

Annual Reports of Supporting Organizations
June 1, 2016

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

CURATORIAL SUPPORT GROUPS

Achenbach Graphic Arts Council

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Friends of Africa, Oceania and the Americas

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Textile Arts Council

ACHENBACH GRAPHIC ARTS COUNCIL

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

The Achenbach Graphic Arts Council (AGAC), founded in 1971, supports the Achenbach Foundation for Graphic Arts (AFGA), the works on paper department of the Fine Arts Museums of San Francisco (FAMSF) and the curators, conservators, and other staff members working with these collections.

This Chair's Report covers the period from June 1, 2015 to June 1, 2016. It is organized as follows:

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I. MISSION OF THE AGAC

AGAC's first objective is to obtain funding for projects and initiatives identified by the Achenbach's curators, as well as to provide other types of support for the department. Our financial contributions toward artwork acquisitions are a significant aspect of fulfilling our mission. We also support scholarly research, exhibition-related activities, and the training of future curators.

Our second objective is to organize and sponsor educational and social events for our members, all intended to promote appreciation for works of art on paper and photography. 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.

In order to meet these objectives, AGAC manages its finances and maintains effective operations.

II. MEMBERSHIP

Our paid membership (May 2016) is approximately 110 (the majority are dual memberships). Our member categories are General (\$100 per year), Benefactor (\$250), Donor (\$500), New 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 General level. Our operating funds derive primarily from membership fees.

III. GOVERNANCE AND STAFFING

AGAC is led by a Board of Directors elected by the membership. The Board governs AGAC in accordance with procedures laid out in the by-laws. We also employ a part-time Administrative Assistant, who works in the AFGA suite.

Board of Directors

AGAC's initiatives and activities are developed and managed by the Board, and individual Directors volunteer to handle specific tasks. All efforts are aligned with the needs of AFGA; all result from close collaboration and coordination among the Directors and AFGA staff, particularly Curators Karin Breuer, Jim Ganz, and Colleen Terry.

In 2015-2016, our Board has been composed of 17 Directors, all of whom are also AGAC members: Larry Banka (Treasurer), Gary Comoglio, Ann Dawson, Deborah Doyle, Hilarie Faberman, Cathie Hehman, James Kohn, Jane Lurie, Heather Marx, Hulda Nelson, Wendy Posard, Michael Powanda, Alan Selsor (Chair), Jack Vanderryn, Michelle Wilson, Constance Yu, and Michael Zimmer.

Administrative Assistant

AGAC employs a part-time Administrative Assistant to assist the Board and members. The Assistant is a COFAM employee, compensated with AGAC funding.

Much of the Assistant's time is devoted to managing membership sign-up and renewal processes, member communications, fundraising communications, and the receipt of payments and donations.

In 2015-2016, our assistant has been Kelsey Clark, who accepted the position in June 2015.

IV. FINANCES

In 2015-2016, AGAC finances involved the management of three separate elements: Our annual operating budget, the Curatorial Fellowship Endowment, and donations resulting from a dedicated fundraising campaign, *Genthe 1906 Preservation*.

Annual Operating Budget

In 2015-2016, AGAC is projected to maintain a balanced budget with income and expenditures being roughly equal.

From June 1, 2015 through March 31, 2016 (the most recent numbers available), income was approximately \$33,800 and expenditures approximately \$31,900, leaving a surplus to date of about \$1,900. (Note: Expenditures include contributions totaling \$19,000 toward a print display cabinet and an artwork acquisition, both discussed under the heading “Major Initiatives.”)

Surplus funds are allocated to AGAC’s reserve, which can be accessed with board approval when appropriate (generally this occurs only for artwork acquisitions). In 2015-2016, however, AGAC has not accessed the reserve.

Curatorial Fellowship Endowment

AGAC is responsible for the Curatorial Fellowship Endowment, which was established through an AGAC-led fundraising process that ended in January 2014. The Endowment’s holdings are greater than \$300,000; its purpose is to provide income that can be used to fund AGAC Curatorial Fellowships. The Endowment principal is not accessible by AGAC; income from the Endowment, up to \$15,000 in any single calendar year, is available for a Fellowship position. Through the Fellowships, advanced graduate students and recent PhDs pursue projects defined by the AFGA curators. AGAC provided funding from the Endowment for Fellows in 2014 and 2015.

Fundraising Campaign

In 2014-2015, AGAC executed a fundraising campaign for a specific project – the *Genthe 1906 Preservation* campaign. Although the campaign was closed in May 2015, additional donations totaling \$8,500 have been received in 2015-2016. Per established practice, these donations were accepted by AGAC and then transferred to the appropriate account within FAMSF. Campaign-related activities in the past year are discussed under the heading “Major Initiatives.”

V. ACCOMPLISHMENTS

MAJOR INITIATIVES

Our major initiatives fulfill AGAC’s first objective, which is to support AFGA. In 2015-2016, this support included financial contributions toward a custom-built print display cabinet and a significant artwork acquisition; the year also saw further activity related to two initiatives begun the previous year.

New in 2015-2016

Print Cabinet: AGAC contributed \$9,000 (50% of the total cost) toward a print display cabinet (fabricated by George Slack Cabinet Makers, San Francisco). The cabinet made its debut in *Prints at the Fair* (October 10, 2015–January 11, 2016), the Anderson Gallery exhibition that complemented *Jewel City: Art from San Francisco’s Panama-Pacific International Exposition*. The

cabinet was then moved to the Achenbach's Print Study Room, where it is now used to present small, curated presentations of works on paper.

Artwork Acquisition: AGAC contributed \$10,000 toward the acquisition of *Missale Salisburgensis*, a 1506 book with woodcut illustrations by Lucas Cranach the Elder (c. 1472-1553). The acquisition added further strength to AFGA's German Renaissance print collections, while also filling a gap in the collection of complete bound books from the period. The work was given a central place in the Logan Gallery exhibition *The World in a Book: The Nuremburg Chronicle and the Art of German Renaissance Illustration* (January 9–May 1, 2016).

Continued from 2014-2015

2015 Curatorial Fellowship: In 2014-2015, AGAC had allocated \$15,000 in income from the Endowment Fund for the 2015 AGAC Curatorial Fellowship. The 2015 Fellow, Anna Maude, reviewed AFGA's holdings of British works (before 1900) and improved the cataloguing for this material. Anna's tenure began at the end of the 2014-2015 board year, and was completed in August with the installation in the Logan Gallery of *The Book Illustrations of Thomas Rowlandson* (August 8, 2015–January 3, 2016). The exhibition grew from Anna's delight in discovering that the work of Rowlandson (1756-1827) is among the strengths of AFGA's British collections.

Genthe 1906 Preservation: In 2014-2015, AGAC had developed, executed, and completed this dedicated fundraising campaign. It was launched with the goal to raise \$40,000 to preserve a collection of photographic images of the 1906 earthquake and fire by noted photographer Arnold Genthe (1869-1942). The campaign goal was exceeded; the additional funds were redirected, with donor permission, toward a planned book and exhibition.

Although AGAC announced the closure of the campaign in May 2015, gifts totaling \$8,500 were received in 2015-2016. Altogether, \$79,750 was raised by AGAC between October 2014 and April 2016. \$43,000 was transferred to the image preservation project, and \$36,750 to the publication account. In order to thank donors and further promote these images, AGAC sponsored a public event at the Legion of Honor on April 16 (see "Member Programs").

MEMBER PROGRAMS AND COMMUNICATIONS

Our second objective is to provide social and educational opportunities to our members. We place primary focus on programming related to the Achenbach itself, including its collections and exhibitions. A secondary focus is on activities within other FAMSF departments that relate to works on paper and photography. In addition, we interact with museums, galleries, arts organizations, and private collectors in the Bay Area. We maintain communications with members and the general public through various channels.

Member Programs

AGAC's calendar features two annual events, a series of member activities through the year, a travel program, and additional opportunities that add value to membership. In 2015-2016, we also organized a special event to celebrate the completion of the *Genthe 1906 Preservation* campaign.

Annual Events: These include our Members Meeting and our *Show and Tell* event.

- Members Meeting: Each AGAC board year begins with the annual Members Meeting, usually scheduled for the first Saturday in June. 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, as well as present selections from among recent acquisitions. The 2015 meeting was held on June 6 at the Legion of Honor.

- Show and Tell: At *Show and Tell*, members bring works from their personal collections in order to share and discuss them with attendees. The 2015 *Show and Tell* event was held on November 15 at Kala Art Institute in Berkeley, our location for the sixth consecutive year.

Member Activities: There were 14 member activities from June 2015 through May 2016. Half were held at FAMSF and related to the Museums' collections, exhibitions and other programming; the other events took place at venues around the Bay Area. These activities provided opportunities to view artworks and related historical materials, while gaining insights from curators, conservators, artists, and experienced guides. The art historical periods ranged from the Renaissance to the contemporary.

- June 27. Petaluma Arts Center. *Edgar Degas, The Private Impressionist: Works on Paper by the Artist and his Circle*. Exhibition tour with Robert Flynn Johnson, Curator-in-Charge Emeritus, AFGA. General Members Event.
- July 11. Legion of Honor. *Luminous Worlds: British Works on Paper 1760–1900*. Exhibition tour with Emerson Bowyer, Research Assistant, European Paintings; complemented by a discussion on conserving the works with Debra Evans, Head of Paper Conservation, and Victoria Binder, Associate Conservator, FAMSF. Collectors Circle/Upper Category Members Event.
- September 12. California Historical Society (CHS). *City Rising: San Francisco and the 1915 World's Fair*. Exhibition tour with a CHS docent. General Members Event.
- October 3. Legion of Honor. *Astonish Me! Diaghilev's Ballets Russes (1909-1929) and its Designs for Ballet*. Public lecture by William Eddelman, Associate Professor Emeritus of Theater History and Design, Stanford University and an AGAC member; followed by the opportunity to view original artworks from the AFGA collection, open to AGAC members only. General Members Event.
- October 9. de Young Museum. *Prints at the Fair*. Exhibition tour with Colleen Terry, Assistant Curator, AFGA. General Members Event.
- November 21. Legion of Honor. *The Book Illustrations of Thomas Rowlandson*. Reception and exhibition tour with Anna Maude, 2015 AGAC Curatorial Fellow, AFGA. General Members Event.
- December 5. de Young Museum. *Jewel City: Art from San Francisco's Panama-Pacific International Exhibition*. Exhibition tour with James Ganz, Curator, AFGA. Collectors Circle/Upper Category Members Event.
- December 12. Asian Art Museum (AAM). *Looking East: How Japan Inspired Monet, Van Gogh, and Other Western Artists*. Exhibition tour with Jane Lurie, AAM docent and AGAC Board member. General Members Event.

