Italian medieval archaeology, Paul Arthur, Ph.D., F.S.A., is also the author of *French Art Nouveau Ceramics: An Illustrated Dictionary, 2015*.

--Camille Leprince, "Use and Display of French Baroque Faïence in André Le Nôtre's Gardens." May 21, 2017. Camille Leprince has written three volumes in the series *Feu et talent: D'Urbino à Nevers, le décor historié aux XVIe et XVIIe siècles, 2009*; *La faïence baroque française et les jardins de Le Nôtre, 2015*; and *Napoléon & Sèvres. L'art de la porcelain au service de l'Empire, 2016*.

**Measures of Success:** Our numerical measures of success are membership and lecture attendance. Membership has declined very slightly since last year. Attendance at our Sunday morning events appears to have grown somewhat thanks to the FAMSF online calendar.

Respectfully submitted,

Jeffrey Ruda, President  
San Francisco Ceramic Circle



# San Francisco Ceramic Circle

An Affiliate of the Fine Arts Museums of San Francisco

## April 2017

P.O. Box 26773, San Francisco, CA 94126

[www.patricianantiques.com/sfcc.html](http://www.patricianantiques.com/sfcc.html)

### SFCC APRIL LECTURE

Sunday, April 9, 2017

9:45 a.m.: doors open

10:25: program begins

*Florence Gould Theater, Legion of Honor*

### *When Sculpture Met the Decorative Arts: Rodin and His Ceramics*

**Paul Arthur, Ph.D., F.S.A.**

Professor of Archaeology, University of Salento



**Auguste Rodin , figures, and Albert-Ernest Carrier-Belleuse, pedestal  
*Pedestal of the Titans, 1878-82?***

Glazed ceramic, height 39 cm

*Musée Rodin, Paris (photo: Museum)*

**About the lecture:** Auguste Rodin is renowned for his powerful and often erotically charged figural sculptures in marble or bronze. Few people know of his accomplished ceramics, from terracotta studies for his stirring figures to bas-reliefs on porcelain vases. This lecture will explore the evolution of his genius in clay and how this work was received by contemporary artists and critics.

**About the speaker:** Paul Arthur (Ph.D., University of London) is a Fellow of the Society of Antiquaries, and he is Professor and Director of the Post-Graduate School of Archaeology, University of Salento, Lecce, Italy. In addition to his extensive and distinguished work as an archaeologist, scholar, and curator of medieval Italian material, he is a leading expert on Art Nouveau ceramics and the author of *French Art Nouveau Ceramics, An illustrated dictionary*, Ed.Norma, Paris, 2015.

## UPCOMING SFCC EVENTS

**THURSDAY, MAY 11**, Koret Auditorium, DeYoung. **Megan O'Neil**, Associate Curator, LACMA, for FAMSF docents and the SFCC, "Cosmic Vessels: Ceramic Arts of Teotihuacán and the Maya," 10:30 – Noon.

**SUNDAY, MAY 21**, Gould Theater. **Camille Leprince**, author of *La Faïence Baroque Française et les Jardins de Le Nôtre*, Paris, 2015, "Use and Display of French Baroque Faïence in André Le Nôtre's Gardens."

**SUNDAY, MAY 21. Show-&-Tell social**, 2:00 – 4:00 p.m. at the home of Richard Pryor; themes and directions in the May Newsletter.

**SUNDAY, JULY 9. SFCC Summer Social**, at the home of Colin and Pat Knight.

**SUNDAY, SEPTEMBER 17. SFCC Annual Meeting** and Pot Night, at San Francisco Towers.

**SUNDAY, OCTOBER 15**, Gould Theater. **Hans van Lemmen**, distinguished scholar of and author on ceramic tiles, "The Golden Age of Dutch Tiles, 1580-1725."

**SUNDAY, NOVEMBER 19**, Gould Theater. **Michael Sack**, collector, author, and SFCC Board-member emeritus, "William Alexander and the Macartney Diplomatic Mission: Chinese Scenes on Transferware."



Nevers, France  
17<sup>th</sup>-century garden vases at Versailles  
(Photo: Agence Photo F / Mathieu Ferrier)



Ginori factory, Doccia (near Florence)  
Beaker, c. 1750  
Hard-paste porcelain, height 7.7 cm  
SFCC member collection (photo: SFCC)

### *New in the SFCC calendar:* **Show-&-Tell Socials**

Because of liability concerns, the Fine Arts Museums have discontinued the tradition of bringing outside objects to Ceramic Circle and American Decorative Arts Forum talks at the Legion of Honor. In response, SFCC will try out a new format: show-&-tell events at members' homes on Sunday afternoons after our regular talks. The first session will be hosted by SFCC Board member Richard Pryor in Miraloma Park, San Francisco, close to Muni bus 36 and with street parking; display themes and directions will be in the May Newsletter. If all goes well, we will complement our September Pot Night with one show-&-tell social each winter and another in the spring.



## APRIL LECTURE BACKGROUND: FRENCH CERAMICS IN THE LATE 1800s

In the mid-1800s, leading ceramics factories in France and England began to compete for prestige by hiring independent artists as designers. By the end of the century, the drive for prestige had opened two new directions. State-sponsored factories at Sèvres, Berlin, and Copenhagen hired professional chemists to improve ceramic bodies and glazes. In France and England, meanwhile, ceramic artists became entrepreneurs themselves—the origin of studio pottery. The French ceramists worked especially hard to blend artistic and technical innovation in glazing and decorative design. Ceramic sculpture was a much smaller field, but it included Carrier-Belleuse, Rodin, and Paul Gauguin, among others.

**Joseph- Théodore Deck, 1823-91 (atelier), Paris**  
**Mosque-lamp vase, c. 1870**  
Earthenware, height 14 ¼”  
*Minneapolis Institute of Art (photo: museum)*



**Albert Anker, 1831-1910, painter**  
**Joseph- Théodore Deck, 1823-91 (atelier), Paris**  
**Plaque, *The Convalescent*, c. 1867**  
Earthenware, diameter 30 cm  
*Victoria & Albert Museum, London (photo: SFCC)*



The pioneer was Théodore Deck, who studied chemistry in school and then apprenticed with a ceramic-stove maker. He traveled widely and worked his way up through the stove business until he saw Minton’s majolica and other novel English ceramics at the 1855 Paris *Exposition Universelle*. Deck launched his own atelier and was selling “art” ceramics within a year. By 1859 he was working to recreate the glazes of Iznik ware. He won exhibition medals in Paris in 1861 and London in 1862 and became the dean of French ceramic art. His own designs focused on Islamic and East Asian models, while he also fired signed plaques by well-known painters.

