

FINAL APPROVED MINUTES

Fine Arts Museums of San Francisco Board of Trustees

Tuesday, June 4, 2019

Calling of the Meeting to Order

A regular meeting of the Fine Arts Museums of San Francisco Board of Trustees was held on Tuesday, June 4, 2019 in the Board Room at the Legion of Honor. The meeting was called to order at 3:15 p.m. by Diane B. Wilsey, President.

Calling of the Roll

Trustees Present:

Carol N. Bonnie
Katherine Harbin Clammer
Marc P. Cruciger, M.D.
Belva Davis, Vice President
David Frazee
Frankie Jacobs Gillette
Wheeler S. Griffith
Lucy Young Hamilton
Gretchen B. Kimball
Yasunobu Kyogoku
Kathryn Lasater
Amy McKnight
Jason Moment
Carl Pascarella
David Shimmon
David Spencer
Diane B. Wilsey
Lisa Zanze

Foundation Members Present

Alexandria J. Ashdown
Debbie Jorgensen
David Soward

Trustees Unable to Attend

Janet Barnes
Tracy Burris
Jack Calhoun
Zachary S. Bogue
Tracy Burris
David Chung
.Denise Fitch

(continued next page)

Calling of the Roll (continued)

Vanessa Getty
Cynthia Fry Gunn
Lauren Hall
Holly Johnson Harris
Heather Preston, M.D.
Lisa Sardegna
Richard Scheller, Ph.D.
Jeana Toney
David Wadhwani

Absences to be Excused:

Juliet de Baubigny (Leave of Absence)
Bryan Meehan (Leave of Absence)

Ex-Officio Trustees:

London Breed, Mayor of San Francisco
Mark Buell, President, Recreation and Park Commission

Report of the President

Minutes of the April 2, 2019 Meeting of the Board of Trustees

Upon motion, duly seconded, there was no discussion among Trustees. There were no comments from the public. The minutes of the April 2, 2019 meeting of the Board of Trustees, having been delivered in advance to all trustees, were unanimously approved.

Consideration and Possible Action to Approve the Report of the May 14, 2019 Acquisitions Committee Meeting

Marc P. Cruciger, M.D., Chair of the Acquisitions Committee, reported that the committee met on May 14, 2019. He reviewed highlights from purchases, funded purchases, gifts, accessions, abandoned property eligible for sale or transfer, and deaccessions. Chair Cruciger proposed the following resolution.

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby approve the appended May 14, 2019 report of the Acquisitions Committee of the Fine Arts Museums Foundation, including approving the works of art acquired through purchase and donation as gifts to the Fine Arts Museums of San Francisco from the Fine Arts Museums Foundation, and approving miscellaneous, first step and second step deaccessioning.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public comment. Trustees voted unanimously to adopt the above as **Board Resolution 1882**. Details on all objects are contained in the Acquisitions Committee Report as **Appendix I** to these minutes.

Consideration and Possible Action to Adopt a Resolution to Ratify Salary Supplements to be Funded Through Contributions from the Corporation of the Fine Arts Museums, Under Article V of the San Francisco Charter

President Wilsey proposed the following resolution:

WHEREAS, Under Section 5.102 of the San Francisco Charter, the Fine Arts Museums Board of Trustees ("Board") may "accept and utilize contributions to supplement or pay for the salaries and benefits of" the "director and such other executive and administrative positions" that the Board appoints "in order to establish competitive compensation"; and

WHEREAS, The Board finds that salary supplements, to be funded through contributions from the Corporation of the Fine Arts Museums, are appropriate for the Director and for the Curator of the Achenbach Graphic Arts Department in order to "establish competitive compensation" under Article V of the Charter and subject to the salary provisions of the Charter; now therefore be it

RESOLVED, that the Fine Arts Museums of San Francisco does hereby ratify and accept any prior, current or possible future contributions from the Corporation of the Fine Arts Museums to supplement the annual salary of the Director and of the Curator of the Achenbach Graphic Arts Department in order to "establish competitive compensation" under Article V of the Charter and subject to the salary provisions of the Charter; and be it

FURTHER RESOLVED that Board Resolution 1749 (Accepting and Ratifying Salary Supplements for the City Positions of Director of Human Resources and Administration and of Curator of the Achenbach Graphic Arts Department, to be Funded Through Contributions from the Corporation of the Fine Arts Museums, Under Article V of the San Francisco Charter) is hereby rescinded.

A motion was made and duly seconded to adopt the above resolution. There was no discussion among Trustees. There was no public testimony. The resolution was adopted as **Board Resolution 1883**.

Consideration and Possible Action to Ratify the Board's Actions

President Wilsey proposed the following resolution:

WHEREAS, On April 2, 2019 The Fine Arts Museums of San Francisco amended Article VI, Section 2. AMENDMENT PROCEDURE to state "No amendment of these Bylaws shall be made unless it is presented in writing at a regular or special meeting of the Board of Trustees and receives the vote of a majority of all the members present at the meeting;"

And WHEREAS, Charter Section 5.105 states that the "Board may act by majority of the members present at meetings in which a quorum is in attendance."

And WHEREAS, the Fine Arts Museums of San Francisco wishes to ratify the Board's actions prior to and on April 2, 2019 under Article VI, Section 2., of the bylaws, taken by a majority of the members present; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby ratify the Board's actions prior to and on April 2, 2019 under Article VI, Section 2, of the bylaws, taken by a majority of the members present.

A motion was made and duly seconded to adopt the above resolution. There was no discussion among Trustees. There was no public testimony. The resolution was adopted as **Board Resolution 1884**.

Report of the Nominating Committee

Consideration and Possible Action to Amend Article I, Section 1 of the Bylaws of the Board of Trustees of the Fine Arts Museums of San Francisco to Create the Position of Chair Emeritus/Emerita

Lisa Zanze and Kathryn Lasater, Co-Chairs of the Nominating Committee, presented a proposed bylaws amendment, to Article I, Section 1, of the Bylaws of the Board of Trustees of the Fine Arts Museums of San Francisco, to create the position of Chair Emeritus/Emerita. On motion, duly seconded, the proposed revision to the Bylaws of the Board of Trustees of the Fine Arts Museums of San Francisco was approved and now reads:

The Board of Trustees of the Fine Arts Museums of San Francisco shall consist of not more than 62 Trustees, of which the Mayor and the President of the Recreation and Park Commission shall be ex-officio members, the exact number to be set by the Board from time to time. With the exception of ex-officio members, Honorary Trustees and Trustees Emeriti, each Trustee shall be elected for a term of three years. Except as otherwise provided herein, the tenure of a Trustee shall be limited to three consecutive terms of three years. After a Trustee has completed three consecutive three-year terms, such former Trustee may be considered for re-election to the Board of Trustees for an unlimited number of consecutive three-year terms when the Board of Trustees finds that such former Trustee has demonstrated extraordinary service to the Museums and that such former Trustee's absence would be detrimental to the Museums. Any vacancy on the Board because of death, resignation, removal or any other cause shall be filled by the vote of the majority of the Trustees in office at the time. A former Trustee may be elected a Chair Emeritus/Emerita, a Trustee Emeritus, or an Honorary Trustee; the Trustee Emeritus and Honorary Trustee status categories will be reviewed annually. A Chair Emeritus/Emerita or Trustee Emeritus shall be elected based upon outstanding meritorious service to the Museums as a Trustee and in expectation of continued participation and commitment to the goals of the Fine Arts Museums of San Francisco. An Honorary Trustee is elected for life in special recognition of an extraordinary commitment to the Fine Arts Museums of San Francisco and may be awarded to individuals who have never served as a Trustee. None of the Trustees shall receive any compensation for his or her services. [Charter Section 5.102]

Report on Trustees Retiring from the Board of Trustees of the Fine Arts Museums of San Francisco Effective October 25, 2016

Trustee Zanze reported that the following Trustee was retiring, effective June 4, 2019:

Vanessa Getty

Re-Election of FAMSF Trustees to a Second Three-Year Term

Trustee Zanze reported that the Nominating Committee recommends re-election of the following trustees to a second term of three years, effective today:

Gretchen B. Kimball
Kathryn Lasater
Carl Pascarella
Lisa Sardegna

Upon motion, duly seconded, there was no discussion among Trustees. There was no public comment. Trustees voted unanimously to elect the above four trustees to a second term of three years on the FAMSF Board of Trustees.

Consideration and Possible Action to Re-elect Who Have Been Deemed Invaluable Trustees to a Three Year Term, Effective June 4, 2019, in Accordance with Bylaws Article I, Section 1:

Trustee Zanze reported that the Nominating Committee recommends re-election of the following trustees to a three year term, effective June 4, 2019, in accordance with Bylaws Article I, Section 1, which reads that after a Trustee has completed three consecutive three-year terms, such former Trustee may be considered for re-election to the Board of Trustees for an unlimited number of consecutive three-year terms when the Board of Trustees finds that such former Trustee has demonstrated extraordinary service to the Museums and that such former Trustee's absence would be detrimental to the Museums:

Carol N. Bonnie
Katherine Harbin Clammer
Wheeler Griffith
Cynthia Fry Gunn
Lucy Young Hamilton
David Spencer

Upon motion, duly seconded, there was no discussion among Trustees. There was no public comment. Trustees voted unanimously to elect the above six trustees to a second term of three years on the FAMSF Board of Trustees.

Consideration and Possible Action to Elect Chair Emerita, effective June 4, 2019

Trustee Zanze proposed a consideration and possible action to elect Mrs. Diane B. Wilsey as Chair Emerita, effective June 4, 2019. Upon motion, duly seconded, there was no discussion among Trustees. There was no public comment. Trustees voted unanimously to elect Mrs. Diane B. Wilsey as Chair Emerita, effective June 4, 2019.

Consideration and Possible Action to Elect President, Effective June 4, 2019

Trustee Zanze proposed a consideration and possible action to elect Mr. Jason Moment as President, Fine Arts Museums of San Francisco. Upon motion, duly seconded, there was no discussion among Trustees. There was no public comment. Trustees voted unanimously to elect Mr. Jason Moment as President, effective June 4, 2019.

Other Informational Items

There were no other informational items.

Report of the Director

Mrs. Wilsey called upon Director Campbell for this report.

Consideration and Possible Action to Approve Loan Requests

Director Campbell reviewed the following loan requests requiring board approval:

1. From: Kunst- und Ausstellungshalle der Bundesrepublik, Bonn, Germany
For: San Francisco. Californian Dreams
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH: 9/12/2019 to 1/12/2020

A. **Richard Diebenkorn**, American, 1922–1993
Seawall, 1957
Oil on canvas
20 x 26 in. (50.8 x 66 cm); Frame: 20 3/4 x 26 11/16 in. (52.7 x 67.8 cm)
Gift of Phyllis G. Diebenkorn
1995.96
2. From: Musées royaux des Beaux-Arts de Belgique, Brussels, Belgium
For: Dali-Magritte
Musées royaux des Beaux-Arts de Belgique: 10/1/2019 to 1/1/2020

A. **Salvador Dali**, Spanish, 1904–1989
Enid Haldorn, 1948
Oil on canvas
30 1/4 x 42 1/2 (76.8 x 108 cm)
Bequest of Stuart Haldorn
74.15
3. From: Santa Barbara Museum of Art
For: Through Vincent's Eyes: Van Gogh and His Sources
Santa Barbara Museum of Art: 10/11/2020 to 1/3/2021

A. **Jean-François Raffaëlli**, French, 1850–1924
The Absinthe Drinkers (Les déclassés), 1881
Oil on canvas
108 x 108 cm (42 1/2 x 42 1/2 in.)
Museum purchase, Roscoe and Margaret Oakes Income Fund, Jay D. and Clare C. McEvoy Endowment Fund, Tribute Funds, Friends of Ian White Endowment Fund, Unrestricted Art Acquisition Endowment Income Fund, Grover A. Magnin Bequest Fund, and the Yvonne Cappeller Trust
2010.16

B. **Vincent van Gogh**, Dutch, 1853–1890
Shelter on Montmartre, ca. 1886
Oil on canvas
14 x 10 3/4 (35.6 x 27.3 cm)
Bequest of Frederick J. Hellman
1965.28

Upon motion, duly seconded, there was no discussion among Trustees. There was no public comment. Trustees voted unanimously to approve the loan requests listed above.

Director Campbell then spoke on the following points:

- He provided brief updates on current exhibitions, both at the de Young, including: *Bouquets to Art, Paul Gauguin: A Spiritual Journey* and *Early Rubens*. He also addressed *Monet: The Late Years*, which just closed, which had attendance of about 313,000 visitors, against the goal of 250,000.
- He provided brief updates on upcoming exhibitions, including: *James Tissot: Faith and Fashion*, at the Legion of Honor; *Ed Hardy: Deeper than Skin*, *Soul of a Nation: Art in the Age of the Black Power*, *In Pursuit of Venus [Infected]*, and *Uncanny Valley*, all opening at the de Young.
- He provided a brief update on the Strategic Planning Process and on Opportunities for All (15 paid internship opportunities through Mayor Breed's office and 20 paid internships in collaboration with the Museum Ambassador Program), which will provide our interns both professional development and networking opportunities.
- He provided brief updates on Free Saturdays for all SF residents, for which a major goal is to reach new audiences. Preliminary results demonstrate an increase in first time visitors, lower income visitors, families, and Asian and Latino visitors. Starting in July, FAM will collaborate with local community groups from each of the 11 Board of Supervisors' districts.
- He announced the upcoming 125th Anniversary of the de Young Museum, that there will be an April 4, 2020 kickoff in conjunction with Golden Gate Park 150th and that Jason and Jessica Moment will chair the 125th Anniversary Gala.