- January 16. Trillium Graphics. Printmaking demonstration with Trillium master printers and artists. General Members Event.
- January 30. Crocker Art Museum. *The Age of Albrecht Durer: German Drawings from the Ecole des Beaux-Arts, Paris.* Exhibition tour with William Breazeale, the Crocker's Curator of European Art. General Members Event.
- February 14. Legion of Honor. *Raphael, Engraving, and the Art of Maiolica.* Public lecture co-organized with the San Francisco Ceramics Circle (SFCC); presented by Jeff Ruda, SFCC President, Professor Emeritus of Art History at U.C. Davis, and an AGAC member; followed by the opportunity to view original artworks from the AFGA collection, open to AGAC and SFCC members only. General Members Event.
- February 20. Day trip to Palo Alto with 3 visits: 1) Cantor Center for the Arts. *Myth, Allegory and Faith: The Kirk Edward Long Collection of Mannerist Prints.* Exhibition tour with Bernard Barryte, the Cantor's Curator of European Art. 2) Smith Andersen Editions. Printmaking demonstration with master printers and artists. 3) Private home. Private collection tour. Collectors Circle/Upper Category Members Event.
- March 19. Legion of Honor. Artists Enrique Chagoya and Kara Maria. Artwork viewing and discussion in AFGA's Robert Seminar Room. General Members Event.
- April 9. Richmond Art Center (RAC). *David Park: Personal Perspectives.* Exhibition tour with Jam Wurm, RAC's Exhibitions Director and Curator of Art, and an AGAC member. General Members Event.

Campaign Celebration Event: In early 2016, AFGA received the first results of the preservation project for the Genthe earthquake images – the digital files for the preserved images. To celebrate this milestone, as well as to thank the donors, AGAC held a special event at the Legion of Honor on April 16.

The event centered on a morning of public presentations in the Gould Theater. Debra Evans and Victoria Binder, FAMSF paper conservators, and James Ganz, AFGA curator, each offered their perspectives on the images and the preservation project. An invited speaker, Rodger Birt, provided a keynote presentation. Dr. Birt is Professor Emeritus of History and Humanities at San Francisco State University and a scholar of the region's early 20th-century photography. He presented the earthquake images within the contexts of Genthe's own career and the broader aesthetic environment of his day.

All donors and AGAC members were then invited to the Print Study Room in the Achenbach Suite. Printouts of all the images where available for viewing. For many donors, it was their first opportunity to see the individual images they had sponsored through their gifts to *Genthe 1906 Preservation*.

Travel Program: AGAC's travel program features 3-to-4 day visits to different cities, with busy itineraries designed by Board volunteers and AFGA curators. In recent years, visits been made to Detroit, Seattle, Portland, and Los Angeles. However, no trips were scheduled in 2015-2016.

Additional Activities: AGAC was a “Cultural Partner” (for the second year) for the San Francisco Fall Antiques Show (SFFAS). One advantage was the ability to promote AGAC within a newsletter sent to the SFFAS mailing list.

Member Communications

AGAC communicates with members through our newsletter and email. AGAC had a web site for a number of years, but the board chose to discontinue it in 2015-2016. We also contribute to the International Print Collectors Societies (IPCS) Newsletter.

AGAC Member Newsletter: For many years, the newsletter has been our primary vehicle for promoting and documenting AGAC initiatives and activities. It also highlights other AFGA programs, as well as FAMSF activities likely to be of particular interest to AGAC members. It is currently published in PDF format and distributed via email. We sent two issues in 2015-2016: One in the autumn, with the *Jewel City* exhibition as the lead story; and the second in the winter, with AFGA’s acquisition of the Paulson-Bott Archive as the lead.

AGAC Member Email: Individual email announcements are our primary means of announcing events and activities. In 2015-2016, AGAC developed a relationship with staff in FAMSF’s Department of Advancement and Engagement that now helps with producing and sending our messages. The Museums’ email systems provide a more consistent format and professional appearance, and they also offer possibilities for expanding our use of email as our primary communications tool.

AGAC Website: The website *achenbach.org* was ended in 2015-2016. The AGAC board reviewed options for upgrading and maintaining the web site, and ultimately determined that the required costs and work efforts could not be justified. The AGAC page on FAMSF’s web meets our need for a basic online presence; we will work with the Museums’ communications staff to enhance and maintain our page.

International Print Collectors Societies (IPCS) Newsletter: The IPCS is an organization that links AGAC with similar groups across North America. AGAC submits news of AGAC activities and events for inclusion in the IPCS newsletter, produced twice per year. All AGAC members receive copies of the newsletter via email.

ADDITIONAL OPERATIONS

Print Study Room Volunteers

The AFGA’s Jacqueline and Peter Hoefler Print Study Room is open to the public on Saturdays and is staffed by AGAC members and museum volunteers. Print study room volunteers introduce museum visitors to the AFGA collections and discuss printing techniques by displaying various examples of printing tools. In 2015-2016, volunteers welcomed approximately 1,500 visitors.

VI. MEASURES OF SUCCESS

AGAC serves the interests and expectations of two interrelated audiences – 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.

The sections above on “Finances” and “Accomplishments” demonstrate that 2015-2016 was indeed a successful year for the AGAC. We met our objectives while exercising good fiscal and operational management.

VII. CONCLUSION AND APPRECIATION

AGAC’s Board of Directors provided dedicated service in 2015-2016. Six of those who served as Directors during this year are leaving the board, due to either our term-limit of six consecutive years or other reasons: Ann Dawson, Heather Marx, Michelle Wilson, Wendy Posard, Jack Vanderryn, and myself as well. The AGAC expresses sincere thanks to each leaving Director.

At the annual Members Meeting on June 4, 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.

In 2015–2016, the Nominating Committee is chaired by former Board member Elizabeth Kinnear; its other members are current Director Cathie Hehman and former Director Lourdes Livingston. As of this writing, the full slate of new candidates has not yet been released by the Committee. We can announce that Director Connie Yu is being recommended as the new Board Chair for 2016-2017. We also anticipate that our current Board Treasurer, Larry Banka, will continue in that key role.

In closing, we must recognize our most important colleagues, those at AFGA. Our Council has been involved in many fascinating projects, and we can look with pride at our successes – but we succeed only because we are supporting FAMSF and this exceptional department dedicated to works of art on paper and photography.

Curators Karin Breuer, James Ganz, Colleen Terry are *ex officio* members of the Board. It is an honor to be included as virtually equal partners in so much of their work – most especially in a year in which all three have been deeply involved in planning and presenting an ambitious calendar of exhibitions, publications, and other programs. In 2015-2016, AGAC also had the pleasure of continuing our support for Debra Evans and Victoria Binder, FAMSF’s conservators for works on paper.

AGAC enjoyed a strong 2015-2016; we look forward to an exciting 2016-2017.

Respectfully submitted,

Alan Selsor
Chair, Achenbach Graphic Arts Council
May 20, 2016

AMERICAN DECORATIVE ARTS FORUM

FINE ARTS MUSEUMS OF SAN FRANCISCO
ANNUAL REPORT 2015–2016

NO REPORT SUBMITTED

ANCIENT ART COUNCIL

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

- 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 2016)
- Membership levels: \$60.00 (individual | dual)
\$30.00 (senior | student)
\$500.00 (Gift Bearer)
- Balance: \$47,031.06 (as of 31 March 2016)
- Officers: Renée Dreyfus (Curator in Charge, Ancient Art and Interpretation)
Louise Chu (Associate Curator, Ancient Art and Interpretation)
Skot Jonz (Executive Assistant, Executive Office and Assistant Secretary, Board of Trustees)
- Statement: This group supports the Department of Ancient Art. Membership is open to all who share a concern for the ancient world and preservation and promotion of Mediterranean and ancient Near Eastern antiquities and culture. Its program is varied and includes lectures by noted archaeologists, curators, and historians; exclusive tours of the permanent collection and special exhibitions; travel to other collections; receptions and opportunities to meet fellow enthusiasts of antiquities and the ancient world.

IN MEMORIAM

DR. ROLF SCHERMAN (1928–2015)

Rolf Scherman, who passed away in 2015, together with his wife Charlotte, was a keen and enthusiastic donor and supporter of the Ancient Art Council (AAC). Under his unstinting commitment and auspices, the AAC expanded, grew, developed, and established itself as a tenable entity: inviting speakers of international renown from the US and abroad to participate in our rich and diverse programs as well as being fully capable of fundraising efforts. Through his generosity, the AAC contributed towards the acquisition of Seneb in 2014 and was the sole donor to the exhibition, *Ancient Luxury and the Roman Silver Treasure from Berthouville* in 2015–2016. Once again in this fiscal year, inspired by Rolf's legacy, the AAC continued its fundraising momentum for the exhibition, *The Future of the Past: Mummies and Medicine*, which is on view at the Legion of Honor through August 2018.

Charlotte requested that, in lieu of flowers, donations in his memory be made to the Ancient Art Council. The tribute gifts received will allow the AAC to sponsor a lecture in November 2016 to remember and celebrate him. Charlotte has also kindly donated to the AAC for another Scherman Lecture in 2017. Even in the hereafter, Rolf remains generous ensuring that his patronage has longevity.

GRANTS AND AWARDS

The Ancient Art Council benefitted from another grant from the Elios Society (and its Charitable Foundation), which has enabled us to continue our collaboration with the Education Department on current projects.

- 1) *Past and Present: Building Museum Literacy program*: The Ancient Art Council and Department collaborated with the Education Department to implement *Past and Present: Building Museum Literacy* for sixth-grade school children focusing on ancient art in the Museums. This program is well received and popular among local and Bay Area schools and is an award-winning workshop.
- 2) *Poets in the Galleries*: School children were led through the antiquities collection by the Museums' poet-in-residence, Devorah Major, and encouraged to write poetry inspired by their experiences with the art. The best poems were 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. The grant from the Elios Charitable Foundation allowed us to reprint copies of the brochure.
- 3) *Fresh off the press*: The Elios Charitable Foundation has renewed its grant support to the *Past and Present* program for another year.