Long-term, however, the ateliers founded by the tableware manufacturer Charles Field Haviland, at Auteuil in 1872-82 and in Paris in 1882-85, were the training ground for many of the Art Nouveau ceramists who emerged in the 1890s. The painter-etcher Félix Bracquemond was the first art director at Auteuil and designed radical tableware as well as ornamental pieces. Ernest Chaplet became the moving force in actual ceramic production. Chaplet began by promoting slip-painted decoration (*barbotine*), soon recognized as “impressionist” ceramics. He then pushed the Haviland ateliers toward imaginative stoneware based on Japanese models. On his own from the mid-1880s, he developed spectacular monochrome glazes inspired by historic Chinese work, and he collaborated on ceramic sculpture with Rodin, Paul Gauguin, and other artists.



**Félix Bracquemond, 1834-1914, designer**  
**Haviland & Co., Limoges**  
**Plate, 1872-80**

Porcelain, diameter 24.1 cm

*Metropolitan Museum of Art, New York (photo: SFCC)*

**Édouard Girard, painter**  
**Haviland & Co., Auteuil**  
**Vase, 1876-81**

Slip-painted earthenware, height 32.1 cm  
*Private collection (photo: SFCC)*



**Ernest Chaplet, 1835-1909**  
**Ewer (*pichet*), c. 1881-84**

Stoneware, height 22.3 cm

*Sèvres, Cité de la céramique (photo: © RMN / Martine Beck-Coppola)*



**Ernest Chaplet, 1835-1909**  
**Bottle Vase, c. 1889-1904**

Porcelain, height 47 cm

*St. Louis Art Museum (photo: museum)*



SAN FRANCISCO CERAMIC CIRCLE  
CASH RECEIPTS AND DISBURSEMENTS  
7/1/16 - 3/15/2017

Balance 6/30/16		\$ 63,701.07
Receipts:		
Dues for calendar year 2016	\$ 60.00	
Dues for calendar year 2017	3,065.00	
Contributions--regular	20,950.00	
Contributions--endowment	655.00	
 Total receipts	 \$ 24,730.00	
Disbursements:		
General operations:		
Office expense & postage	\$ 215.66	
Event coordinator	152.40	
Projectionists	0.00	
Meals & refreshments	30.47	
Speakers' honoraria	1,200.00	
Speakers' travel	1,302.41	
Summer social	1,553.86	
Annual meeting	1,019.79	
ADAF Carr lectures	500.00	
	\$ 5,974.59	
Transfers to endowment fund	\$ -	
 Total disbursements	 \$ 5,974.59	
Net increase or (decrease) in cash		\$ 18,755.41
Balance 3/15/2017		\$ 82,456.48

MEMBERSHIP 6/30/2017	MEMBERSHIPS	MEMBERS
REGULAR MEMBERSHIPS--SINGLE	57	57
REGULAR MEMBERSHIPS--DUAL	8	16
LIFE MEMBERSHIPS--SINGLE	6	6
LIFE MEMBERSHIPS--DUAL	3	6
HONORARY MEMBERSHIP--SINGLE	1	1
HONORARY MEMBERSHIP--DUAL	0	0
EX-OFICIO MEMBERSHIPS--SINGLE	1	1
EX-OFICIO MEMBERSHIPS--DUAL	0	0
 TOTAL	 76	 87

Membership Notes:  
Paul Czubay joined March 2017  
57 paid memberships / 67 paid members as of 3/15



# THE TEXTILE ARTS COUNCIL

## FINE ARTS MUSEUMS OF SAN FRANCISCO

### ANNUAL REPORT 2016-2017

**Mission:** The Textile Arts Council (TAC) is a support group for the Department of Costume and Textile Arts of the Fine Arts Museums of San Francisco. It was established to advance the appreciation of the Museums' textile and costume collections within the Bay Area community and beyond. We pursue this mission through our monthly lectures, support of textile conservation, visits with artists & collectors, hands-on workshops, our Newsletter, and international travel focused on textiles.

The Caroline and H. McCoy Jones Department of Textile Arts is under the direction of Curator Jill D'Alessandro with Assistant Curator Laura Camerlengo.

The George and Marie Hecksher Textile Conservation Center for textile conservation is under the direction of Sarah Gates, Head Conservator, with Anne Getts Andrew W Mellon Assistant Conservator.

**A brief history of the Textile Arts Council:** We recently received a packet of historical documents chronicling the establishment of the Textile Arts Council. Anna Bennett, former curator of Costume and Textile Arts, organized the Textile Study Center in 1983 with the purpose "to study The Fine Arts Museums' collections of tapestries, costumes, rugs, lace and other textiles, attend lectures and workshops by scholars in the field and provide an information exchange and meeting place for individuals interested in textiles. Its additional *raison d'être* is to bring to the FAMSF a new and vigorous sector of support."<sup>1</sup> The Textile Study Center became The Textile Arts Council, January 1987 when the Board of Trustees of the Corporation of The Fine Arts Museums recognized the Textile Arts Council as an affiliated organization in support of The Fine Arts Museums of San Francisco Textile Collection..."<sup>2</sup>

The Textile Arts Council has continued this vision for thirty-four years by providing high-quality lectures, workshops, and local and international tours to support the FAMSF and the departments of Textiles and Textile Conservation through our membership fees and donations from our members. Our lectures and special events draw people to the Fine Arts Museums of San Francisco and create interest in current and future exhibits.

Following are some highlights from our past year's activities.

**Exhibitions:** This has been a busy year for the Departments of Textile Arts and Conservation with *The Summer of Love Experience: Art, Fashion and Rock & Roll* and the soon to open *Degas, Impressionism, and The Paris Millinery Trade*. In the T.B. Walker Textile Education Gallery, *Beyond the Surface: Worldwide Embroidery Traditions* is currently on display.