Report of the Chief Financial Officer

Mrs. Wilsey called upon the CFO, Ed Prohaska, to provide a Financial Report. Mr. Prohaska began his report by proposing to the Board action to accept the 2019-2020 proposed Fine Arts Museums of San Francisco Budget, attached to these minutes as **Appendix II**. He addressed one question by a Trustee regarding a City employee's promotion. There was no other discussion among Trustees. There were no comments from the public. Trustees voted unanimously to approve the proposed budget.

Funding Expended

Mr. Prohaska proposed the following resolution:

WHEREAS, The Corporation of the Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of \$12,011,329 expended by the Corporation of the Fine Arts Museums for operations during the period January 1 through March 31, 2019.

Upon motion, duly seconded, there was no discussion among Trustees. There were no comments from the public. Trustees voted unanimously to approve the above resolution as **Board Resolution 1885**.

Transfer Funds in the Admission Fund for the Fiscal Year 2019-2020

Mr. Prohaska proposed the following resolution:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby authorize the Controller of the City and County of San Francisco to transfer monthly excess revenue general admission over monthly admission operating expenses in the Admission Fund (11940-SR Museums Admission) to Authority Code 17041, Project Code 10023196 (FA Fine Arts Operating Rev/Exp), Account Code 535990 on a monthly basis for the Fiscal Year 2019–2020; and, be it

FURTHER RESOLVED, That the funds in Project 10023196 are to be used to reimburse the Corporation of the Fine Arts Museums for expenses incurred on behalf of the Museums.

Upon motion, duly seconded, there was no discussion among Trustees. There were no comments from the public. Trustees voted unanimously to approve the above resolution as **Board Resolution 1886**.

Annual Reports of Supporting Organizations

Each year, the Museums' support organizations have an opportunity to provide a written report on the year's activities and report at the board meeting. All reports are attached as **Appendix III** to these minutes and the following organizations provided a short verbal report: Achenbach Graphic Arts Council; American Decorative Arts; Ancient Art Council; San Francisco Ceramic Circle; Textile Arts Council; ArtPoint; San Francisco Auxiliary; Access Advisor; Docent Council; and Volunteer Council.

Trustee Gillette inquired about the length of the docent training program which the Director of Education addressed. There were no other comments from Trustees. There were no public comments.

Schedule of Meetings, Events and Exhibitions

The schedule of upcoming board meetings, exhibitions, and events is included herein for reference.

BOARD OF TRUSTEES MEETINGS – 2019

Date	Time	Location
Tuesday, January 29	3:00 p.m.	de Young
Tuesday, April 2	3:00 p.m.	de Young
Tuesday, June 4	3:00 p.m.	Legion of Honor
Wednesday, October 30	3:00 p.m.	de Young

CURRENT AND FUTURE EXHIBITIONS

Legion of Honor	Open	Close
• <i>Small Inventions: The Artist's Books by Charles Hobson</i>	2/2/19	7/14/19
• <i>Early Rubens</i>	4/6/19	9/8/19
• <i>Fantaisie Française: Prints from the Vanderryn Collection</i>	5/25/19	8/4/19
• <i>Strange Days: Dada and Surrealism from the Logan Collection</i>	7/20/19	11/10/19
• <i>Alexandre Singh: A Gothic Tale</i>	9/7/19	4/12/20
• <i>James Tissot: Fashion & Faith</i>	10/12/19	2/9/20
• <i>Exempla: Favorites from the Achenbach</i>	11/16/19	3/7/20
de Young		

• <i>Fans of the Eighteenth Century</i>	3/31/18	7/7/19
• <i>Gauguin: A Spiritual Journey</i>	11/17/18	6/23/19
• <i>Ordinary Objects, Wild Things</i>	12/15/18	7/14/19
• <i>Matt Mullican: Between Sign and Subject</i>	3/9/19	1/26/20
• <i>David Hockney: Four Seasons</i>	4/13/19	12/7/19
• <i>Bouquets to Art</i>	6/4/19	6/9/19
• <i>Ed Hardy: Deeper than Skin</i>	7/13/19	10/6/19
• <i>Moving Forward, Looking Back</i>	7/27/19	2/2/20
• <i>Lisa Reihana: In Pursuit of Venus [Infected]</i>	8/10/19	1/5/20
• <i>Hecksher Turkmen Storage Bags</i>	8/31/19	7/5/20
• <i>Soul of a Nation: Art in the Age of Black Power 1963–1983</i>	11/9/19	3/8/20

SPECIAL EVENTS

Date and Location

DY= de Young Museum

LH = Legion of Honor Museum

Event

June 3-9, 2019- DY	Bouquets to Art
Monday June 3, 7pm- DY	Bouquets to Art Gala
Wednesday, June 12, 2pm	<i>Early Rubens</i> Curator Tour & Tea – Leadership Circle – by invitation
Thursday, July 11, 6:30pm-7:30 pm- DY	<i>Ed Hardy: Deeper than Skin</i> Donor Preview & Reception - by invitation
Thursday, July 11, 7:30-10pm – DY	<i>Ed Hardy: Deeper than Skin</i> Public Opening Night
Thursday, September 5, 7-8:30pm - LH	<i>Alexandre Singh: A Gothic Tale</i> Opening Reception – by invitation
Monday, September 16 - DY	Annual Donor Luncheon – by invitation
Thursday, October 10, 7pm- LH	<i>James Tissot: Fashion & Faith</i> Black Tie Dinner – by invitation
Friday, October 11, 7pm- LH	<i>James Tissot: Fashion & Faith</i> Donor/Member Reception – by invitation
October 14 - 19, 2019	International Travel to Vienna – Leadership Circle
Thursday, November 7, 7pm- DY	<i>Soul of a Nation</i> Donor Reception
Friday, November 8, 7pm- DY	<i>Soul of a Nation</i> Member Opening

For information on ticketed or invitation only events contact Carrie Montgomery cmontgomery@famsf.org 415 750-3518

Adjournment

President Wilsey adjourned the meeting at 3:56 p.m.

Respectfully submitted,

Megan A. Bourne
Secretary to the Board of Trustees

In accordance with the San Francisco Sunshine Ordinance, this public meeting was recorded. These minutes set forth all actions taken up by the Board of Trustees on matters stated, but not necessarily in the order in which they were considered.