PROGRAMS FALL 2014–SPRING 2015

26 September 2015

Dr. Kenneth Lapatin | The J. Paul Getty Museum

A Roman Temple Treasure: The Berthouville Silver and Its Context

A program for the *Ancient Luxury and the Roman Silver Treasure from Berthouville* exhibition

17 October 2015

Cosponsored by the Phoebe A. Hearst Museum of Anthropology

Prof. Benjamin Porter | Phoebe A. Hearst Museum of Anthropology, University of California, Berkeley

Before Petra: The Art and Archaeology of Iron Age Jordan

22–25 October 2015

San Francisco Fall Antiques Show

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

7 November 2015

Dr. Jeffrey Spier | The J. Paul Getty Museum

Luxury Objects and Political Power: From Hellenistic Greece to Imperial Rome

A program for the *Ancient Luxury and the Roman Silver Treasure from Berthouville* exhibition

5 December 2015

Dr. Christopher Lightfoot | The Metropolitan Museum of Art

Ennion: Master of Roman Glass

A program for the *Ancient Luxury and the Roman Silver Treasure from Berthouville* exhibition

27 February 2016

Prof. Richard Martin | Stanford University

Hero in Tears: Reading Homer's Achilles with the Baltimore Painter

This lecture highlighted the Greek South Italian red-figure volute-krater on view in the Hall of Antiquities at the Legion of Honor

5 March 2016

Dr. Kristen Collins | The J. Paul Getty Museum

A Thorny Issue: The Reinvention of an Ancient Bronze in the Middles Ages

16 April 2016

Prof. Rossitza Schroeder | University of California, Berkeley

Ancient Iconography in a New Context: Byzantine Monosandali and Their Monastic Audiences

14 May 2016

Sponsored by Elizabeth D Moyer PhD and Michael C Powanda PhD

Dr. Jonathan Elias | Akhmim Mummy Studies Consortium

New Perspectives on the Art of Mummification

A program celebrating the opening of *The Future of the Past: Mummies and Medicine* exhibition and followed by a private reception for donors and supporters

FUNDRAISING ENDEAVORS

Patrons: Rolf and Charlotte Scherman, through the Scherman Family Foundation, have been donating on an annual basis to benefit the Ancient Art Council by sponsoring the Scherman Family Lecture. These funds are restricted to Ancient Art for use by the Ancient Art Council and the Ancient Art Department.

Patrons: Elizabeth Moyer and Michael Powanda have been generous and forthcoming with their contribution and support. Since their donation towards the acquisition of Seneb, they have also offered to sponsor a lecture with emphasis of modern science and ancient art. This provided the AAC a perfect opportunity to organize the lecture, *New Perspectives on the Art of Mummification*, to discuss the evolution of the protocols and practices of the art of mummification in ancient Egypt through the use of high-resolution CT-scan. The lecture celebrated the opening of the exhibition, *The Future of the Past: Mummies and Medicine*.

Patrons: Lisa Sardegna and David Carrillo hosted the Ancient Art Council at their home to cultivate current and potential donors and supporters.

Patron: Keesal Young and Logan, a professional law firm with an office in San Francisco, pledged a donation to the exhibition, *The Future of the Past: Mummies and Medicine*. We will continue to foster a relationship with this law office to maintain its charitable commitments to the Ancient Art Council.

Exhibition (Etruscan Treasures from the Louvre): The Ancient Art Council received donations of \$5,000.00 each, making up a total of \$30,000 thus far, as partial payments of a pledge of \$50,000.00 between 2013 and 2017 towards the Etruscan exhibition from the Louvre.

\$500 membership level (Gift Bearer): At the prompting of AAC members and the success from our Seneb grassroots fundraising effort, we launched a higher level of membership to encourage members' support and commitment to ancient art.

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. This year, we added a corporate sponsor to our donors' roster. We continue to expand and update our website with additional names acknowledged on our donors' list: www.ancientartcouncil.org.

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. A law firm in the historic district of Jackson Square has also extended an invitation to use its office building for our lectures, receptions, and fundraising activities.

Gift Bearer (\$500) Membership: More renewals and pledges—*dis volentibus*.

Audience: Our audience remains dedicated, attends our lectures regularly, and continues to be encouraging and positive about our programs. Our speakers, ranging from local to national to international, also help to put Ancient Art at the Fine Arts Museums of San Francisco on the map.

Affiliated organizations and universities:

- 1) 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.
- 2) The AAC also hosted as cosponsor the CCA-North for its Fall 2015 Conference related to *Ancient Luxury and the Roman Silver Treasure from Berthouville* at the Legion of Honor.
- 3) The joint annual meeting of the Archaeological Institute of America and Society for Classical Studies was held in January 2016 in San Francisco. The AAC hosted the AIA board of trustees at the Legion of Honor with a special curatorial tour (led by Renée Dreyfus) of the exhibition, *Ancient Luxury and the Roman Silver Treasure from Berthouville*.
- 4) The CT scan of the Museums' mummy "Hatason" enhanced the Ancient Art department's collaboration with Stanford University Medical Center's radiology department. The Ancient Art Council was able to cover the expenses incurred for the mummy's field trip to Stanford.
- 5) With the only loan object for the exhibition, *The Future of the Past: Mummies and Medicine*, the AAC renewed its acquaintance with the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley. Through the AAC fundraising effort, money was identified for the conservation of this wooden model boat.

Exhibition support: The AAC was the sole donor to *Ancient Luxury and the Roman Silver Treasure from Berthouville*.

Exhibition support: The AAC was the major donor to *The Future of the Past: Mummies and Medicine* as well as raising additional contributions for the installation. From this fundraising effort, the AAC was able to cement further commitment and goodwill from our donors.

Cultural Partnership: The AAC was invited once again to participate as a Cultural Partner at the 2015 San Francisco Fall Antiques Show. This event gave the AAC a greater exposure to an audience beyond antiquities since the AAC was mentioned in the catalogue.

EUROPEAN DECORATIVE ARTS COUNCIL

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

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 decorative arts. Our membership remains stable in the high 90's. Our annual dues are \$700.

Events in 2015 included private tours of the Malcolm Gutter Collection and the *Breguet* Exhibit. We enjoyed lectures by Jared Goss on French Art Deco and Martin Chapman on the *PPIE*. To close the year, Lisa and Chris Lenzo gave us a delightful Christmas reception in their home.

This year we had a private tour of the Conservation Laboratory at the de Young, and Richard Benefield took us through the *Oscar de la Renta Retrospective*. Frederic Dassas, chief curator of the Decorative Arts Department of the Louvre, will be talking with us soon about the new galleries there. In the fall, Adrian Sassoon will be lecturing us on Vincennes. The year will close with a reception in early December.

We are bringing a conservator over from France to evaluate the restoration of the Marie Antoinette canape. And we are also contributing \$25,000 towards the purchase of a beautiful chair by Thomas Hope, the connoisseur of his generation.

Our membership renewal rate approximates 99%.

Lindsay Joost
Co-chairman

Adolphus Andrews, Jr.
Co-chairman

5/9/16

FRIENDS OF AFRICA, OCEANIA, AND THE AMERICAS

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

In November 2009, the Friends of the Arts of Africa, Oceania and the Americas 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. The AOA collections are unique and reflect the Bay Area's passion for diverse cultures and artistic traditions. Their breadth and quality rank among them among the top AOA collections in U.S. art museums.

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: \$33,500

Programming: \$29,583

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 2016 have been received from 9 of the 14 active member households.

2016 Events and Activities

Royal Hawaiian Featherwork: Nā Hulu Ali'i opened on August 29th, 2015 and closed on April 10, 2016. More than 90,000 visitors attended the exhibition and many participated in the rich series of programming that accompanied the show. The Friends of AOA were invited to the exhibitions' opening reception and several members also enjoyed a private dinner with scholar and project consultant, Dr. Adrienne Kaeppler.

The AOA and Textile Arts Departments hosted the seventh annual mini-symposium, *Outliers: Expanding the Canon*. The program, generously funded by Friends of AOA Lauren Hall and David Hearsh, brought together four esteemed scholars to explore how to situate artworks and entire art movements that lie outside the perceived artistic canon. The mini-symposium was attended by over 200 guests and Friends of AOA were invited to attend a Speakers' Luncheon following the program.

Gifts of Art and Loans

We received four works of art as 2015 year-end gifts from Mrs. Blossom Strong. During their long association with the museum, Blossom and the late Dwight Strong have gifted more than 175 artworks from Africa and Oceania. The 2015 year-end gift was comprised of a helmet mask from Cameroon, an unusual Fang figure that was a fragment of a house post, an Urhobo maternity figure, a *Tau Tau* funerary figure from Toraja, Indonesia.

Akan gold weights on loan from Ellen Werner and four Cameroon works on loan from Bob Wall continue to enrich our presentation of African art in the gallery with works not held in our permanent collection.

Special Support for the forthcoming Fowler Collection publication

Friend of AOA Elizabeth (Liz) Ball continues to provide support for the Fowler Collection of Inuit and Eskimo Art. Generous donations from Liz Ball and over 60 other individuals, made in honor of Roslyn (Roz) Tunis' 80th birthday, is supporting the production of an exhibition catalogue for *Yua: Spirit of the Arctic*. The catalogue features all new photography of the collection and contributions from scholars and artists including Roslyn Tunis, William Fitzhugh, Chuna McIntyre, Susie Silook, and Abraham Anghik Ruben.

FRIENDS OF NEW ART (FONA)

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

The Curatorial Support Group Friends of New Art (FONA) is one of the most active groups at the Museums. Dues are \$1,000 annually, all of which is dedicated to the acquisition of modern and contemporary art for the Museums' permanent collection. Members gather several times throughout the year to visit galleries, view private collections, attend educational programs, and stay informed about the contemporary art scene in the Bay Area and beyond.

This year's program has been successful, continuing to attract new, highly-engaged members. This is due in part to increased visibility in conjunction with the Art Market San Francisco Benefit event, and the creation of a program flier that was included with renewal and solicitation mailings.

FONA Event Highlights:

July 10, 2015: *Annual Bransten Lecture*

Thanks to support from the Robert and Daphne Bransten Fund, Sheena Wagstaff, Chairman, Modern and Contemporary Art, Metropolitan Museum of Art, New York, spoke at the de Young on Friday, July 10. FONA members had reserved seating at this special lecture. More than 125 guests were in attendance.

October 6, 2015: *Private Tour of the Home and Studio of Ruth Asawa (1926-2013)*

Offered in conjunction with the ten-year anniversary of the new de Young, this visit served to commemorate an artist who has been integral to the Museums. Fifteen of Asawa's wire sculptures are on permanent view in the lobby of the de Young's Hamon Tower, free for all visitors to enjoy. Hosts Paul Lanier and Sandra Halladey, Ruth Asawa's son and daughter-in-law, led FONA guests on an intimate tour of the late artist's home and studio in Noe Valley.

November 19, 2015: *Barry McGee at Ratio 3*

Members enjoyed an evening at Ratio 3 Gallery in San Francisco's Mission District. Barry McGee is a San Francisco-based artist who graduated from the San Francisco Art Institute in 1991 and is considered a central figure in the Mission School movement. He has recently been the subject of large survey exhibitions at the Modern Art Museum of Fort Worth Texas, the Berkeley Art Museum and the Institute of Contemporary Art in Boston. Our tour was led by gallery Owner, Chris Perez, with additional remarks from Julian Cox.