**Lectures:** TAC has presented its Saturday lectures since 1987. This has been our most consistent program for those who appreciate textiles, costume and fashion. Analyzing lecture attendance between 2009 and 2016 the yearly attendance shows some variation but has remained stable. Our goal is to have lectures with diverse subjects appealing to different audiences.

Following are a few of our lectures this past year. A full list of lectures and events can be found on our website <http://www.textileartscouncil.org>.

- *Kitsch to Art Moderne: Meisen Kimono in the First Half of Twentieth Century Japan*, by Yoshiko Wada an artist, author, exhibition curator, textile researcher and film producer who has long been an exponent of traditional and sustainable practices in fashion and textile production.
- *Hidden Treasure: The Javanese Batik Collection of Thailand's King Chulalongkorn (1868-1910)*, presented by Dale Gluckman, senior consultant at the Queen Sirikit Museum of Textiles, Bangkok and former curator and department head, Costume & Textile Department, LACMA.
- *Summer of Love: "Hippie Chic*, by Jeanne Rose, former couturière, presented the many styles that rose to popularity during the summer of love: Western and Native American leather and fringe, Victorian/Retro and Custom/Made-to-order.

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<sup>1</sup> Memo to Members of the Executive committee, Board of Trustees from Anna Bennett June 21, 1984

<sup>2</sup> Minutes Fourth Meeting Board of Trustees of The Corporation of The Fine Arts Museums, January 13, 1988

## The Textile Arts Council – June 6, 2017

- *Rip What You Sew: Twenty-Five Years of Mixed Media Art With A Fiber Sensibility*, by Lisa Kokin, an artist who makes art with recycled materials that she finds at flea markets, thrift stores, and recycling centers.
- The annual Carol Walter Sinton Program for Craft Art, *Innovation Within Traditional Folk Art*, by Porfirio Gutierrez, Zapotec Master Weaver. The Sinton lectures are supported by a generous gift from the family of Carol Sinton.

**Local Tours and Workshops:** We have a very active local tours and workshops committee. Below is a sampling of our events.

- *Safeguarding your Textile Treasures, a textile conservation workshop* with de Young Conservators Sarah Gates and Anne Ghetts at the Textile Conservation Lab at the De Young Museum
- *Special Guided Tour of the Fukusa Collection at Mills College*
- *Three Left Coast Artists: Linda Gass, Gyongy Laky and Linda Macdonald*, curator's walk through with Barbara Shapiro, San Jose Museum of Quilts and Textiles
- *Behind the Scenes Tour: The Summer of Love Experience: Art, Fashion, And Rock & Roll*, tour led by the exhibition's co-curator, Jill D'Alessandro Curator of Costume and Textile Arts.
- *Tour of Degas, Impressionism, and The Paris Millinery Trade*, tour led by exhibition and catalogue contributor, Laura Camerlengo, Assistant Curator of Costume and Textile Arts.

**Study Groups:** The Ethnic Textiles Study Group was established in 2004 for TAC members to share their expertise and learn about textiles from each other. The study group meets monthly at the de Young. Members lead discussions reflecting their interests in textiles.

### Membership:

Our membership as of this May 2017 is 490 compared to 518 for 2015-16. Our membership decreased because we did not reach-out in a timely fashion to members who failed to renew. Since our last report to the Board of Trustees, we have had two office administrators. This has put stress on our TAC Board members who have had to fill-in to support our daily operations. Our primary means of communication with our membership is through our monthly e-news. The IT Marketing department at the museum has consistently helped TAC in supporting this vital communication with not only our current TAC membership, but those who have expressed an interest in TAC or were former members.

### Travel:

We had two very successful textile trips to Morocco in September and October. The September trip booked so quickly that we created a second trip. Our international travel, other than membership fees, is our largest source of income this year raising approximately \$10,000. Our next destination is Bhutan this fall.

### The Textile Arts Council Boards:

Our organization functions because our Board Members and Advisory Board Members come together to do what is needed to make it successful. Each year that I have been the Board Chair I have been fortunate to work with this group of smart engaged Board Members who go above and beyond to support the events and programs of the Textile Arts Council.

### Finances for FY 2015-16 (last full year):

Gross revenue:	\$41,600
Expenses:	\$36,100
Net Income:	\$5,500
Sinton Fund	\$44,100
Endowment fund balance:	\$526,460
Endowment income which can be used for purchases:	Approximately \$110,000

(Note: TAC transferred \$50,000 to the Endowment in December 2016)

Respectfully submitted: Leslee J Budge, MBA, Board Chair May 23, 2017 ,.

**MEMBER AND DONOR SUPPORT GROUPS**

**ArtPoint**

**Belvedere-Tiburon Auxiliary**

**East Bay Auxiliary**

**Hillsborough Auxiliary**

**Ross Auxiliary**

**San Francisco Auxiliary**





# ARTPOINT

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017



### State of the Group

The past year was one of significant change for ArtPoint. ArtPoint evolved from being predominantly known for holding large-scale events, to a thriving community of young professionals who support the Museums in a number of new ways. We had many firsts this year, including implementing a detailed strategic plan, inviting Max Hollein and Claudia Schmukli to speak to select members at our annual gala, and becoming a financial sponsor of the Museum's new Contemporary Art program.

Our mission is to support the Museum's' exhibitions and programs by introducing a new generation of museum-goers to the de Young and the Legion of Honor. ArtPoint members pay \$50 to join the group, while maintaining a FAMSF membership at the \$119 Individual level or above. ArtPoint members receive free or discounted tickets to events and programs; tickets are available to the public at full price. With over 900 active members (as of May 2017), ArtPoint is one of the largest arts-related young professionals groups in the Bay Area.

**AWARENESS:** As highlighted in detail below, ArtPoint was proud to leverage the resources at the museum to host three separate events that brought patrons to the de Young and the Legion of Honor. This is the most on-site events we have had in recent history. In addition, ArtPoint has sold out five of our last six events at the museums.