FINE ARTS MUSEUMS FOUNDATION

Report of Acquisitions Committee

May 14, 2019

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European Decorative Arts and Sculpture - 1	
European Paintings - 1	
Achenbach - Prints and Drawings - 6	
Contemporary Art and Programming - 2	
<i>Total Purchases -10</i>	
FUNDED PURCHASES	2
Achenbach - Prints and Drawings - 4	
Costume and Textile Arts - 1	
<i>Total Funded Purchases - 5</i>	
GIFTS	3
Achenbach - Prints and Drawings - 133	
Arts of Africa, Oceania, and the Americas - 1	
American Art - 28	
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<i>Total Gifts – 183</i>	
ACCESSION OF ABANDONED PROPERTY	4
ABANDONED PROPERTY	
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FIRST STEP DEACCESSIONS	7
American Art - 36	
Costume and Textile Arts - 1	
<i>Total First Step Deaccessions - 37</i>	
SECOND STEP DEACCESSIONS	8
American Art - 37	
<i>Total Second Step Deaccessions - 37</i>	

PURCHASES

European Decorative Arts and Sculpture

Gymnich Mirror, ca. 1740
Germany, Cologne or Bonn
Limewood with silver and gold gilding and pulverized silica paint
127 x 102.9 x 14 cm (50 x 40 1/2 x 5 1/2 in.)
Museum purchase, gift of Mrs. Dagmar Dolby in memory of her mother Elfriede Baumert
L19.6

European Paintings

William Holman Hunt, O.M., R.W.S., British, 1827-1910
The Birthday, 1868
Oil on canvas
40 1/2 x 28 5/8 in. (102.9 x 72.7 cm.)
Museum purchase, Roscoe and Margaret Oakes Endowment Income Fund and Grover A. Magnin Endowment Bequest Income Fund
L19.33

Achenbach – Prints and Drawings

Georg Baselitz, German, b. 1938
Galerie Michael Werner (publisher), German
Malelade (Cologne: Galerie Michael Werner, 1990), 1990
Book with 41 intaglio prints
520 x 730 mm (20 1/2 x 28 3/4 in.)
Museum purchase, Phyllis C. Wattis Fund for Major Accessions
L19.21.1

Georg Baselitz, German, b. 1938
Hine Editions/ Limestone Press (publisher), American
Joseph Brodsky (author)
Winter by Joseph Brodsky (San Francisco: Hine Editions, 1992), 1992
Book with 14 aquatints and woodcuts printed in red on front cover
530 x 370 mm (20 7/8 x 14 9/16 in.)
Museum purchase, Phyllis C. Wattis Fund for Major Accessions
L19.21.2

Georg Baselitz, German, b. 1938
Jörg Immendorff, German, 1945–2007
A.R. Penck, German, 1939–2017
Galerie Michael Werner (publisher), German
Krater und Wolke Nr. 1 - Nr. 7 (Cologne: Michael Werner, 1982-1990), 1982–1990
Collection of seven volumes, each including texts, photographs, woodcuts, and etchings by the three artists
305 x 241 mm (12 x 9 1/2 in.)
Museum purchase, Phyllis C. Wattis Fund for Major Accessions
L19.21.3

PURCHASES

Georg Baselitz, German, b. 1938

Robert Creeley (author), American, 1926–2006

Graphicstudio (publisher), American, b. 1968

Signs by Robert Creeley (Tampa, FL: Graphicstudio USF, 2000), 2000

Book with 10 intaglio prints

521 x 381 x 25 mm (20 1/2 x 15 x 1 in.)

Museum purchase, Phyllis C. Wattis Fund for Major Accessions

L19.21.4

Georg Baselitz, German, b. 1938

Antonin Artaud (author), French

Wolfgang Rihm (author)

Éditions du Solstice (publisher), French

Le théâtre de Séraphin by Antonin Artaud / Wolfgang Rihm (Paris: Éditions du Solstice, 2003), 2003

Book with 8 engravings

430 x 310 mm (16 15/16 x 12 3/16 in.)

Museum purchase, Phyllis C. Wattis Fund for Major Accessions

L19.21.5

Romare Bearden, 1911-1988

Carolina Interior, 1970

Collage of various papers with fabric, paint, ink, graphite and surface abrasion on fiberboard

13x15 3/4 inches (33 x 39 cm)

Museum purchase, Phyllis C. Wattis Fund for Major Accessions

L19.38

Contemporary Art and Programming

Matt Mullican, American, b. 1951

Untitled (Organization), 2016

Acrylic gouache and oil stick rubbing on canvas, in six parts

600.1 x 400.1 cm (236 1/4 x 157 1/2 in.) overall;

200 x 200 cm (78 3/4 x 78 3/4 in.) each section

Museum purchase, Roscoe and Margaret Oakes Endowment Income Fund

L19.30.2

Leonardo Drew, American b. 1961

Number 71S, 2018

Wood and paint

72 x 96 x 10 inches (182.9 x 243.8 x 25.4 cm)

Museum purchase, Anna Gardner Contemporary Art Fund and Friends of New Art

L19.36

FUNDED PURCHASES

Achenbach – Prints and Drawings

Chitra Ganesh, American, b. 1975

Durham Press, Inc. (publisher)

Sultana's Dream Portfolio, 2018

Portfolio of 27 linocuts on Rives BFK tan paper

Sheet: 511 x 410 mm (20 1/8 x 16 1/8 in.) (each)

Museum purchase, gift of Denise B. Fitch and Achenbach Foundation for Graphic Arts

L19.19.1-27

Charles White, American, 1918–1979

Tamarind Lithography Workshop Inc. (publisher), American, 1960–1970

Eugene Sturman (printer)

Wanted Poster Series #12, 1970

Lithograph - 635 x 937 mm (25 x 36 7/8 in.)

Museum purchase, Wattis Acquisition Endowment Income Fund

L19.18.1

Charles White, American, 1918–1979

Tamarind Lithography Workshop Inc. (publisher), American, 1960–1970

Harry Westlund (printer), American, active 20th century

Wanted Poster Series #14a, 1970

Color lithograph - 559 x 762 mm (22 x 30 in.)

Museum purchase, Wattis Acquisition Endowment Income Fund

L19.18.2

Charles White, American, 1918–1979

The Tamstone Group, Inc., Los Angeles (publisher), American

William Law III (printer), American

Love Letter #1a, 1971

Color lithograph - 762 x 565 mm (30 x 22 1/4 in.)

Museum purchase, Wattis Acquisition Endowment Income Fund

L19.18.3

Costume and Textile Arts

Linda Gravenites, American, 1939–2002

Handbag made for Janis Joplin, ca. 1967

United States

Cloth, goat skin, glass beads and chain stitch embroidery

45.7 x 30.5 cm (18 x 12 in.)