February 27, 2016: *Tour of Two Berkeley Landmarks: The Berkeley Art Museum and Pacific Film Archive + Jess Murals & Kael Basart House*

Apsara Di Quinzio, Curator of Modern and Contemporary Art and Phyllis C. Wattis MATRIX Curator, led our tour of the newly re-opened UC Berkeley Art Museum and

Pacific Film Archive (BAMPFA). Attendees viewed the inaugural show, *Architecture of Life*, curated by Director, Lawrence Robert Rinder.

Guests reconvened at film critic Pauline Kael's (1919-2001) former residence, a gathering place for artists, writers, and filmmakers during 'the Berkeley Renaissance.' Jess Collins (1923-2004) painted extraordinary murals throughout the house in 1956. Conservators and historians spoke to our group about this singular historic destination.

April 27, 2016: *Art Market San Francisco Benefit Preview Reception + VIP Tour for FONA*

In its sixth year, Art Market San Francisco is the Bay Area's premier modern and contemporary art fair. Each year, this event raises over \$50,000; proceeds support the Museums' New Art Acquisition Fund, and provide crucial support as we grow the collection. FONA members are integral to the success of the event.

This year, FONA was invited to the Benefit Preview Reception, before it opened to the public, to attend a highlights tour with Founder and Director Max Fishko.

Upcoming:

May 20, 2016: *Annual Bransten Lecture*

Thoughts on the Globalization of Art By Sarah Thornton, writer, ethnographer, and sociologist of culture. Sarah Thornton addresses some of the major trends affecting the art world and artists' lives. Topics include: the growth in global audiences and markets for contemporary art, the investment in artworks as a hedge against currency fluctuations, the effects of migration on artists' careers, and the popular appeal of physical art objects at a time when much culture is being digitized into thin air. FONA members will have reserved seating at this special lecture.

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

This special presentation celebrates the career of one of the world's most influential and critically acclaimed artists. Exclusive to the Fine Arts Museums of San Francisco, this exhibition compiles more than 80 iconic works spanning the artist's career. The tour will be led by Karin Breuer, curator in charge, Achenbach Foundation for Graphic Arts, Fine Arts Museum of San Francisco.

Plans for Fiscal year 2017:

In the coming months, we hope to announce new acquisitions, purchased with support from FONA dues and the New Art Acquisition Fund. With a number of contemporary shows on the exhibition calendar, we hope to continue to grow our membership and plan a programming series that resonates with members, and supporters of modern and contemporary art.

We feel fortunate to work with such a passionate and knowledgeable group of collectors and contemporary art enthusiasts.

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

SAN FRANCISCO CERAMIC CIRCLE

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

Mission and Program: The San Francisco Ceramic Circle engages a wide range of interests in world ceramics. We focus on Europe and the United States, and our curatorial liaison is with the department of European Decorative Arts. However, our programming includes other Western Hemisphere topics and Asian export wares. Our basic support to the Fine Arts Museums and to our membership is the public lectures we sponsor in the Florence Gould Theater at the Legion. The lectures include mini-exhibits from our own collections. For our members and their guests, we hold an annual membership meeting with display and discussion of members' recent acquisitions and problem pieces, and an additional annual social event. The SFCC publishes an online newsletter, which is also available in hard copy by request. From time to time, we also co-sponsor events with other FAMSF entities and donate money for Fine Arts Museums acquisitions or other curatorial needs.

Membership: As of April 28, 2016, SFCC had 76 memberships, representing 92 individuals.

Budget: In our most recent financial statement, effective April 28, 2016, we report a continuing operational budget balance of \$65,164.47 (not including a separate endowment to support museum acquisitions). Total receipts since July 1, 2015, were \$5,590; total expenses over the same period were \$8,658.26. Our net decrease in cash was \$3,068.26. The complete April 28, 2016 financial statement is attached.

Activities: In March 2016, the SFCC Board authorized the **purchase** of an 18th-century Chelsea soft-paste porcelain figure in memory of Constance Bowles Peabody. Mrs. Peabody's gifts to the FAMSF included superb English porcelain tableware and vases, which this figure sculpture will complement. The figure is a rare example of an original design by Joseph Willems, the leading ceramic sculptor in mid-18th century England.

During 2015-16, the SFCC distributed seven issues of our **newsletter**, with another in preparation at this writing. A recent newsletter is attached. We **sponsored** seven free public lectures in the Florence Gould Theater of the Legion of Honor. One of these was **co-sponsored** with the Achenbach Graphic Arts Council to complement the loan exhibition of Raphael's *Lady with an Ermine*. The March and April talks were a mini-series on designers of ceramic decoration. The talks are listed below in calendar sequence.

2015-16 speakers:

--Glenn Berry, "Sèvres Porcelain marks, 1800-1850: A Reflection of French Society and a Basis of Authentication," October 18, 2015. A board member of the SFCC, Glenn Berry has an exceptional collection of 18th- to 19th-century neoclassical porcelain, focusing on France.

--Diana Daniels, "What California Modern Wrought: The Apotheosis of Ceramic Sculpture," November 15, 2015. Diana Daniels is Curator of Contemporary Art at the Crocker Art Museum, Sacramento. She has curated several major exhibitions of ceramic wares and ceramic sculpture, among other media.

--John Johnston, "Picturing China on Porcelain: From Local Landmarks to the Willow Pattern," January 17, 2016. John Johnston is former Curator of Asian Art at the San Antonio Museum of Art and research fellow at the Victoria and Albert Museum. He is now completing his doctorate at the University of London.

--Jeffrey Ruda, "Raphael, Engraving, and the Art of Maiolica," February 14, 2016. Jeffrey Ruda is Professor Emeritus of Art History at UC Davis. The talk was presented in collaboration with the **Achenbach Foundation**, which after the talk offered a study room display of engravings related to Raphael.

--Charlotte Jacob-Hansen, "In the Footsteps of Fidelle Duvivier: The French-English Connection," March 27, 2016. Charlotte Jacob-Hansen is an independent scholar who has contributed ground-breaking publications on the careers of 18th-century ceramic painters.

--Loren Zeller, "The Influence of Jean-Baptiste Pillement on 18th- and 19th-Century Ceramic Designs," April 17, 2016. Loren Zeller is President of the Transferware Collectors Club and has published extensive research on printed ceramic decoration.

--Justin Racanello, "Italian Lustre Glazes: Renaissance Maiolica and the 19th-Century Rediscovery," May 22, 2016. Justin Racanello is the leading dealer in historic Italian ceramics and the author or co-author of several museum exhibition catalogues in the area.

In October 2015, SFCC was a **cultural partner** of the San Francisco Fall Antiques Show.

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. However, while we are very grateful for the decision to include the FAMSF support groups with the investment in electronic media, the process has been slowed by personnel turnover at the Museums.

Respectfully submitted,

Jeffrey Ruda, President
San Francisco Ceramic Circle

SAN FRANCISCO CERAMIC CIRCLE
CASH RECEIPTS AND DISBURSEMENTS
7/1/15 - 4/28/16

Balance 6/30/15 \$ 68,232.73

Receipts:

Dues for calendar year 2015	\$	60.00
Dues for calendar year 2016		3,245.00
Contributions--regular		2,075.00
Contributions--endowment		150.00
AAM Tour		60.00

Total receipts		\$ 5,590.00
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Disbursements:

General operations:

Office expense & postage	\$	566.13
Event coordinator		389.04
Projectionists		387.70
Meals & refreshments		36.98
Speakers' honoraria		3,000.00
Speakers' travel		1,574.03
Summer social		1,404.75
Annual meeting		1,149.63
Transfer to endowment		150.00

	\$	8,658.26
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Transfers to endowment fund	\$	-
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Total disbursements		\$ 8,658.26
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Net increase or (decrease) in cash \$ (3,068.26)

Balance 04/28/2016 \$ 65,164.47

MEMBERSHIP 6/30/2015	MEMBERSHIPS	MEMBERS	Paid 2016 MEMBERSHIP
REGULAR MEMBERSHIPS--SINGLE	51	51	42
REGULAR MEMBERSHIPS--DUAL	12	24	7
LIFE MEMBERSHIPS--SINGLE	8	8	8
LIFE MEMBERSHIPS--DUAL	3	6	3
HONORARY MEMBERSHIP--SINGLE	1	1	1
EX-OFICIO MEMBERSHIPS	1	2	1
TOTAL	76	92	62



San Francisco Ceramic Circle

An Affiliate of the Fine Arts Museums of San Francisco

March 2016

P.O. Box 15163, San Francisco, CA 94115-0163

www.patricianantiques.com/sfcc.html



Sceaux Manufactory, France: Covered Tureen and Stand with Scenes of Chanticleer, c. 1780

Tin-glazed earthenware (faïence); tureen with cover 21.8 x 31.4 x 26.7 cm

Boston Museum of Fine Arts, the Forsythe Wickes Collection (museum photo)

SFCC MARCH LECTURE

Sunday, March 27, 2016

9:45 a.m. – Theater opens

10:25 a.m. – Program begins

Florence Gould Theater, Legion of Honor

In the Footsteps of Fidelle Duvivier: The French-English Connections

Charlotte Jacob-Hansen

Independent Scholar and Lecturer

About the lecture: Charlotte Jacob-Hansen has discovered exceptional documentation for the 18th-century ceramics decorator Fidelle Duvivier (born 1740), whose career traversed the Netherlands, France, and England. This talk will present new data not only for Duvivier's employment at Sceaux, one of France's most successful ceramic factories, but also for the production history at Sceaux in general. The talk will also compare the newly found French examples to some of Duvivier's work in the Netherlands and England.

About the speaker: Charlotte Jacob-Hansen is a widely published scholar of international ties in 18th-century ceramics. American by birth and training but long resident in Germany, she founded the Frankfurt ceramics study group in 1992.

Mini-exhibit: Please bring ceramics made c. 1750-1800.

San Francisco Ceramic Circle

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SFCC MEMBERSHIP RENEWAL

If you haven't sent in your membership form, please do so now! Membership dues help to pay for guest lecturers and for our social events. Paid members are eligible for the private show of Renaissance engravings in the Achenbach study room after the February 14 lecture.

SFCC LECTURES, APRIL and MAY 2016

SUNDAY, APRIL 17. Loren Zeller, President, Transferware Collector's Club, *The Influence of Jean Pillement on 18th- and 19th-Century Ceramic Designs.*

SUNDAY, MAY 22. Justin Raccanello, London, leading dealer in Italian ceramics, *Italian Lustre Glazes: Renaissance Maiolica and the 19th-Century Rediscovery.*

IN MEMORIAM: CONSTANCE BOWLES PEABODY



Chelsea Factory, London
"Goat and Bee" Cream Jug, c. 1745-49
Soft-paste porcelain with enamels, height 9.5 cm
FAMSF, Gift of Constance Crowley Bowles
(museum photo)

Constance Bowles Peabody was a founding member of the SFCC and an extraordinary donor to ceramics collections and display at the Fine Arts Museums. The Legion of Honor's Bowles Porcelain Gallery is a monument to her and her first husband, and her not-quite-rags to riches personal story (see the long obituary in the *SF Chronicle*) left her with a personal warmth and generous spirit that matched her charitable giving.