***“The new director of the Fine Art Museums of San Francisco, Max Hollein has encouraged ArtPoint to make our events as innovative and provocative as possible.”***

**- Liz Curtis, ArtPoint Vice President**

## Event highlights from FY2016:

### An ArtPoint Cocktail Party

September 2016: *All That Glitters: Ed Ruscha's Hollywood*

Illuminated from behind, the iconic Hollywood sign welcomed guests into Wilsey Court at *All that Glitters: Ed Ruscha's Hollywood*. The party was a celebration of a great American artist and his obsession with the West. More than 400 young professionals, dressed to the nines in "L.A. Cocktail" attire, came to view, learn, and dance. A champagne toast kicked off the evening in the tower following an intimate chat with Karen Breuer. Guided exhibition tours were offered throughout the evening, along with bites including truffle grilled cheese and caviar-vodka pairings. The Chateau Marmont–inspired soundtrack was provided by DJ Dojah.



***"I've been to the de Young countless times, but I never expected to see a seven-foot Hollywood sign with aerial view of the hills cast on the wall behind it. It completely set the mood to explore the Ruscha exhibition."***

- Dave Saxe, Advisory Council Member

### An ArtPoint Discussion

November 2016: *Photography and Journalism today*

In conjunction with *Danny Lyon: Message to the Future*, ArtPoint hosted a discussion on the topic of photojournalism on November 17, 2016. Julian Cox, the Museums' Chief Curator and Founding Curator of Photography, spoke with award-winning documentary photographer and photojournalist Darcy Padilla about her work, including her coverage of the 2016 U.S. elections. Danny Lyon was one of her early influences.



**I was thrilled we could offer a truly unique, educational event for our members. Darcy's work packs an emotional wallop that will stick with all the attendees for a long time.**

- Chris Clark, Event Chair

## Happy Hour Membership Drive October 2016

ArtPoint members and friends spent an evening at Spark Social a hip new food truck park in SOMA, with all costs sponsored by our board members. The ArtPoint board mingled over fire pits and s'mores with 450 members and their friends in one of San Francisco's hottest happy hour locations while being introduced to the museum's calendar for the upcoming year. This event led to 29 new ArtPoint memberships and countless memories.



**“This was my very first ArtPoint event, and I am hooked. This is such a unique opportunity to combine socializing with exposure to the museums.”**

- **Josh Grey, New ArtPoint Member**

## Annual Patron Party January 2017

Dedicated arts enthusiasts braved a torrential downpour to attend this year's Patron Party at LinkedIn's new San Francisco offices. This exclusive event gave guests an opportunity to hear from Tim Burgard, Curator-in-Charge of American Art at the de Young, and learn more about the life and work of modern master Frank Stella along with selected LinkedIn staff.



***“It is something to hear about the Moby Dick series but to see it in person and experience the pure magnitude of this piece while listening to the curator describe Stella’s life was inspiring.”***

- **Ahmed Hadjeres, ArtPoint Member**

## **ArtPoint Valentine's Day Gala February 2017: Frank Stella: It's Complicated**

Valentine's weekend at the de Young was aflutter with fanciful attire and the complicated social constructs of modern romance. More than 750 young professionals made the Museum their destination for libations, dancing, culture and high art as ArtPoint celebrated the final weeks of *Frank Stella: A Retrospective*.



**“Ummmm, inflatable gummy bears twice as tall as me. The décor and attention to detail of these events continue to surprise even after years of coming to Artpoint events.”**

- Kim Terca, ArtPoint Member

## **An ArtPoint Cocktail Party May 2017: Make Art, Not War**

The summer of 1967 became the modern-era revolution in the history of art, activism, literature and music in America, with San Francisco's Haight-Ashbury at its epicenter. The de Young's current exhibition, *The Summer of Love Experience: Art, Fashion, and Rock & Roll* is celebrating the 50th anniversary of that feel-good time with iconic rock posters, photographs, interactive music and light shows, costumes and textiles, ephemera, and avant-garde films to commemorate the spirit of that summer. Guests decked out their inner rock star and flower child with over 400 young professionals 22 membership packages were sold.



**“We are so thrilled to have the opportunity to celebrate this exhibition in a time where the themes of fifty years ago are becoming more and more relevant today.”**

- Joshua Reynolds, ArtPoint President

We are looking forward to another packed line-up of events and membership recruitment activities for Fiscal Year 2017/2018. We are very excited about the special exhibitions as well as the new Contemporary Art installations arriving at the de Young and the Legion of Honor during the coming fiscal year and cannot wait to share them with our members.

Please visit us at [www.artpoint.org](http://www.artpoint.org) to view event photos and see what we have planned. We are very proud of the work of the ArtPoint Board of Directors and are honored to be ArtPoint's leaders.

- Joshua Reynolds, ArtPoint President

- Liz Curtis, ArtPoint Vice President

## **BELVEDERE-TIBURON AUXILIARY**

### **FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017**

Belvedere-Tiburon Auxiliary's membership remains at 45 active members, 24 sustaining members and 3 people on our wait list. Our year's successes would not be possible without our hardworking Board:

President – Maureen Filmer  
Program Co-Chairs - Debbie Fisherland, Lisa Klairmont  
Recording Secretary – Jean Fair  
Treasurer – Claire McAuliffe  
Membership – Anne Butler  
Hospitality Co-Chairs: Elizabeth Canady and Jane Elkins  
Corresponding Secretary – Piper Berger  
Ex-Officio/Historian/Nominating Chair – Jennifer Hull  
Network/Art Bytes Standing Committee – Pam Martori  
Bouquets to Art Standing Committee – Diane Lynch, Kathryn Conway, Jean Lin

Our program this season included tours of the Ed Ruscha exhibit, the Frank Stella exhibit, and soon the Summer of Love exhibit at the de Young as well as Monet: The Early Years at the Legion. We viewed the Stanley Kurbrick exhibit at the Contemporary Jewish Museum, the Fisher Collection at SFMOMA, and the Hippie Modernism exhibit at the Berkeley Museum.

Our Board and New Members had a lovely day at the de Young with docent for the day, Julian Cox, leading us through the Danny Lyon exhibit.

Our Auxiliary has a tradition of supporting educational programs at the museum. We will be asking our members to approve a \$3000 donation to support Get Smart with Art at our May 16th Business Meeting.