Museum purchase, Gift of the Volunteer Council

L18.98.1

GIFTS

Gifts accepted by the Director between meetings

Achenbach – Prints and Drawings

Berenice Abbott, American, 1898–1991
Designer's Window, Bleeker Street
Gelatin silver print
Image: 356 x 279 mm (14 x 11 in.)
Gift of David Davies and Jack Weeden
2019.17.1

Berenice Abbott, American, 1898–1991
New York City at Night, 1932 (printed later)
Gelatin silver print
Image: 349 x 267 mm (13 3/4 x 10 1/2 in.)
Gift of David Davies and Jack Weeden
2019.17.2

Berenice Abbott, American, 1898–1991
Parasol Press, Ltd. (publisher), American, active 20th century
Magnetism with Key, no.7 from The Science Pictures, 1958–1961 (printed 1982)
Gelatin silver print
Image: 356 x 279 mm (14 x 11 in.)
Gift of David Davies and Jack Weeden
2019.17.3

Berenice Abbott, American, 1898–1991
Parasol Press, Ltd. (publisher), American, active 20th century
Magnetism and Electricity, from The Science Pictures, 1958–1961 (printed 1982)
Gelatin silver print
Image: 356 x 279 mm (14 x 11 in.)
Gift of David Davies and Jack Weeden
2019.17.4

Berenice Abbott, American, 1898–1991
Parasol Press, Ltd. (publisher), American, active 20th century
Strobe of a Bouncing Ball, from The Science Pictures, 1958–1961 (printed 1982)
Gelatin silver print
Image: 356 x 279 mm (14 x 11 in.)
Gift of David Davies and Jack Weeden
2019.17.5

Berenice Abbott, American, 1898–1991
Parasol Press, Ltd. (publisher), American, active 20th century
Time Exposure of a Light Beam, from The Science Pictures, 1958–1961 (printed 1982)
Gelatin silver print
Image: 356 x 279 mm (14 x 11 in.)
Gift of David Davies and Jack Weeden
2019.17.6

GIFTS

Margaret Bourke-White, American, 1904–1971
Statue of Liberty, New York Harbor, 1952 (printed 1997)
Gelatin silver print
Image: 368 x 298 mm (14 1/2 x 11 3/4 in.)
Gift of David Davies and Jack Weeden
2019.17.7

Henri Cartier-Bresson, French, 1908–2004
Rolls Royce, 1940
Gelatin silver print
Image: 279 x 191 mm (11 x 7 1/2 in.)
Gift of David Davies and Jack Weeden
2019.17.8

Dr. Harold Edgerton, American, 1903–1990
Densmore Shute Bends the Shaft, 1938 (printed ca.1960's)
Ferrotyped gelatin silver print
Image: 210 x 248 mm (8 1/4 x 9 3/4 in.)
Gift of David Davies and Jack Weeden
2019.17.9

Dr. Harold Edgerton, American, 1903–1990
Peter Desjardins Diving, 1940 (printed ca.1988)
Gelatin silver print
Image: 356 x 286 mm (14 x 11 1/4 in.)
Gift of David Davies and Jack Weeden
2019.17.10

John Gutmann, American, 1905–1998
Memory, 1939
Gelatin silver print
Sheet: 254 x 203 mm (10 x 8 in.); Image: 222 x 191 mm (8 3/4 x 7 1/2 in.)
Gift of David Davies and Jack Weeden
2019.17.11

John Gutmann, American, 1905–1998
Reach, 1939
Gelatin silver print
Sheet: 279 x 356 mm (11 x 14 in.); Image: 267 x 279 mm (10 1/2 x 11 in.)
Gift of David Davies and Jack Weeden
2019.17.12

Jacques-Henri Lartigue, French, 1894–1986
La cousin caro et Plantevigne, Villerville, 1906
Gelatin silver print
Sheet: 305 x 406 mm (12 x 16 in.); Image: 235 x 349 mm (9 1/4 x 13 3/4 in.)
Gift of David Davies and Jack Weeden
2019.17.13

GIFTS

Jacques-Henri Lartigue, French, 1894–1986

On the Road to Houlgate, 1927 (printed later)

Gelatin silver print

Sheet: 305 x 406 mm (12 x 16 in.); Image: 171 x 343 mm (6 3/4 x 13 1/2 in.)

Gift of David Davies and Jack Weeden

2019.17.14

Wright Morris, American, 1910–1998

Model T and Photographer at Ed's Place

Gelatin silver print

Image: 203 x 254 mm (8 x 10 in.)

Gift of David Davies and Jack Weeden

2019.17.15

Theodore Jacob Roszak, American, 1907–1981

Photogram - With Three Spheres, 1937–1941

Gelatin silver print

Image: 254 x 203 mm (10 x 8 in.)

Gift of David Davies and Jack Weeden

2019.17.16

American Art

Al Held, American, 1928–2005

Volta 1, 1977

Acrylic on canvas

2134 x 2134 x 76 mm (84 x 84 x 3 in.)

Gift of David Davies and Jack Weeden

2019.15

Sol LeWitt, American, 1928–2007

Open Cube: Square Spiral, Interior Low, 1977

Painted wood

1111 x 1086 x 1105 mm (43 3/4 x 42 3/4 x 43 1/2 in.)

Gift of David Davies and Jack Weeden

2019.16

GIFTS

Bequest

Achenbach – Prints and Drawings

Carl Stanley Benjamin, American, 1925–2012
Geometric Forms
Gift of David Davies and Jack Weeden
L19.24.1

Stuart Davis, American, 1892–1964
Allee (Study for the mural at Drake University), 1955
Gouache
203 x 286 mm (8 x 11 1/4 in.)
Gift of David Davies and Jack Weeden
L19.24.2

Saul Steinberg, American, 1914–1999
French gendarme riding a bicycle, ca. 1950
Ink and watercolor
Gift of David Davies and Jack Weeden
L19.24.3

Myron Stout, American, 1908–1987
Hierophant, ca. 1950
Drawing (red/black)
Gift of David Davies and Jack Weeden
L19.24.4

Andy Warhol, American, 1928–1987
Muhammad Ali, 1978
Color screenprint
Sheet: 1016 x 762 mm (40 x 30 in.)
Gift of David Davies and Jack Weeden
L19.24.5

Andy Warhol, American, 1928–1987
Electric Chair, 1971
Color screenprint
902 x 1219 mm (35 1/2 x 48 in.)
Gift of David Davies and Jack Weeden
L19.24.6

Roy Lichtenstein, American, 1923–1997
Bull Profile Series (six prints), 1973
Color lithograph, screenprint, line-cut
Sheet: 686 x 889 mm (27 x 35 in.)
Gift of David Davies and Jack Weeden
L19.24.7.1-6

GIFTS

Claes Oldenburg, American, b. 1929
Profile Airflow - Test Mold, Front End, 1972
Cast polyurethane relief over screenprinted Plexiglass, in welded aluminum frame
457 x 406 x 51 mm (18 x 16 x 2 in.)
Gift of David Davies and Jack Weeden
L19.24.8

American Art

Charles Biederman, American, 1906–2004
#36-Red Wing, 1950
Painted aluminum
38 1/8 x 30 1/8 in. (96.8 x 76.5 cm)
Gift of David Davies and Jack Weeden
L19.23.1

Ilya Bolotowsky, American, 1907–1981
Still Life, ca. 1935
Oil on paperboard
7 1/2 x 11 3/4 in. (19.1 x 29.8 cm)
Gift of David Davies and Jack Weeden
L19.23.2

Ilya Bolotowsky, American, 1907–1981
Column II (25), 1969
Paint and plexiglass
30 x 7 x 7 in. (76.2 x 17.8 x 17.8 cm)
Gift of David Davies and Jack Weeden
L19.23.3