Mrs. Peabody's greatest collecting area was 18th-century English porcelain, with special strength in Chelsea's rare early models and the best decoration from the factory's later periods. She also loved French soft-paste porcelain, with a small but fine group from Chantilly.

Please send condolences to 1020 Vallejo Street, San Francisco, CA 94133.



Chelsea Factory, London
Partridge Tureen, c. 1754-55
Soft-paste porcelain with enamels, length 13.7 cm
FAMSF, Gift of Constance Crowley Bowles
(museum photo)

A MEISSEN GIFT TO THE LEGION OF HONOR



SFCC member Malcolm Gutter recently donated this vase to the Fine Arts Museums to celebrate the promised gift of his collection of early Meissen porcelain to the Museums. Malcolm has focused on the origins of Meissen as the first European true (hard-paste) porcelain, and especially on pieces associated with Augustus II, King of Poland and Elector of Saxony, as the sponsor of the factory. The Augustus Rex mark on this vase designated pieces made for the royal collection or as diplomatic gifts.

Augustus II built a huge collection of Chinese blue-and-white porcelain. He wanted Meissen to make similar porcelain, but it took more than a dozen years to coordinate the firing demands of the ceramic body and the cobalt pigment. Surviving examples of 1720s Meissen blue-and-white in all shapes and sizes are rare. This large vase shows the first maturity of the factory's technique. While the shape and decoration of the vase clearly refer to Chinese models, they are equally clearly not copies. The Meissen vase has wider proportions and a more dynamic contour, and its flowers are more organically shaped and shaded, than in Chinese porcelain.

Meissen Porcelain Factory, Germany (established 1710)
Baluster Vase and Cover, c. 1725-30

Hard-paste porcelain painted in underglaze blue, height 41.3 cm
 Marked with AR ("Augustus Rex")

Fine Arts Museums of San Francisco, gift of Malcolm D. Gutter (museum photo)



Jingdezhen, China
Qing Dynasty, Kangxi Period, 1662-1722
Baluster Vase and Cover
 Hard-paste porcelain with underglaze blue
Boston Museum of Fine Arts (museum photo)



Jingdezhen, China
Qing Dynasty, Kangxi Period, 1662-1722
Detail, Vase and Cover, c. 1690-1720
 Hard-paste porcelain with underglaze blue
Toronto, Royal Ontario Museum (SFCC staff photo)

MARCH LECTURE PREVIEW: THE SCEAUX FACTORY

Meissen set the fashion for royal patronage of ceramics production. In France, Louis XV sponsored the Vincennes-Sèvres factory, followed by lesser royals at Chantilly and Menecy. The duc and duchesse de Maine, in exile from court, lived in their chateau at Sceaux where they sponsored a ceramics factory from 1748. A royal privilege at Vincennes-Sèvres limited other factories to decoration without gilding or figures—that is, to flower-painting only—until the 1760s, when the privilege was less strictly enforced.



Sceaux, France

Tureen, cover, and stand, c. 1755-65

Tin-glazed earthenware (faïence) with enamels and gilding
31.0 x 49.0 x 36.5 cm as assembled
London, Victoria and Albert Museum (museum photo)



Sceaux, France

Flower holder, c. 1770-72

Soft-paste porcelain with enamels and gilding
London, Victoria and Albert Museum (museum photo)

The first Director at Sceaux, Jacques Chapelle, trained in faïence production around Paris and then worked at Strasbourg. He recruited a highly experienced staff from many other factories. These included the decorator Joseph Julien who became head of decoration and, in 1763, joint Director with the sculptor Symphorien Jacques. Chapelle, Julien, and Jacques maintained high production standards, though without a distinct artistic identity.



Sceaux, France

Water jug and cover (Pot à eau), c. 1765-70

Soft-paste porcelain with enamels and gilding
Height 12.2 cm
Boston Museum of Fine Arts (SFCC staff photo)

TEXTILE ARTS COUNCIL
FINE ARTS MUSEUMS OF SAN FRANCISCO
ANNUAL REPORT 2015-2016

Report to the Board of Trustees, Fine Arts Museums of San Francisco,
Presented by Leslee J. Budge, MBA, Chair.

The purposes of the Textile Arts Council are:

- To promote the appreciation, study and interest in the costume and textile arts.
- To offer programs and lectures relating to all aspects of costume and textile arts.
- To support the use and conservation of costume and textile collections and resources by students, researchers, designers and collectors
- To encourage gifts and bequests to the Department of Costume and Textile Arts of the Fine Arts Museums of San Francisco

The Textile Arts Council Boards:

Organizations function because smart, dedicated people step-up to the plate to do the work needed to make it successful. The Textile Arts Council would not exist without the dedication of Board members and Advisory Board members to do that work to make it happen.

Lectures:

TAC has presented its Saturday lectures since 1988. This has been our most consistent program for those who appreciate textiles, costume and fashion. Analyzing attendance records between 2009 and year to date 2016, yearly the average attendance at each lecture is between 107 and 130 with within year ranges of 70 to 265 attendees. This year as always we have covered a diverse range of topics from the art of felting, *Felting in the Extreme* by Janice Arnold to the *History of Levi Strauss & Co.* by Levi historian Tracey Pañek.

The 12th annual Carol Walter Sinton Program for Craft Art was *Beneath the Surface of Feathers* by Maile Andrade. The Sinton lectures are supported by a generous gift from the family of Carol Sinton.

Another ongoing program is the Ethnic Textiles Study Group, which is a monthly meeting led by members who present aspect of textiles. The talks reflect a personal collection or interest and are illustrated by photos, slides, and textiles.

This year the TAC Board has added to our lectures and programs two special events. Holly McQuillan lectured on *Zero Waste Fashion* in February, which attracted new audiences from Levis, The Gap and Northface. In May in coordination with Friday Night at the Museum we presented a showing of *Men of the Cloth*—dedicating the evening to the memory of Wilkes Bashford. The proclamations from the San Francisco Board of Supervisors and the Chamber of Commerce were accepted by the Honorable Willie Brown. Vicki Vasilopoulos, the film's producer, was joined by three San Francisco-based tailors for a panel discussion afterwards. Over 200 people attended the showing.

Our lectures and special events draw people to the Fine Arts Museums of San Francisco and create interest in current and future exhibits. One goal we set for ourselves was to reach a broader audience for our membership. We believe we have moved in that direction with our special programs of film and sustainable fashion.

The TAC endowment was used to purchase a 1885 William Morris piece entitled *Wandle* in honor of Trish Daly, the long-term TAC Office Administrator who retired in 2013.

Finances for FY 2014-15 (last full year):

Gross revenue:	\$44,187
Expenses:	\$25,954
<hr/>	<hr/>
Net Income:	\$18,233
Sinton Fund	\$45,526
Endowment fund balance:	\$474,519
Endowment income which can be used for purchases:	\$73,961
(Note: TAC transferred \$30,000 to the Endowment in 2015)	

Membership:

Our current membership is 518, which represents an increase of 10% from 2015 (466) and 31% from 2013 (362). While we have not made our goal of 550 members, we have certainly substantially moved towards that number. The actions we have taken over the past two years have borne fruit. We have used a multi-pronged approach by sending reminder renewal forms to members who failed to renew, adding the ability to pay by credit card, and splitting our monthly e-news into two streams, one for current members and another for previous members. After all, we do not want our previous members to forget us.

Our office administrator, Amy Keefer, has been with us for one year. Her presence has been welcome as she has taken on most of the office work the board members had to do when we were in the 'in between' stage.

By-Laws:

Last summer a small committee met to revise our 'Operating Guidelines' now called Textile Arts Council By-Laws. The revision was approved by the full board on September 30, 2015. Notable changes were; increasing the Board members' term from two to three years and allowing members to serve for three consecutive terms; changing the number on the Board from an exact 20 to a range of 18 to 20; allowing voting by email when needed between regular meetings; notifications of the annual membership meeting by email rather than US Mail; a clear statement that "Textile Arts Council members shall maintain membership of the Fine Arts Museums of San Francisco".

Preserving our History:

The Textile Arts Council has many years of history, which have been stored mostly on paper in binders in the office. We have now scanned many of those documents (Board Minutes, reports to the Board of Trustees, previous TAC lectures) and archived them in digital files that are backed up. We have a DropBox account where board members can find current and past information and 'how-to' guides for our programs. Our 'Board Binder' is now virtual.

Travel:

We had a very successful textile trip to the Philippines in February where we explored some of the unique textiles produced in the archipelago. In the fall, we will visit Morocco. The trip was filled within a month so an additional trip was added.

Respectfully submitted: Leslee J. Budge, May 19, 2016

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 2015–2016

ArtPoint is a group of young professionals that supports the Fine Arts Museums of San Francisco; our mission is to support exhibitions and programs at the Museums and to help introduce a new generation of museum-goers to the de Young and the Legion of Honor. ArtPoint members enjoy a year round program of exhibition related lectures, gallery parties, locally inspired panel discussions, and our Annual Gala. Fiscal year 2016 was unique because we entered into partnerships with a number of start-ups in the tech industry, and made an increased effort to educate members about some of the many giving opportunities available to them through FAMSF.

To join the group, ArtPoint members pay \$50, but must also maintain a FAMSF membership at the \$99 Individual level or above. In exchange, members receive advance notice of events, and free or discounted admission; tickets are available to the public at full price. With over 800 active members (as of May 2016), ArtPoint is the largest arts-related young professionals group in the Bay Area. The ArtPoint Board is constantly looking to increase membership by offering discounts on event tickets, and forging strategic partnerships in the community. Our main sources of income are ticket sales and membership dues.

ArtPoint has continued to deepen relationships with other young professionals organizations in the city, and has actively engaged fellow Board members with special offers to visit the Museums throughout the year. Partner organizations include BRAVO! CLUB (San Francisco Opera), INFORUM (Commonwealth Club), Contemporaries (Contemporary Jewish Museum), ENCORE! (San Francisco Ballet), Symphonix (San Francisco Symphony), and the newly launched Lunar Society (Asian Art Museum).

This past year ArtPoint entered into successful partnerships with a number of start-ups in the tech industry, including: Beam Tours, Guide Kick, KLIO, and Touchjet. In each case, companies were invited to create unique, thematic experiences onsite at the de Young. The activations were all closely related to special exhibitions, or a new innovations happening at the Museums. They are detailed below in the event recaps that follow; we see this as an exciting area for continued growth.