We will also be asking our members to approve the following board for the 2017-18 season:

President – Maureen Filmer  
Program Co-Chairs - Lisa Klairmont and Ellie Smith  
Recording Secretary – Diane Green  
Treasurer – Claire McAuliffe  
Membership – Anne Butler  
Hospitality Co-Chairs: Jane Elkins and Rekha Dutt  
Corresponding Secretary – Piper Berger  
Ex-Officio/Historian/Nominating Chair – Jennifer Hull  
Network/Art Bytes Standing Committee – Pam Martori  
Bouquets to Art Standing Committee – Kathryn Conway, Jean Lin, and Diane Lynch

Our Auxiliary once again embraced *Bouquets to Art* with great dedication and generosity! We underwrote half of the Spring Bouquets lecture (\$2000) by Areilla Chezar. We sold \$7220 worth of raffle tickets directly to our members and members in waiting. We were the sales force on Wednesday, Marcy 15, selling \$7805 during the day at the de Young. Our grand total for ticket sales this year by our auxiliary was \$125,025, a record for us by miles.

Respectfully submitted,  
Maureen Filmer, President  
Belvedere-Tiburon Auxiliary



# EAST BAY AUXILIARY

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

The principal purpose of the East Bay Auxiliary is to broaden the awareness of membership in The Fine Arts Museums of San Francisco which supports the de Young and Legion of Honor Museums as well to expand and broaden awareness of the arts in the Bay Area and beyond. The EBA shall support the activities of the San Francisco Auxiliary of FAMSF.

We support Bouquets to Art by volunteering at Bouquets, underwriting a speaker of one of the lectures, all members attending the lecture and by the majority of our members attending one of the BTA luncheons

This year we underwrote the "From Ballet to Blooms" by Stephen Wicks and Mark Welford lecture and gave a contribution of \$4,000 to Bouquets to Art. We required our members to purchase a lecture ticket or attend the Gala. We had 100% participation for this event. We encouraged our members to invite non-museum members to attend the lectures or lunches. We feel we are ambassadors encouraging friends and acquaintances to join the FAMSF.

East Bay Auxiliary has thirty active members and seven sustaining members. Active and sustaining members are required pay contributing level membership (\$249.00) or higher to FAMSF on a yearly basis. Members are also required to attend a minimum of four general meeting. Dues for active and sustaining members are \$125.00 each year.

In June we had the change over board luncheon at Carol Phillips's home. A pot luck lunch was served after the meeting. The prior Board met to tie up old business and then the new board met briefly and outlined the year. During the summer the monthly tours were secured as well as updating and printing the directory.

On September 14 we had our second annual **Welcome Back from Summer event**. This was held at Lyn Branagh's beautiful home in Orinda. The Board hosted wine and appetizers.

On September 16 we had a docent led tour of **Ed Ruscha: Great American West**. After the tour we met in the Piazzoni Room. This was our first meeting and new 2016-2017 directories were distributed to the members. A delightful brunch followed the meeting.

Our October 14 gathering was at SFMOMA and we had a docent led tour of The Fisher Collection. The tour was followed by a lunch at Café 5 at the museum

On November 9 we met at the home of **WJ Balzer** in Alamo and she took us on a tour of her home and private **glass collection**. We had lunch at Bridges Restaurant in Danville following the lovely tour.

Our **Holiday event** was held on December 10 at the Claremont Country Club in Oakland. We were greeted with holiday cocktails and appetizers followed by a delicious sit down dinner. This is always a popular event as spouses and dates are invited. The decor in the garden room was outstanding and added such a special flavor to the evening.

January 11 we took a tour at the Legion of Honor of **The Brothers LeNain** exhibit with a docent. We had a lovely luncheon and at Lake Chalet restaurant in Oakland.

On January 31 some members were able to attend the **All Auxiliary Meeting** held at de Young Museum.

On February 2 several EBA members attended the benefit for **Bouquets to Art at Saks Fifth Avenue** Union Square.

on February 17 we were led on a docent tour at the Asian Art Museum of **Tomb Treasures: New Discoveries from China's Han Dynasty**. We had a lovely bento box luncheon and meeting in the café at the museum.

On March 15 was our **Bouquets to Art** lecture "From Ballet to Blooms" by Stephen Wicks and Mark Welford India Hicks. This was a 2:00pm lecture so we attended the luncheon before in the Piazzoni Room. Several members volunteered throughout to week at various times during BTA.

On April 6 we had an enrichment activity for the group. It was a late afternoon docent led tour at SFMOMA of the **Matisse/Diebenkorn** exhibit. The well attended event was followed by dinner in SF.

April 14 we returned to the Legion of Honor for a docent led tour of **Monet-The Early Years**. The afternoon was followed by luncheon at Trader Vics in Emeryville.

Our annual trip this year was to **Austin, TX** to explore architecture, food, history and art. The dates were March 28 to March 31. Nine members attended this trip. It proved to be a great mixture of history, learning about up and coming artists and learning about the city that is growing in leaps and bounds.

We will have a scheduled tour of the **The Summer of Love** exhibit at the de Young on May 10. At the annual meeting, after the tour, our new board for the coming year 2017-2018 will be approved by the membership. We expect to be bring two new members forward for the membership to vote on.

Respectfully submitted,

Carol Phillips  
President, East Bay Auxiliary



**HILLSBOROUGH AUXILIARY**

No report submitted



# ROSS AUXILIARY

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

In existence since 1977, the Ross Auxiliary entered its fortieth year continuing with its primary goal of supporting the Fine Arts Museums of San Francisco. We are a viable group of women with a maximum of 45 active members, 70 Sustaining members, and a waiting list of 12. The members are required to hold current membership of FAMSF and are encouraged to join at the highest possible level and give individually as well.

This past year the Ross Auxiliary was able to donate \$5,000 to FAMSF and we are proud to be listed as a sponsor for its award winning educational program Museum Ambassadors that benefits San Francisco public high school students. Our financial support of \$2,500 included underwriting the Bouquets to Art speaker, Elizabeth Murray's lecture A Passion for Monet.

Our members not only support the museums financially, but also with staffing assistance at Bouquets to Art. All active members staff a minimum of one shift at this outstanding fundraiser produced by the San Francisco Auxiliary.