Ralston Crawford, American, 1906–1978
Crash, 1941–1944
Oil on canvas
15 1/4 x 21 1/2 in. (38.7 x 54.6 cm)
Gift of David Davies and Jack Weeden
L19.23.4

Burgoyne Diller, American, 1906–1965
First Theme, 1964
Oil on canvas
22 x 22 in. (55.9 x 55.9 cm)
Gift of David Davies and Jack Weeden
L19.23.5

Werner Drewes, American, 1899–1985
Composition #146, 1937
Oil on board
23 1/4 x 17 in. (59.1 x 43.2 cm)
Gift of David Davies and Jack Weeden
L19.23.6

GIFTS

Werner Drewes, American, 1899–1985

Untitled, 1962

Oil on board

21 1/2 x 26 in. (54.6 x 66 cm)

Gift of David Davies and Jack Weeden

L19.23.7

Richard Faralla, American, 1916–1996

Black Pyramid, 1957

Painted wood

100 x 9 x 9 in. (254 x 22.9 x 22.9 cm)

Gift of David Davies and Jack Weeden

L19.23.8

Lorser Feitelson, American, 1898–1978

Magical Space-Forms (Dual Imagery), 1962

Oil on canvas

60 x 50 in. (152.4 x 127 cm)

Gift of David Davies and Jack Weeden

L19.23.9

John Ferren, American, 1905–1970

Geometric Composition with Triangles, ca. 1930 's

Oil on canvas

28 3/4 x 23 1/4 in. (73 x 59.1 cm)

Gift of David Davies and Jack Weeden

L19.23.10

Albert E. Gallatin, American, 1881–1952

Untitled, (December), 1939

Oil on cardboard

35 1/4 x 19 in. (89.5 x 48.3 cm)

Gift of David Davies and Jack Weeden

L19.23.11

O. Lewis Guglielmi, American, 1906–1956

Untitled, 1954

Oil on canvas

40 x 24 in. (101.6 x 61 cm)

Gift of David Davies and Jack Weeden

L19.23.12

Alfred Jensen, American, 1903–1981

The Marriage of Odd and Even Numbers, 1964

Oil on canvas

50 x 70 in. (127 x 177.8 cm)

Gift of David Davies and Jack Weeden

L19.23.13

GIFTS

Michael Loew, American, 1907–1985
Composition with Grays, 1953
Oil on canvas
32 x 38 1/2 in. (81.3 x 97.8 cm)
Gift of David Davies and Jack Weeden
L19.23.14

Michael Loew, American, 1907–1985
Red, Yellow, Blue, 1954
Oil on canvas
40 x 50 in. (101.6 x 127 cm)
Gift of David Davies and Jack Weeden
L19.23.15

John McLaughlin, 1898–1976
Untitled, 1962
Oil on canvas
47 3/4 x 59 3/4 in. (121.3 x 151.8 cm)
Gift of David Davies and Jack Weeden
L19.23.16

Nagakura Kenichi, b. 1952
Bird I (oyster form basket), 1999
Bamboo and wood
8 1/2 x 19 x 9 1/2 in. (21.6 x 48.3 x 24.1 cm)
Gift of David Davies and Jack Weeden
L19.23.17

Nagakura Kenichi, b. 1952
Fallen Leaf, 1999
Bamboo
7 x 25 x 14 1/2 in. (17.8 x 63.5 x 36.8 cm)
Gift of David Davies and Jack Weeden
L19.23.18

Theodore Jacob Roszak, American, 1907–1981
Untitled, (Abstraction within Circle), 1937
Oil on canvas
9 1/2 x 9 1/2 in. (24.1 x 24.1 cm)
Gift of David Davies and Jack Weeden
L19.23.19

Rolph Scarlett, American, 1889–1984
Fugue, ca. 1940–1943
Oil on canvas
66 1/2 x 73 1/2 in. (168.9 x 186.7 cm)
Gift of David Davies and Jack Weeden
L19.23.20

GIFTS

Charles Green Shaw, American, 1892–1974

New York Buildings, ca. 1932–1934

Oil on canvas

29 1/4 x 21 in. (74.3 x 53.3 cm)

Gift of David Davies and Jack Weeden

L19.23.21

Leon Polk Smith, American, 1906–1996

Untitled, 1953

Oil on canvas

27 1/2 x 23 1/2 in. (69.9 x 59.7 cm)

Gift of David Davies and Jack Weeden

L19.23.22

Toshiko Takaezu, American, 1922–2011

Untitled, 1999

Glazed ceramic

33 x 10 1/2 x 10 1/2 in. (83.8 x 26.7 x 26.7 cm)

Gift of David Davies and Jack Weeden

L19.23.23

Bertil Vallien, Swedish, b. 1938

Head, 2000

Sandcast glass and limestone

8 3/4 x 9 x 4 3/4 in. (22.2 x 22.9 x 12.1 cm) Head; 63 x 3 1/4 x 3 1/4 in. (160 x 8.3 x 8.3 cm) Stand

Gift of David Davies and Jack Weeden

L19.23.24

Jean Xceron, 1890–1967

Composition #269, 1944

Sandcast glass and limestone

51 x 46 in. (129.5 x 116.8 cm)

Gift of David Davies and Jack Weeden

L19.23.25

GIFTS

American Art

Robert Gribbroek, American, 1906-1971
Composition #57/Pattern 29, 1938
Oil on canvas
Frame: 109.2 x 86.4 cm (43 x 34 in.); 91.4 x 68.6 cm (36 x 27 in.)
Harriet and Maurice Gregg Collection of American Abstract Art
L19.25

Arts of Africa, Oceania, and the Americas

Alton Komalestewa, American, Hopi, b. 1959
Melon bowl, ca. 1987
United States, New Mexico, Santa Clara Pueblo
Earthenware
21 x 31.8 cm (8 1/4 x 12 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.14

Achenbach – Prints and Drawings

Don Ed Hardy, American, b. 1945
2000 Dragons, 2000
Acrylic on Tyvek
51 in. x 500 ft.
Gift of the artist
L19.34

Siri Beckman, American, active 20th century
Hanging the Bedding, 1998
Wood engraving
Sheet: 229 x 356 mm (9 x 14 in.); Image: 114 x 259 mm (4 1/2 x 10 3/16 in.)
Gift of Jack and Margrit Vanderryn
L19.13.1

(Hans) Sebald Beham, German, 1500–1550
Expulsion from Paradise, 1543
Engraving
Plate: 81 x 56 mm (3 3/16 x 2 3/16 in.)
Gift of Jack and Margrit Vanderryn
L19.13.2

(Hans) Sebald Beham, German, 1500–1550
The Penance of Saint John Chrysostomos, ca. 1541–1544
Engraving
Sheet: 55 x 78 mm (2 3/16 x 3 1/16 in.)
Gift of Jack and Margrit Vanderryn
L19.13.3