In the latter part of the fiscal year, we began working with the Development Department to identify lower to mid-level giving opportunities that would resonate with ArtPoint leadership and our members. It is our goal to better inform the ArtPoint network about education programs like Artists-in-Residence, Museum Ambassadors, and Poets in the Galleries, where gifts between \$1,000 and \$10,000 can make a significant impact. To ensure ArtPoint leadership had a solid understanding of existing giving opportunities, Larissa Trociuk, Individual Giving Officer, and Eleanor Griffin, Development Assistant, Corporate and Foundation Giving, joined the April ArtPoint Board meeting to discuss how to engage constituents in a more philanthropic way. As a result of these efforts, an ArtPoint Board member, who works at Google's San Francisco campus, invited Holly Turney, Program Manager, Museum Ambassadors and Larissa Trociuk to present at a GooglersGive Information Session, to help raise awareness about the Museums' robust education programs.

We on the ArtPoint Board have been proud to showcase FAMSF special exhibitions by hosting events that brought young professionals to the de Young and the Legion of Honor. Thanks to an increased presence on the Facebook Pages of the de Young and the Legion of Honor, most events sold out weeks in advance.

Event highlights from FY2016

July 28, 2015 - Summer of the Arts (Presented by ArtPoint, BRAVO! CLUB, ENCORE! and Symphonix)

ArtPoint, together with BRAVO! CLUB (San Francisco Opera), ENCORE! (San Francisco Ballet), and Symphonix (San Francisco Symphony) hosted the fourth annual Summer of the Arts, a celebration of the young professionals who support cultural institutions in our community. Congregating at the Contemporary Jewish Museum, over 450 guests enjoyed hors d'oeuvres, cocktails, and wine while mingling with the other arts enthusiasts. From this event alone, ArtPoint sold/renewed over 35 memberships. **Partners:** Contemporary Jewish Museum, La Marca Prosecco, The Beer Hall, and William Hill Estate wines.

September 29, 2015 - Happy Hour Membership Drive

ArtPoint members and friends spent an evening at the hip patio bar, 620 Jones. We had an excellent showing with over 500 members and their friends in one of San Francisco's hottest happy hour locations. We took the opportunity to introduce the Museums' special exhibition calendar for the upcoming year. This event led to 24 new ArtPoint memberships. **Partners:** 620 Jones

November 12, 2015 – An ArtPoint Cocktail Party: *Royal Hawaiian Featherwork* and *Jewel City*

Over 375 young professionals joined ArtPoint for an after-hours reception and viewing of *Royal Hawaiian Featherwork: Nā Hulu Ali'i*, and *Jewel City: Art From San Francisco's Panama-Pacific International Exposition (PPIE)*. In a nod to the PPIE, ArtPoint created our own Jewel City Fairground at the event featuring some of the innovative companies found in the Bay Area today. Guests interacted with the Museums' own Beam Robots, got to speak with the CEO of Guidekick to learn more about the new de Young app, and had an opportunity to experiment with interactive projectors from Touchjet where former Artist-in-Residence Jeremy Sutton digitally created a picture of the Palace of Fine Arts. Partygoers were also grooving to the Aqua Velvets surf band. Patron supporters from ArtPoint's Annual Gala were invited to listen to curators Julian Cox and Christina Hellmich speak about the exhibitions on view. **Partners:** Beam Tours, Guidekick, Touchjet, Dark Horse Wine, Humboldt Distillery, Kona Brewing Co., and Russian Standard Vodka.

December 3, 2015 - Art Night: *Event Horizon* by Marina Zurkow presented by Eyebeam

In partnership with the new Nasdaq Entrepreneurial Center, and Eyebeam, a technology-focused artist studio based out of Brooklyn, NY, ArtPoint members were invited for an exclusive discussion with digital artist Marina Zurkow, whose work focuses on themes of climate change and collective responsibility. **Partners:** Eyebeam, Nasdaq Entrepreneurial Center

March 3, 2016 – An ArtPoint Cocktail Party: *Pierre Bonnard*

In partnership with ENCORE!, ArtPoint hosted a sold out party for over 350 art enthusiasts where guests took guided tours of *Pierre Bonnard: Painting Arcadia*, ate French-inspired desserts by La PanotiQ, and enjoyed a selection of wines by ONEHOPE. A highlight of the evening was a special performance, including a world premiere, by the San Francisco Ballet School Trainee Program in the Florence Gould Theatre. Patron supporters were invited to listen

to curator Esther Bell speak about her experience organizing the *Bonnard* exhibition. **Partners:** ENCORE!, La PanotiQ, and ONEHOPE Wines.

April 20, 2016 - ArtPoint Patron Party

To build anticipation for our Annual Gala on May 7, we ventured to Simon Breitbard Fine Arts, a stunning gallery space in San Francisco's Jackson Square district, and partnership between Stephanie Breitbard and Evie Simon. Over 100 attendees joined for cocktails and a presentation by Richard Benefield on his experience working with André Leon Tally to present the *Oscar de la Renta* exhibition. Gallery founders then spoke about their philosophy and the works on view. DJ Dojah played ambient jams in the background. **Partners:** DJ Dojah, Moanalani Jeffrey Photography, SB Fine Arts.

April 30, 2016 – ArtPoint Talk Presented at Art Market San Francisco

Painting with Words: Images, Text and Everything in Between

In collaboration with Art Market San Francisco, ArtPoint hosted a panel discussion exploring the idea of text in art, and how words can be treated as visual constructs. By bringing together an artist, a gallerist, and a curator, ArtPoint provided a unprecedented forum for a meaningful discourse about the approach to this dichotomy in “word art” of being a picture versus words with meaning just by themselves, and how these two worlds interact. **Panelists:** Carissa Potter, Evie Simon, and Colleen Terry; **Moderator:** Joshua Reynolds (ArtPoint Vice Chair) **Partners:** Art Market Productions.

May 7, 2016 - ArtPoint's Annual Gala: *Oscar de la Renta*

ArtPoint hosted a sold out affair with over 1,150 guests at the de Young for our 2016 annual gala, with a celebration of the life and work of *Oscar de la Renta*. Guests suited up in their best haute punk formal attire and enjoyed live performances by Mustache Harbor as well as a punk inspired set by DJ Matt Haze. Event sponsor KLIO provided onsite demonstrations of digital art installations – including examples of *Oscar de la Renta* designs, and La Mienne provided make-up touch ups and styling for guests. We surpassed our fundraising goal and sold 100 patron tickets at \$300 each, double our projections and the largest number to date. **Partners:** Blueprint Studios, DJ Matt Haze, Greenall's London Dry Gin, Jonathan Saunders Photography, KLIO, La Mienne, Le Grand Courtage, Moanalani Jeffrey Photography, Mustache Harbor and Rekorderlig Cider.

We're looking forward to another full line-up of events and membership recruitment activities for Fiscal Year 2016/2017. In the coming weeks, ArtPoint will be hosting a conversation with Jennifer Raiser in the Koret Auditorium to talk about her book *Art on Fire*, featuring artworks created for Burning Man. We're very excited about the special exhibitions coming to the de Young and the Legion of Honor during the upcoming fiscal year, and cannot wait to share them with our members.

Please visit us at www.artpoint.org to view event photos and see what we have planned for the future. We are very proud of the work of the ArtPoint Board of Directors. We are honored to be ArtPoint's leaders and look forward to another year of success.

-Julie Yarbrough, ArtPoint Chair

-Joshua Reynolds, ArtPoint Vice Chair

BELVEDERE-TIBURON AUXILIARY

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

Belvedere-Tiburon Auxiliary's membership remains at 45 active members, 19 sustaining and 8 people on our waiting list.

Our year's successes would not be possible without our hardworking Board:

President – Jennifer Hull
Program Co-Chairs – Debbie Fisher & Gaby Isaacson
Recording Secretary – Jean Fair
Treasurer – Maureen Filmer
Membership – Judy Mark
Hospitality Co-Chairs – Elizabeth Merrill & Mary Lane
Corresponding Secretary – Connie Strycker
Ex-Officio/Historian/Nominating Chair – Rayna Bernard
Network/Art Bytes Standing Committee - Pam Martori
Bouquets to Arts Standing Committee - Diane Lynch, Kathryn Conway & Elizabeth Merrill

Our program this season included tours of the *Turner* Exhibit, the *Pan Pacific Exhibition*, *Royal Hawaiian Featherworks* and *Oscar del la Renta* at the de Young, Bruce Beasley's sculpture garden, the Anderson collection at Stanford, a private sculpture tour at the Embarcadero and Japanese Bamboo Art in Sonoma.

Our Board and new members enjoyed a talk by two of the museum's Mellon Conservation Fellows. Ann Getts and Genvea Grisswold had infectious enthusiasm for their research for the Royal Hawaiian Feather Works.

Several of our members observed the museum's 'Past and Present' educational program and were very impressed with this award-winning program.

Our Auxiliary has a tradition of supporting educational programs at the museums. We will be asking our members to approve a \$2500 donation to support the educational program 'Past & Present' at our May 25th Business Meeting.

We will be asking our members to approve the following board for the 2016-2017 season:

President – Maureen Filmer
Program Co-Chairs – Debbie Fisher & Lisa Klairmont
Recording Secretary – Jean Fair
Treasurer – Claire McAuliffe
Membership – Ann Butler
Hospitality Co-Chairs – Elizabeth Canady & Jane Elkins
Corresponding Secretary – Piper Berger
Ex-Officio/Historian/Nominating Chair – Jennifer Hull

The introduction of Pam Martori as a liaison to the Suburban Auxiliaries was much appreciated and especially helpful in keeping abreast of everything that's happening at the museums. We extend our thanks to Pam!

Our Auxiliary once again embraced *Bouquets to Art* with great dedication and generosity!! We underwrote half of the lifestyle lecture (\$2000) by Carolyn Roehme and were pleased when Frances Schultz bravely stepped in with humor when Carolyn fell ill. We sold \$6,580 worth of tickets directly to our members and members in waiting. We were the sales force on Wednesday, April 6th selling \$5,540 worth of tickets during an uncomfortably crowded day which was 61% higher than Thursday – the other long day. Our grand total for ticket sales this year by our auxiliary was \$12,120 or 41% of all ticket sales!!

Respectfully submitted,
Jennifer Hull, President
Belvedere – Tiburon Auxiliary

EAST BAY AUXILIARY

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

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 as 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, 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 India Hicks 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 twenty-eight active members and seven sustaining members. Active and sustaining members are required to 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 9, 2015 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 18, 2015 we had a docent led tour by Orna Makleff of **J.M.W. Turner Exhibit: Painting Set Free**. After the tour we met in the Piazzoni Room. We were fortunate to have Jim Ganz speak before our luncheon about highlights from "Jewel City". This was our first meeting and new 2015-2016 directories were distributed to the members. A delightful brunch followed the meeting.

Our October 16, 2015 gathering was at the home of **Dorothy Saxe in Menlo Park**. Mrs. Saxe gave us a detailed tour of her lovely home and her collection. The group met at Quadrus Café in Menlo Park for lunch. After lunch we were led by a docent through The Anderson Collection in the Quadrus Center.