We have experienced an exciting and educational year touring the fabulous exhibits at FAMSF and other fine Bay Area art sites. Our events were planned and coordinated by our Program Chair, Sally McGivern assisted by Betsy Jaques. Our kickoff meeting last September was held at Terrapin Crossroads in San Rafael. Kathryn Zupsic, the head of the museums' Community Speakers program, gave a presentation on *Ed Ruscha and the Great American West* exhibited at the de Young. October headed us to SFMOMA for a guided docent visit entitled *Museum of Modern Art Architectural Tour*. In November, we toured *The Brothers Le Nain: Painters of 17<sup>th</sup>-Century France*, a Legion of Honor exhibit. Our December Holiday Coffee/Breakfast was at the Meadow Club in Marin. Docent Donna McCartney gave a lecture and slide show featuring another de Young exhibit, *Read My Pins: The Madeleine Albright Collection*. January our members once again returned to the de Young for a docent tour on *Frank Stella*. The following month we met again at the de Young, in the Piazzoni Room for a lecture on Women Who Shaped Impressionism given by published art photographer Michael St. James. March included the Ross Auxiliary members staffing at *Bouquets to Art* and attending a painting demonstration by Carol Peek, an award winning contemporary artist in SF and New York. This event was held at the Marin Art and Garden Center, in Ross. April returned us to the Legion of Honor for a docent tour, *Monet: The Early Years*. In May, we completed our year of art touring at the de Young with the *The Summer of Love Experience* exhibit.

The Ross Auxiliary remains a strong, stable and solvent organization committed to its goal of supporting the FAMSF. It is truly an honor to be associated with the Museums. We want to thank director Max Hollein, the Board of Trustees and all of those who contribute to bringing such exceptional and diverse art to the Fine Art Museums of San Francisco.

Respectfully submitted,

Linda Snodgrass, President  
Ross Auxiliary



## SAN FRANCISCO AUXILIARY

### FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016–2017

The San Francisco Auxiliary to the Fine Arts Museums is a volunteer organization, founded in 1949, comprised of 112 active and 73 sustaining members. Our mission is to further the aims of the Museums through volunteer services and fundraising in harmony with the current policies of the Board of Trustees of the Fine Arts Museums of San Francisco, specifically to raise monies to support exhibitions, conservation projects and educational programs at the museums. While we are not a big group, we are not small for the size of our work or accomplishments. We began the year as a major sponsor to the beautiful *Monet: The Early Years* exhibition with a gift of \$250,500.

Throughout the year, we spend a great deal of time and thought regarding our membership. We continue to attract dynamic women as well as develop new leaders to meet our growing needs. We continually look forward to new ways we can enrich the volunteer experience so that we can best support our wonderful museums.

Our 33rd year of presenting *Bouquets to Art* returned in March 2017. The opening night gala attracted over 900 guests and was followed by a weeklong celebration with extraordinary floral exhibits, sold out delicious luncheons, as well as 5 excellent lecture/programs. This year's benefit raffle netted a record \$38,000. The week attracted over 42,000 visitors, which brought in over 700 new museum memberships, ticketing income (along with surcharges) of over \$280,000 as well as significantly increased Café and Museum Store revenues to the Museum. With revenue of over \$1.1 million to the Museum and the Auxiliary, this one-week exhibit is not only beloved; it is quite successful on many levels. Of note this year, *Bouquets to Art* was honored by the Museum as a stand-alone exhibit. We feel that BTA embraced this honor by improving the experience of our visitors and the expectations of the Museum by enhancing the overall BTA experience and engaging the visitors view of the Permanent Collection at the de Young Museum in a different way. Over the weekend, the Education Department brought BTA to life for families, presenting a lively art-making experience in the Piazzoni Murals Room for over 200 families.

We expect the financial numbers will be available in the next month, but in the meantime, we can confidently estimate BTA will realize approximately \$225,000 for 2016-2017 to be gifted back to the Museums for various exhibition and program support.

It was a true honor and privilege to serve the Auxiliary as president this past year. We were very much supported by the Museum with the generosity of the curators' time to present their upcoming exhibitions; the docents' time to guide us through current exhibitions; and most especially with Ilana Vasconcelos, our outstanding Museum Liaison, in all our endeavors, which greatly contributed to our success and positive experience.

Respectfully submitted,

Kate Sullivan, President, San Francisco Auxiliary



## **OPERATIONS SUPPORT GROUPS**

**Access Advisors**

**Docent Council**

**Flower Committee**

**Volunteer Council**





## ACCESS ADVISORS

### FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

The Access Advisors is comprised of sixteen members who have disabilities, who work in the disability field, or who have a family member with a disability. We work with the FAMSF, most closely with the Access Coordinator, Karen Berniker, to help make the museums more accessible both to persons with disabilities and to people who do not consider themselves as having a disability, but have vision, mobility, hearing, or stamina issues among others. Our goal is for the museums to be usable and disability friendly to these visitors if they come independently, and also for the museums to provide specialized services to our visitors upon request. Our group was formed in 1988, and we are in our 29<sup>th</sup> year of service at the museums.

During the past fiscal year, we have continued to build on existing programs and to create new ones that increased accessibility to the FAMSF by a broad range of the community.

#### **Overall Program Numbers:**

Total visitors served FY 2015-2016

- Total visitors: 1,926
- Total Tours: 98

Total visitors served FY 2016-2017 through May, 2017

- Total visitors: 1,478
- Total tours: 103

**Access Days:** For most temporary exhibitions, one Monday when the museums are closed to the public are designated as Access Days. People with disabilities can make a reservation to view the exhibit. The lack of crowds helps persons with disabilities to better navigate the galleries. We also provide extra seating in the galleries and waiting areas, docent tours, increased lighting, assistive listening devices, increased number of disability parking spaces and maps showing the location of these spaces and museum access points.

**Artful Discovery Tours:** We continue to provide twice monthly Artful Discovery Tours for individuals with early stage dementia. As a spin off, a pilot tour for Cantonese speaking Chinese-Americans with mid-stage dementia was conducted successfully with plans to continue in the next fiscal year.

**Veteran's Personal Response Tour:** This is a new program that launched in April 2017 providing a specialized tour once a month, during which Veterans select a work of art that interests them, based on a theme, and they discuss the emotions it produces.

**ASL Tours:** We continue to improve our services to the Deaf Community by conducting outreach and having more American Sign Language Tours, with plans to connect with Deaf children and seniors in the next fiscal year.