GIFTS

(Hans) Sebald Beham, German, 1500–1550

Hercules Fighting the Centaurs, from the series The Labors of Hercules, 1542

Engraving

Sheet: 52 x 79 mm (2 1/16 x 3 1/8 in.); Plate: 49 x 78 mm (1 15/16 x 3 1/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.4

(Hans) Sebald Beham, German, 1500–1550

Hercules Fighting Against the Trojans, from the series The Labors of Hercules, 1545

Engraving

Plate: 50 x 79 mm (1 15/16 x 3 1/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.5

(Hans) Sebald Beham, German, 1500–1550

Hercules Abducting Iole, from the series The Labors of Hercules, 1544

Engraving

Plate: 50 x 78 mm (1 15/16 x 3 1/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.6

(Hans) Sebald Beham, German, 1500–1550

Market Peasant: Zum wein wolt wir laufen, ca. 1542

Engraving

Plate: 41 x 27 mm (1 5/8 x 1 1/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.7

(Hans) Sebald Beham, German, 1500–1550

Triumph of the Noble, Victorious Women, 1549

Engraving

Plate: 22 x 135 mm (7/8 x 5 5/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.8

(Hans) Sebald Beham, German, 1500–1550

Coat of Arms with a Lion, 1544

Engraving

Gift of Jack and Margrit Vanderryn

L19.13.9

Carole Bolsey, American, active 20th century

Untitled, 1989

Red ink

Gift of Jack and Margrit Vanderryn

L19.13.10

Richard Parkes Bonington, English, 1802–1828

Vue générale de l'église de l'abbaye de Tournus, 1825

Lithograph

Image: 259 x 330 mm (10 3/16 x 13 in.)

Gift of Jack and Margrit Vanderryn

L19.13.11

GIFTS

Jack Boul, American, b. 1927

If not now, when, 2000

Monotype

Image: 130 x 103 mm (5 1/8 x 4 1/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.12

Jack Boul, American, b. 1927

The Party, 2002

Monotype

Sheet: 187 x 286 mm (7 3/8 x 11 1/4 in.); Image: 105 x 149 mm (4 1/8 x 5 7/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.13

Félix Hilaire Buhot, French, 1847–1898

Les gardiens du logis ou Les amis du saltimbanque (The guardians of the home or The acrobat's friends), ca. 1876

Etching, drypoint, aquatint, and roulette

Plate: 86 x 114 mm (3 3/8 x 4 1/2 in.); Sheet: 159 x 197 mm (6 1/4 x 7 3/4 in.)

Gift of Jack and Margrit Vanderryn

L19.13.14

Sue Coe, American, b. 1952

The Landlord, 1987

Etching and aquatint

Plate: 343 x 222 mm (13 1/2 x 8 3/4 in.)

Gift of Jack and Margrit Vanderryn

L19.13.15

Sue Coe, American, b. 1952

The Tenant, 1988

Etching and aquatint

Plate: 340 x 221 mm (13 3/8 x 8 11/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.16

Sue Coe, American, b. 1952

The New World Order, 1991

Photogravure

Sheet: 432 x 330 mm (17 x 13 in.); Plate: 356 x 276 mm (14 x 10 7/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.17

Sue Coe, American, b. 1952

Untitled, 1992

Photogravure

Plate: 252 x 284 mm (9 15/16 x 11 3/16 in.); Sheet: 344 x 378 mm (13 9/16 x 14 7/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.18

GIFTS

John Crome, English, 1768–1821
Composition: Sandy Road Through Woodlands, 1813
Etching
Plate: 144 x 104 mm (5 11/16 x 4 1/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.19

Honoré Daumier, French, 1808–1879
7 heures du matin from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.20

Honoré Daumier, French, 1808–1879
8 heures du matin from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.21

Honoré Daumier, French, 1808–1879
Monsieur Coquelet resté célibataire par égoïsme partage son frugale déjeuner avec Azor et Minette from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.22

Honoré Daumier, French, 1808–1879
10 heures du matin from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.23

Honoré Daumier, French, 1808–1879
11 heures du matin from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.24

Honoré Daumier, French, 1808–1879
Sans doute Mr. Riflot le droit de pétition est sacré... from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.25

GIFTS

Honoré Daumier, French, 1808–1879
Une heure... from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.26

Honoré Daumier, French, 1808–1879
2 heures... from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.27

Honoré Daumier, French, 1808–1879
Trois heures... from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.28

Honoré Daumier, French, 1808–1879
5 heures du soir... from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.29

Honoré Daumier, French, 1808–1879
Sept heures... from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.30

Honoré Daumier, French, 1808–1879
9 heures du soir... from the series La journée du célibataire, 1839
Lithograph
Sheet: 343 x 152 mm (13 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.31

Tom Dineen, American, b. 1948
Great Lakes Two, 1975
Color lithograph
451 x 673 mm (17 3/4 x 26 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.32

GIFTS

Arthur Wesley Dow, American, 1857–1922

River Reflections, ca. 1910

Color woodcut

Sheet: 78 x 122 mm (3 1/16 x 4 13/16 in.); Image: 60 x 102 mm (2 3/8 x 4 in.)

Gift of Jack and Margrit Vanderryn

L19.13.33

Arthur Wesley Dow, American, 1857–1922

Nabby's Point, ca. 1913

Color woodcut

Image: 60 x 102 mm (2 3/8 x 4 in.); Sheet: 79 x 121 mm (3 1/8 x 4 3/4 in.)

Gift of Jack and Margrit Vanderryn

L19.13.34

Cornelis Dusart, Dutch, 1660–1704

Village Festival, 1685

Engraving and etching

Sheet: 279 x 356 mm (11 x 14 in.)

Gift of Jack and Margrit Vanderryn

L19.13.35

Cornelis Dusart, Dutch, 1660–1704

January, 1675–1704

Mezzotint

Sheet: 233 x 168 mm (9 3/16 x 6 5/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.36

Cornelis Dusart, Dutch, 1660–1704

February, 1675–1704

Mezzotint

Sheet: 216 x 156 mm (8 1/2 x 6 1/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.37

Cornelis Dusart, Dutch, 1660–1704

March, 1675–1704

Mezzotint

Plate: 217 x 156 mm (8 9/16 x 6 1/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.38

Cornelis Dusart, Dutch, 1660–1704

April, 1675–1704

Mezzotint

Plate: 215 x 156 mm (8 7/16 x 6 1/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.39

GIFTS

Cornelis Dusart, Dutch, 1660–1704
May, 1675–1704
Mezzotint
Plate: 215 x 153 mm (8 7/16 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.40

Cornelis Dusart, Dutch, 1660–1704
June, 1675–1704
Mezzotint
Gift of Jack and Margrit Vanderryn
L19.13.41

Cornelis Dusart, Dutch, 1660–1704
July, 1675–1704
Mezzotint
Gift of Jack and Margrit Vanderryn
L19.13.42

Cornelis Dusart, Dutch, 1660–1704
August, 1675–1704
Mezzotint
Plate: 215 x 153 mm (8 7/16 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.43

Cornelis Dusart, Dutch, 1660–1704
September, 1675–1704
Mezzotint
Plate: 218 x 155 mm (8 9/16 x 6 1/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.44

Cornelis Dusart, Dutch, 1660–1704
October, 1675–1704
Mezzotint
Sheet: 235 x 171 mm (9 1/4 x 6 3/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.45

Cornelis Dusart, Dutch, 1660–1704
November, 1675–1704
Mezzotint
Plate: 216 x 153 mm (8 1/2 x 6 in.)
Gift of Jack and Margrit Vanderryn
L19.13.46

Cornelis Dusart, Dutch, 1660–1704
December, 1675–1704
Mezzotint
Plate: 215 x 155 mm (8 7/16 x 6 1/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.47

GIFTS

Yizhak Elyashiv

Nature Study, 1998

Monoprint

Sheet: 343 x 254 mm (13 1/2 x 10 in.)