On November 13, 2015 we returned to the de Young Museum for a fabulous docent led tour of ***Jewel City: Art from SF Pan Pacific Expo***. We had lunch at Lungomare restaurant in Jack London Square.

Our **Holiday event** was held on December 12, 2015 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 13, 2016 we took a tour at the Asian Art Museum: "***Looking East: How Japan inspired Monet, Van Gogh and other Western Artists***". We had a lovely bento box luncheon and meeting in the café at the museum.

On January 25, 2016 some members were able to attend the **All Auxiliary Meeting** held at the de Young Museum.

Derek Mueller- American Illustrator was our guest speaker/artist on February 26, 2016 at the beautiful home of one of our members, Dale Block. This local artist spoke on "Growing Up with Norman Rockwell: insight on the artist" with many slides and his own artwork. The lecture was followed by an Americana themed luncheon and our regular meeting.

On March 18, 2016 we attended a docent led tour of "***Pierre Bonnard Painting Arcadia***" at the Legion of Honor. Luncheon followed at Park Chalet on the Great Highway.

April 5, 2016 was our ***Bouquets to Art*** lecture by India Hicks. This was a 1:30pm lecture so we attended the luncheon before in the Piazzoni Room. Several members volunteered throughout the week at various times during BTA.

Our annual trip this year was to **New Orleans** to explore architecture, food, history and art. The dates were April 18 to April 22, 2016. Only six members attended this trip. It proved to be a unique experience and much camaraderie.

We will have a scheduled tour of the ***Oscar de la Renta*** exhibit at the de Young on May 11, 2016. Our meeting and lunch will be at a Bocanova restaurant in Jack London Square. At the meeting our new board for the coming year 2016-2017 will be approved by the membership. We expect to be bringing one new member forward for the membership to vote on.

Respectfully submitted,

Carol Phillips
President, East Bay Auxiliary

HILLSBOROUGH AUXILIARY

FINE ARTS MUSEUMS OF SAN FRANCISCO
ANNUAL REPORT 2015–2016

NO REPORT SUBMITTED

ROSS AUXILIARY

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

The Ross Auxiliary continues to support the Fine Arts Museums of San Francisco with an active and enthusiastic membership. Our membership continues to maintain its maximum number of 45 active members and has increased its sustaining membership to 67 ladies. We continue to have a large waiting list and will bring in six new members this fall.

This year our financial support of the Museums included underwriting \$2500 for the *Bouquets to Art* Speaker Series, sponsoring Alisa Carroll and her panel for a very wonderful afternoon. The Ross FAMSF Auxiliary also made their annual contribution of \$5000 for the Education Department to continue its wonderful services and inspirational programs. After reading the FAMSF school docents mission "Reasons for Being..." our group agreed that the future of our Society indeed rests with the children. It is our hope that if we can introduce them early to art, history and creativity in such a non judgmental environment inspiring their curiosity and creative thinking skills, hopefully this will carry on to many of their future interests and endeavors. It is an honor to be able to help fund this endeavor.

Our members also contribute to the Museum by assisting in staffing *Bouquets to Art* which is always considered a delightful experience; by joining the FAMSF at their highest possible financial level, and by encouraging friends to join the FAMSF.

Our Program Chair Diana DeGraff and her assistant Sally McGivern have done an outstanding job providing our membership with lectures and docent tours of many of the incredible offerings by the Museums' this year. We began our year in September with a new Members luncheon at Terrapin Crossroads in San Rafael with an excellent lecture provided by Marcia Holmes on the Turner exhibit which we enjoyed viewing. Our group has enjoyed an incredible array of art visiting all the highlights provided by the Museums this year, from the Pan Pacific Exhibit of *Jewel City* to the amazing *Oscar de la Renta* exhibit at the de Young. We were also fortunate to visit the Asian Art Museum for a special exhibit on the influence of Japanese Block Prints on the Impressionists. In January I attended the SF auxiliary meeting with our assistant president Lin Snodgrass. We were truly impressed by all the hard work and many hours contributed by the SF Auxiliary to provide the annual fundraiser of *Bouquets to Art*, we are delighted to do our share by volunteering during this important event. Our group ended the year in May with an inspiring tour of *Pierre Bonnard* at the Legion of Honor.

At our May Meeting the new slate of officers was elected for 2016-2017. Mrs. Linda Snodgrass will be the new president and I will attach the list of other officers for the coming year.

We are fortunate to have so many wonderful venues for art in the Bay Area and San Francisco Museums of Fine Arts are a vital part of our culture here. It was a fabulous year of art for our membership and we are thankful for all the hard work that the Board of Directors does to provide so many extraordinary exhibits for all of us to enjoy. The Ross Auxiliary is committed to continuing its support of the Museums and we look forward to another great year ahead.

Respectfully submitted,
Pam Riley, President of the Ross Auxiliary for 2014-16

SAN FRANCISCO AUXILIARY

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

The San Francisco Auxiliary to the Fine Arts Museums is a volunteer organization, founded in 1949, comprised of 110 active and 75 sustainers. 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 *Pierre Bonnard* exhibition with a gift of \$250,500.

In the fall, we sponsored a small fundraiser in conjunction with the museum's *Jewel City* exhibition. This lecture program attracted a full house and enabled us to contribute approximately \$7500 towards the Museum's PPIE symposium costs.

This January, the auxiliary collaborated with the de Young and Artifact (a small children's art center) to celebrate the artist, Wayne Thiebaud's 95th birthday. Artifact held workshops for 95 students who produced 95 adorable (faux) cupcakes and these were proudly and prominently displayed for a week at the de Young museum. Artifact made a gift to the auxiliary of the workshop fees of \$11,000. The auxiliary is giving this money to the Education Department for public programming for children.

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 32nd year of sponsoring *Bouquets to Art* returned in April 2016. The opening night gala attracted 1035 guests and was followed by a week-long celebration with extraordinary floral exhibits, sold out delicious luncheons, as well as 5 excellent lecture/programs. The week attracted over 67,000 visitors which brought in over 800 new museum memberships as well as significantly increased store revenues.

We expect the financial numbers will be available in the next month, but in the meantime, we can confidently estimate BTA along with the small fundraisers will realize approximately \$250,000 to \$270,000 for 2015-2016 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 - most especially with Ilana Vasconcelos, our outstanding museum liaison, in all our endeavors, which greatly contributed to our success and positive experience.

Sincerely,
Lee Edwards

OPERATIONS SUPPORT GROUPS

Access Advisors

Docent Council

Flower Committee

Volunteer Council

ACCESS ADVISORS

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

The Access Advisors consist of 13 people who have disabilities or who work in the disability field. We work with the FAMSF to help make the museums more accessible both to persons with disabilities and to people who do not consider themselves having a disability but have vision, mobility, hearing, stamina, and other such issues. Our goal is for the museums to be usable to these visitors if they come independently, but also for the museums to provide specialized services to them upon request. Our group was formed in 1988 and we are in our 28th year of service at the museum.

This report includes the work of the Manager of Access Programs, Rebecca Granados, and Access Program Assistant, Jenna Hebert, in the Education Department with whom we work closely.

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

Overall Program Numbers

Total visitors served FY2014-2015: 2,558

Total visitors served FY2015-2016 (as of 5/17/2016): 1926*

*The change in number reflects the exhibition schedule re: Access Days as some exhibitions were not as popular as those in past years, only 4 Access Days were offered, and we did not have an Open House this FY.

Access Days

For most temporary exhibitions, one or two Mondays 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, more disability parking spaces, and maps showing the location of these spaces and museum access points. Numbers decreased this FY due to the exhibition schedule because we only offered 4 Access Days.

Beam Tours

The first year of Beam Tours was a continuous learning experience, but we are happy to report the program received a 2016 MUSE Award from the American Alliance of Museums. Tours were offered on select Mondays (2 per month when possible) when the museum was closed to the public. Most users opted for a docent-led experience through the galleries. Our original thought of single users “beaming” in to visit the museum shifted to group users. Outreach is currently focused on memory care facilities, assisted living facilities, day programs, and group homes. Facilities are able to project the tour onto a larger screen and the tour becomes much

more interactive and engaging. Some groups choose to continue the dialogue after the tour and send questions to the docents, so there is an ongoing relationship between the museum and the facility. Beam Tours were offered on Access Day for Oscar de la Renta for the first time. They were successful and will be offered at Access Days moving forward.

Total number of individuals reached: 121

Total number of tours given: 18

Deaf Community Outreach

The Deaf Advisory Subcommittee (including 4 members of the AA) met with Deaf seniors in Walnut Creek to better understand their needs. The most valuable feedback received was about the lack of a connection to the museum. The seniors didn't feel the museum was a place "for them." Dee Kennedy (current AA) will be working with museum docents in the upcoming year to develop a community lecture about the museum so the Deaf seniors are more comfortable coming to the museum. The lecture will be led in ASL. The Subcommittee has also partnered with DCARA (Deaf Counseling Advocacy and Referral Agency) to host a social event at the Deaf community center for adults as well as families to feel more connected to the museum.

Partnership with UCSF, Fort Miley

On April 12, faculty from UCSF, Fort Miley came to the Legion of Honor for an in-gallery workshop. Grand rounds were presented by Dr. Joel Katz (Boston, MA) and addressed: Can fine arts training improve physician performance? Rebecca and Jennifer Ewing, FAMSF Teaching Artist, worked with a group of 20 physicians. The goal of these workshops is to "improve visual acumen through structured observation of artworks, understanding of fine arts concepts, and applying these skills to patient care." Faculty agreed the day was a success and shared the museum is a safe place for reflection and a place where they can learn together. We will continue this partnership and a museum course will potentially become required for third year medical students at UCSF.

In the Coming Year

Our goals for the coming year include: recruit 2-3 young people as members to broaden our perspective on representing the disability community, recruit 1-2 new Deaf docents to lead ASL Tours, increase the number of ASL Tours we offer, and strengthen our community outreach efforts.

Conclusion

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

Charlie Dorris, Chair, Access Advisors

DOCENT COUNCIL

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

This report summarizes highlights of the Docent Council's efforts. Our group of 188 active docents work in close collaboration with and under the guidance of the Department of Education. It is our great honor and privilege to help visitors engage more deeply with art at the Museums.

1. 50th Anniversary of the Docent Council

2016 marks the 50th Anniversary of the Docent Council. Two special events have been planned. The first is a Golden Jubilee program and luncheon held in Wilsey Court. The second is an anniversary lecture scheduled for Thursday, September 1, 2016. The lecture will feature two contemporary artists who are represented in the collection at the de Young: Beth Lipman (*Candlesticks, Books, Flowers and Fruit*) and Karen La Monte (*Dress III*).