**BEAM Tours:** Beam tours take place upon request, mostly by senior centers.

**Low Vision Tours:** Outreach to the blind community has been conducted to expand on low vision tours. A Touch Tour of Rodin's bronze sculpture collection is in the works.

**Senior Center Without Walls Tours:** This is a new program for seniors unable to leave the home or use the computer; these seniors can call in and listen to highly descriptive tours.

**New Subcommittees:** The Access Advisors want to expand, but remain a relatively small, active group that facilitates program expansion. In order to become more efficient at specific tasks, we have continued with the Deaf Subcommittee and formed three additional sub-committees, a Search Subcommittee charged with recruiting new members, an Outreach Subcommittee tasked with expanding reach in the Disability community and a Low Vision Advisory Subcommittee who will be making suggestions regarding increased accessibility for people who are low vision/blind as well as low vision and touch tours.

**New Members:** During this fiscal year, the Access Advisors added one new member, Belinda Sifford. In order to make the Access Advisors more representative of the Bay Area Disability community, we will add more young people and people of color, which was discussed in the aforementioned Search and Outreach Committees mentioned above.

#### **Goals for the Coming Year:**

- To increase membership to the Access Advisors Subcommittees
- To increase service to the low vision and blind community
- To increase the number of ASL Tours with Deaf docents
- To establish partnerships with other community based organizations
- To increase our involvement with the VA hospital beyond the new Veteran's Personal Response Program
- To further increase physical access at the museums, such as providing large font/tactile maps and the installation of automatic door openers for the café and bathrooms, which will assist visitors with vision, mobility or strength issues.

We thank the docents, volunteers, museum staff and trustees whose help is critical to the success of our activities.

Margaret Schieck, Chair, Access Advisors

# DOCENT COUNCIL

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

This report summarizes highlights of the Docent Council's accomplishments. We work in close collaboration with and under the guidance of the Department of Education.

### Docent Tours

Docents continue to offer a large number and wide range of tours to the public. Tours include permanent collection tours, special gallery tours that feature specific collections such as Porcelain and Decorative Arts, private group tours, corporate events, and VIP tours.

In the fall of 2016 we piloted a new touring methodology entitled "Talks on the Dot." These are 15 minute art chats followed by a 15 minute Q&A session. The chats are centered on a single artwork, paired works or several works in one gallery - but only one gallery with no moving to other areas. A bright orange dot on the floor enticed visitors to converge at the tour's appointed time. The trial was very successful and thoroughly enjoyed by enthusiastic visitors and loved by the docents. Our plan is to introduce these Talks on the Dot into our regular touring schedule. Training and logistical issues need to be implemented so we anticipate a launch sometime in 2018.

With the explosively energetic exhibitions of Urs Fischer and Sarah Lucas blasting into the Legion of Honor there was excitement and energy aplenty among the docent corps to share these contemporary interventions with museum visitors. On short notice and with a robust response we have established 2 weekly tours of contemporary art at the Legion of Honor, one on Thursday and one on Sunday. For the first two exhibitions, Fischer and Lucas, the tour is entitled "Modern Intruders: Conversations Across a Century of Sculpture."

We estimate that docent fees from private group tours and tours at corporate events generated \$27,200.

July 2016 -- April 2017		
	Tours	Vistors
<b>de Young</b>	<b>2096</b>	<b>17367</b>
Permanent Collection	1433	8093
Private/Corporate/Member/VIP	227	2714
Special Exhibition	436	6560
<b>Legion of Honor</b>	<b>1593</b>	<b>17155</b>
Permanent Collection	1140	8569
Private/Corporate/Member/VIP	186	2771
Special Exhibition	267	5815
<b>Grand Total</b>	<b>3689</b>	<b>34522</b>

	<b>Tours</b>	<b>Visitors</b>
<b>de Young</b>	57	380
Access	57	380
<b>Legion of Honor</b>	55	431
Access	55	431
<b>Grand Total</b>	<b>112</b>	<b>811</b>

	<b>Tours</b>	<b>Visitors</b>
<b>de Young</b>	258	2674
Schools	258	2674
<b>Legion of Honor</b>	194	2441
Schools	194	2441
<b>Grand Total</b>	<b>452</b>	<b>5115</b>

## **New Training**

The recruiting for next docent training class officially kicked off on May 4 when we launched our public webpage <http://famsfdocents.net/applynow/>. The training class begins January 4, 2018. This program, like all past programs, is built on an academic foundation. However, in light of changes at the museum, we are emphasizing audience engagement skills, audience assessment, and school program readiness for all trainees. Trainees will also begin touring upon successful completion of each academic semester associated with a collection, rather than waiting until the completion of the entire 2 year program.

## **Access**

The Access Program serves underserved populations of the Bay Area, such as People With Disabilities (PWD), Veterans, Non-English Communicators, Low-Income Residents and Seniors. This year FAMSF docents gave 16 -18 tours on each of 4 special exhibition Access Days (The Wild West, Ed Ruscha, Frank Stella, and Monet: The Early Years). Plan for FY 2017-2018 is to increase the number of Access Days to 6.

In addition to giving continuing to give 23-24 Artful Discoveries tours for visitors with early onset dementia each year, our Deaf Docents\* will have conducted 7 ASL tours of special exhibitions, and FAMSF docents have already led 21 private tours (of permanent collections or special exhibitions). Two tours have been added to the Access Program: 1) Personal Response tours are given once a month for Veterans from the SF VA Medical Center; and 2) a trial Memory Making Social Outing for Cantonese-speaking visitors with early dementia was held with potential plans to continue this tour on a regular basis.

Deaf Docents who know American Sign Language (ASL) are recruited through FAMSF's Access Advisory Committee. They lead tours of special exhibitions after attending lectures, reading all exhibit materials, and taking a learning tour with a FAMSF docent who is also giving public tours of the same exhibit.

## **Community Speakers**

Community Speakers is a group of 21 docents who present multi-media art talks on location to community groups throughout the Bay Area and in the Museums' auditoriums. They serve over 100 clients, including libraries, social clubs, art clubs, business and retirement centers, reaching communities within a 60-mile radius of San Francisco.

During 2016-2017, Community Speakers will have provided 350 presentations to a total audience of 14,000 people, with earnings of \$20,000.