Using funds from the Docent Commemorative Fund, docents have made a gift in honor of our anniversary of six photographs by artist Matt Black from his *Kingdom of Dust* Series. Several of these works will be featured in the upcoming *Wild West: Plains to the Pacific* exhibition.

We have proudly received both a Proclamation from Mayor Edwin Lee proclaiming May 23rd as FINE ARTS MUSEUMS DOCENT COUNCIL DAY and a Resolution of Appreciation from the FAMSF Board of Trustees.

2. 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 addition, docents provide Access and School tours.

We estimate that private group tours and tours at corporate events generate \$45,000 for the museums.

July, 2015 – April, 2016			
	Tours	Visitors	Docents
de Young	2671	27584	
Permanent	1671	11129	
Private	357	4511	
Special Exhibition	643	11944	
Legion of Honor	1879	17366	
Permanent	1340	9245	
Private	226	2833	
Special Exhibition	313	5288	
Grand Total	4550	44950	188
Access Total	112	798	34
de Young	76	579	
Legion of Honor	36	219	
Schools Total	490	5691	55
de Young	341	3806	
Legion of Honor	149	1885	

3. Community Speakers Program

Community Speakers are a group of 21 docents who presented 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. Clients are now able to request presentations via a new public website at www.famsfdocents.org/cs/

During 2015-2016 (including projections for April, May, and June) CSP will have provided 365 presentations to a total audience of 14,996 with earnings of \$16,572.

4. School Program

The yearly school symposium in October featured Will Crow, Managing Museum Educator, Metropolitan Museum, New York sharing "Show Me, Tell Me, Involve Me: Strategies for Active Engagement of all Audiences", which included not only his lecture to the greater docent group but in gallery practice for school docents.

A group of School Docents has been participating for the last seven months in a research group conducted by the Education Department and the UC Berkeley History and Social Sciences Project along with FAMSF teaching artists and Bay Area teachers. The project is focused on Historical Thinking Strategies. A preview of their work was shared with the school docents in an April Study Group. The results will be shared with the school docents in the next school year.

5. Access Program

The Access program serves visitors with special needs. This year docents offered tours on Access Days for Turner, PPIE, Bonnard, and Oscar. Beam tours using robots enabled patrons with disabilities that prevent them from visiting the de Young in person to visit remotely by using a computer with a camera and a Wi-Fi connection. The Beam program has been selected for a prestigious MUSE Award from the American Alliance of Museums in the education and outreach category.

6. Continuing Education Program

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 38 lectures spanned all curatorial areas – from Motherwell to Oscar de la Renta and Raphael to African Masks. We hosted 20 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 and Special Exhibitions. Our travel program visited museums as far away as Berlin and New York and relished more local opportunities to learn about art including the Richmond Art Center, Pier 24, and the David Ireland House.

7. Fresh Look Review

Our peer review program 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 peer reviewers and docent mentors. By the end of June, 133 reviews will be completed with the remaining reviews completed no later than June 30, 2017. 94% of the reviews thus far have been satisfactory. 6% have resulted in a rehear with most of those having a satisfactory result after mentoring.

8. Docent Website

Our docent web site continued to be an invaluable communications tool. This year we greatly expanded the Collections feature which provides docents with current information on 650 focus objects in our Permanent Collection, FAMSF publications, curator acquisition statements, related outside scholarship, video and audio recordings of lectures and walk throughs (going back to 2011), and docent research papers.

9. Strategic Planning Committee

This year the committee researched and prepared a report on the *Future of Museums* in order to assist us in evaluating the relevance of our current programs and in planning for future docent training.

This report was discussed at a joint meeting of the Docent Council Board and the Committee. Objectives were agreed upon, and a list of possible initiatives was generated. Final decisions will be decided upon at our June Board meeting.

10. National Docent Symposium

Two presentations were delivered by Fine Arts Museums' docents at the National Docent Symposium held in Cincinnati September 2015 highlighting our new, comprehensive docent website and our iPad program for touring.

Respectfully submitted,

Ellen Tollen

Docent Council Chair 2015-2017

FLOWER COMMITTEE

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

THE FLOWER PANEL

Meg Bloomfield, Regula Dubs, Cynthia Sasaki, Katharine Snyder, Sara Steck, and Chris Stoneberg make up the chairing panel which meets at least quarterly. We are responsible for the management of all the activities of the Flower Committee.

THE COMMITTEE

The Flower Committee consists of 55 volunteers as of June 1, 2016. During the past year our members have contributed over 3,100 hours of volunteer service to the deYoung and Legion of Honor Museums, creating well over 1000 arrangements of various sizes and styles. The Committee includes amateur and professional designers, floral instructors, members of AIFD, and many Ikebana trained designers. Recruitment of new members is ongoing. Everyone must meet the requirements for all museum volunteers before we informally interview for design skills and physical strength.

RESPONSIBILITIES

The Flower Committee prepares weekly arrangements for several administration areas, the entrance area and restrooms at the deYoung Museum and for the rotunda area and restrooms at the Legion of Honor Museum. We are divided into ten teams, covering all calendar weeks at both museums. The committee members shop at the SF Flower Mart, design, maintain, and remove all arrangements with careful planning and expertise. We also have had the pleasure of working with several museum departments to help with various special events including the Volunteer Appreciation Dinner, Bouquets to Art, and the Staff Holiday Party. This year we also created special displays for the cupcakes celebrating Wayne Thiebaud's birthday and the de Young's own 10th Anniversary.

We have a general meeting at least once a year for our entire group to discuss schedules, techniques, updates, ideas, equipment and general issues. This year's meeting took place in the Piazzoni Murals Room and included a flower arranging demonstration by Coni Oakson.

BUDGET

The Flower Committee operates within a budget set each year for each museum. We are careful to work within these constraints and are acutely aware of the need to do so. We have approximately \$500 each week for both the de Young and the Legion of Honor Museums combined. As the prices of floral materials fluctuate seasonally, we are able to average our target amounts over the fiscal year. Our budget includes not only weekly floral material, but tools, supplies and equipment as well. We plan to continue to monitor our expenditures carefully.

FY 2015-2016

This year has been an especially active one for our floral teams. We are pleased to welcome the new Director, Max Hollein, with a small arrangement for his office each week. We also have added one more arrangement to the administration area, which rotates between different departments each week with the help of our Museum Volunteer Coordinator, Laura Amador.

We have taken some extra time this year to look over our work areas and equipment to see where improvements might be made. We are transitioning to plastic carts for ease of use and to diminish sound as we pass through work and gallery areas.

FY 2016-17

Our goals for the coming year include continued seamless floral services and ongoing recruitment. As many of our members begin to retire--some after 30 years of service-- we are always working on our list of talented potential new volunteers. This year we added 6 permanent new names to our roster, which is terrific. Often our work is more difficult than imagined. We continue to monitor our members for proper museum ID badges and oversee proper procedures regarding financial paperwork and bookkeeping.

CONCLUSION

We are all delighted to be part of our Flower Committee teams at the Fine Arts Museums. Our work is often difficult and labor intensive, but we are rewarded with many good words from visitors and staff alike and the privilege of spending quiet time in the museum during off hours moments. We are fortunate to have the best flower market in the country here in San Francisco and are happy to be able to share all the inspirational flowers with you.

Flower Committee Pictures

On Monday, April 18th 2016 artist Cathy Mc Auliffe followed our Week-3 team at the de Young to document their beautiful work via watercolor sketches, below:

Selecting flowers at the SF Flower Mart



Unloading at the Flower Room at the de Young



Planning the Front Case display



Creating their vision and enjoying the finished results!



VOLUNTEER COUNCIL

FINE ARTS MUSEUMS OF SAN FRANCISCO ANNUAL REPORT 2015–2016

As of May 17, 2016, the FAMSF Volunteer Council represents 301 active volunteers who have contributed 17,040 hours to the Legion of Honor and de Young during the 2015-2016 fiscal year. Of these volunteers 63 joined this year and continue to be actively involved.

As of May 17, 2016 the FAMSF Volunteer Council has \$39,573.67 in the Volunteer Acquisition Fund (Account #423). The fund continues to grow through parcel check donations, a percentage of sales from the Artistic San Francisco note card set sold in the FAMSF stores, and donations made in honor/memory of individual persons.

At the April 16th meeting the Volunteer Steering Committee voted unanimously to contribute \$20,000 to fully fund the purchase of Teikichi Hikoyama's *Mt. Tamalpais* from 1927. This is an important addition to the Museums' American Art collection that the Volunteer Council hopes the Board of Directors will approve today.

Volunteers served the FAMSF in a variety of ways during the 2015 – 2016 year:

New

De Youngsters Family Welcome Station
(Saturdays)

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

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

The Volunteer Council would also like to present their fellow volunteers in the Docent Council with a letter of appreciation on their 50th Anniversary.

Respectfully Submitted,

Ginger Burenin

The Volunteer Council
Fine Arts Museums of San Francisco
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118

April 15, 2016

Diane Wilsey, Chairman of the Board of Trustees
Max Hollein, Director
Fine Arts Museums of San Francisco
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118

Dear Ms. Wilsey and Mr. Hollein,

The Volunteer Council of the Fine Arts Museums of San Francisco would like to congratulate the Docent Council of the Fine Arts Museums of San Francisco on its fifty years of exemplary service to the museums and to the community.

Those of us who are familiar with the Docent Council, and with individual docents, are constantly amazed by the extent of the study and research and the years of training the docents undergo in order to provide a more meaningful experience to the patrons of our museums. We are always in awe of the commitment of the docents to constantly updating and improving the services they render.

We would also like to thank the docents for their generosity in sharing their knowledge and time with the volunteers over the years by providing us with private tours of major exhibitions which were both enlightening and entertaining. We are deeply grateful for these tours as they have enabled us to serve the public more knowledgeably.

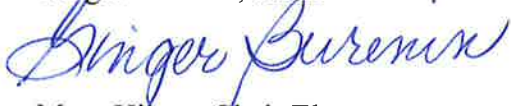
We look forward to a long future of cooperative service with the Docent Council and send our best wishes for its continuing success.

Sincerely yours,

The Steering Committee of the Volunteer Council

Fine Arts Museums of San Francisco

Ginger Burenin, Chair



Mary Hilton, Chair Elect



Sue Surges, Secretary



Denise Joseph, Treasurer



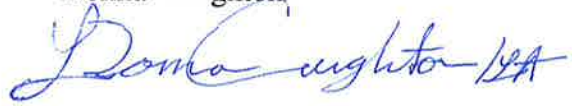
Mike Madrid, Coordinator of Captains



Julia King, Past Chair



Donna Creighton



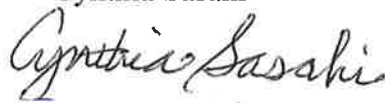
Steve Roger



Jo Staub



Cynthia Sasaki



Charles Schlossman



Sara Steck