## **School Program**

In addition to approximately 400 school tours of the permanent collection for kindergarten through 12<sup>th</sup> grade, several special exhibitions were offered for school tours. They included Pierre Bonnard, The Brothers Le Nain, Frank Stella, and Monet. The response for Monet tours was enthusiastic and included four very lively school Mondays.

A symposium for docents was presented by Professor Bob Bain in October on the topic "Engaging with Content Using Historical Thinking." A follow up seminar was held to present the results of a research project on using historical thinking in the galleries. This project was led by Emily Jennings of FAMSF and Rachel Reinhardt from UC Berkeley.

## **Continuing Education**

The Docent Education Program welcomed museum visitors as well as docents to attend weekly art lectures given by FAMSF curators and conservators, artists, art scholars and educators. These 32 lectures spanned all curatorial areas from Mummies and Medicine to Frank Stella and Monet to Teotihuacan. We hosted 17 docent walkthroughs in the galleries of the special exhibitions. We also spent time in the museum galleries with artists, donors, gallery owners, conservators and curators to learn about newly installed acquisitions.

Docent run Study Groups and Book Club focused on furthering our knowledge of our permanent collection including Souls Grown Deep and Special Exhibitions. Our travel program visited museums as far away as London and Cuba and relished more local opportunities to learn about art including the Minnesota Street Project, Pier 24, and SFMOMA.

## **Fresh Look Review**

Our peer review program, Fresh Look Review (FLR) continued to be well received by the docents who have expressed their appreciation for the supportive nature of the program and the helpful feedback they received from trained reviewers and docent mentors. 185 reviews have been completed. Two reviewers conducted each review. 95% of the reviews were satisfactory. 4% resulted in a rehear with the majority of those having a satisfactory result after mentoring. Two reviews, or 1%, are pending and should complete in July, at which time FLR will conclude this first cycle of peer review and all active docents will have been reviewed.

An important part of this process was asking visitors to fill out comment cards after each tour. There were 750 cards generated. The responses were overwhelmingly positive with appreciation for the docents' knowledge, enthusiasm, selection of interesting themes, and ability to encourage visitor participation.

### **Strategic Planning Committee**

This committee played an important role in guiding the Docent Council Board. They highlighted areas that needed review, helped set priorities, and participated in creating the guidelines for new training. Our Strategic Plan is relevant and valuable and will be a starting point for future planning both for specific projects that may arise and for examining the docents' role in the museums.

### **National Docent Symposium**

Docent Mina Shea will assume the Presidency of the National Docent Symposium at the October conference in Montreal. Three FAMSF school docents will present a workshop on our innovative Past and Present program entitled "Awakening Curiosity and Building Museum Literacy". One of our training chairs will also attend the conference.

Respectfully submitted,

Ellen Tollen  
Docent Council Chair 2015-2017

# FLOWER COMMITTEE

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

As a component of the Museums' volunteer program, the Flower Committee welcomes visitors with innovative floral designs to enhance their first impressions of current collections and exhibits. Our mission is to complement both art and architecture of the de Young and the Legion of Honor museums and to support the staff environments.

Established as a Volunteer Program in the early 70's, we continue to grow with the support of the Museum's annual budget and our in-service training and outreach goals as we participate with the Volunteer Steering Committee to build the volunteer experience. We appreciate our interactions with curatorial, education, building maintenance support, and security staff.

The 2017 Co-Chairs Committee is represented by a member of each of our ten weekly teams to meet quarterly to resolve design format, volunteer communications, recruitment, and fiscal responsibilities for floral material, tools, container, supplies and equipment. With a weekly budget of \$300 at the de Young and \$200 at the Legion of Honor for florals and an additional annual budget for supplies and equipment shared at each location - we manage each week's activities. In January, we purchase annual SF Flower Mart badges for weekly floral purchases and supplies. In March, the Co-Chairs Committee plans the 2017-2018 with the Museum Volunteer Coordinator for the annual budget for the fiscal year of July 2017 through June 2018.

Current projects are a revision of the Flower Committee Handbook; data update for our Volunteer Membership Roster of 59 volunteers with contact information; recruitment; in-service training; our annual General Meeting in September 2017; and continued support and participation in Bouquets to Art 2018 with a design exhibit and florals in each of the de Young's eleven restrooms.

Each volunteer works monthly with a team at the de Young and the Legion of Honor. We have ten teams, and each team at a museum consists of 5 to 8 volunteers. A day can begin at the SF Flower Mart at 7 am with floral purchases for the week's designs in entry, restrooms, and administrative areas. Removal and cleaning containers from the previous week's designs precludes the required floral prep of materials for new designs. We work together in teams to create new arrangements in each area and we return to the museums during the week to water and refresh materials. Lastly, we share housekeeping duties to clean our flower areas at each museum; sweeping floors of floral detritus, sanitizing containers, organizing storage, and replenishing supplies. It's all in a day with flowers at the de Young and the Legion of Honor.





# VOLUNTEER COUNCIL

## FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2016-2017

As of May 7, 2017, the FAMSF Volunteer Council represents 225 active volunteers who have contributed 18,202 hours to the Legion of Honor and de Young during the 2016-2017 fiscal year.

As of May 5, 2017 the FAMSF Volunteer Council has \$32,102.97 in the Volunteer Acquisition Fund (Account #423). The fund continues to grow through parcel check donations, a percentage of sales from selected inventory items for sale in the FAMSF stores, and donations made in honor/memory of individual persons.

Volunteers served FAMSF in a variety of ways during the 2016 – 2017 year:

### Visitor Services

Access Assistance  
Assist IBeam tours  
Audio/Mobile Tours  
Information Desk  
Parcel Check

### Staff Support

Achenbach Study Center  
Conservation  
Curatorial  
Development  
Gardening  
Marketing  
Membership  
Museum/Exhibit Stores  
Office of the Director  
Photo Services & Imaging  
Publications  
Special Events  
deYoungsters Family Welcome

The Volunteer Council's dedication to FAMSF continues to be well demonstrated by the total number of annual hours that are generously donated by these enthusiastic and talented volunteers.

Respectfully Submitted,

Mary Hilton  
Chair, Volunteer Steering Committee