Gift of Jack and Margrit Vanderryn

L19.13.48

Yizhak Elyashiv

Nature Study, 1998

Monoprint

Sheet: 343 x 254 mm (13 1/2 x 10 in.)

Gift of Jack and Margrit Vanderryn

L19.13.49

Lyonel Feininger, American, 1871–1956

The yacht race, 1918 (posthumous edition, printed 1964?)

Woodcut

Image: 101 x 142 mm (4 x 5 9/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.50

Lyonel Feininger, American, 1871–1956

Evening by the sea, 1923

Woodcut

Image: 135 x 145 mm (5 5/16 x 5 11/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.51

Kevin G. Fletcher

Work Proceeding on..., 2003

Monotype

Sheet: 470 x 381 mm (18 1/2 x 15 in.); Image: 362 x 278 mm (14 1/4 x 10 15/16 in.)

Gift of Jack and Margrit Vanderryn

L19.13.52

Joseph Goldyne, American, b. 1942

Palm Promenade, 1981

Color etching, aquatint, and drypoint

Plate: 95 x 71 mm (3 3/4 x 2 13/16 in.); Sheet: 457 x 254 mm (18 x 10 in.)

Gift of Jack and Margrit Vanderryn

L19.13.53

Joseph Goldyne, American, b. 1942

Du, die man niemals, 1993

Set of four drypoints

Sheet: 311 x 749 mm (12 1/4 x 29 1/2 in.) (each)

Gift of Jack and Margrit Vanderryn

L19.13.54.1-4

GIFTS

Joseph Goldyne, American, b. 1942
Untitled #1, from Du, die man niemals, 1993
Drypoint
Sheet: 311 x 749 mm (12 1/4 x 29 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.54.1

Joseph Goldyne, American, b. 1942
Untitled #2, from Du, die man niemals, 1993
Drypoint
Sheet: 311 x 749 mm (12 1/4 x 29 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.54.2

Joseph Goldyne, American, b. 1942
Untitled #3, from Du, die man niemals, 1993
Drypoint
Sheet: 311 x 749 mm (12 1/4 x 29 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.54.3

Joseph Goldyne, American, b. 1942
Untitled #4, from Du, die man niemals, 1993
Drypoint
Sheet: 311 x 749 mm (12 1/4 x 29 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.54.4

Richard C. Harden, American, b. 1956
Bridges 5 & 6, 1980
Drypoint
Plate: 151 x 117 mm (5 15/16 x 4 5/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.55

Jacques Hnizdovsky, Ukrainian-American, 1915–1985
Self Portrait, 1971
Woodcut
Image: 173 x 175 mm (6 13/16 x 6 7/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.57

David Hockney, English, b. 1937
Old Rinkrank threatens the Princess, 1969
Etching and aquatint
Sheet: 454 x 311 mm (17 7/8 x 12 1/4 in.); Plate: 238 x 273 mm (9 3/8 x 10 3/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.58

GIFTS

Karl Hofer, German, 1878–1955
Zwei Madchenkopfe (Two Heads), ca. 1927
Etching and drypoint
Plate: 203 x 152 mm (8 x 6 in.); Sheet: 318 x 254 mm (12 1/2 x 10 in.)
Gift of Jack and Margrit Vanderryn
L19.13.59

Koji Ikuta, Japanese, b. 1952
Drop of Water, 1994
Mezzotint
Plate: 451 x 676 mm (17 3/4 x 26 5/8 in.); Sheet: 530 x 762 mm (20 7/8 x 30 in.)
Gift of Jack and Margrit Vanderryn
L19.13.60

Peter Isselburg, German, 1508–1650
After **Gabriel Weyer**, German, 1576–1632
Double Portrait of Emperor Matthias and His Wife Empress Anna, 1613
Engraving
Plate: 233 x 310 mm (9 3/16 x 12 3/16 in.)
Gift of Jack and Margrit Vanderryn
L19.13.61

Jacob Kainen, American, 1909–2001
Peddler, 1948
Etching and drypoint
Plate: 160 x 249 mm (6 5/16 x 9 13/16 in.)
Gift of Jack and Margrit Vanderryn
L19.13.62

Konstantin Kalinovich, Russian, b. 1959
Little Winter Dutchman, 2003
Etching
Sheet: 267 x 197 mm (10 1/2 x 7 3/4 in.); Plate: 79 x 121 mm (3 1/8 x 4 3/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.63

Konstantin Kalinovich, Russian, b. 1959
Ex-Libris W. Lublinie
Gift of Jack and Margrit Vanderryn
L19.13.64

Konstantin Kalinovich, Russian, b. 1959
Flying Universe, 2007
Etching
Plate: 89 x 124 mm (3 1/2 x 4 7/8 in.); Sheet: 267 x 197 mm (10 1/2 x 7 3/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.65

Konstantin Kalinovich, Russian, b. 1959
Ex-Libris Alla and Gerard Polderman
Gift of Jack and Margrit Vanderryn
L19.13.66

GIFTS

Konstantin Kalinovich, Russian, b. 1959
Ex-Libris Werner Hannele Grebe
Gift of Jack and Margrit Vanderryn
L19.13.67

Oleg Kudryashov, Russian, b. 1932
Composition, 1991
Drypoint with watercolor
Plate: 127 x 95 mm (5 x 3 3/4 in.); Sheet: 203 x 165 mm (8 x 6 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.68

Jack Levine, American, 1915–2010
Brechtiana, 1965
Lithograph
Image: 375 x 425 mm (14 3/4 x 16 3/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.69

John Martin, English, 1789–1854
Pandemonium, 1824
Mezzotint
Sheet: 283 x 378 mm (11 1/8 x 14 7/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.70

James McBey, Scottish, 1883–1959
The Doorway, 1930
Etching and drypoint
Sheet: 273 x 208 mm (10 3/4 x 8 3/16 in.); Plate: 210 x 164 mm (8 1/4 x 6 7/16 in.)
Gift of Jack and Margrit Vanderryn
L19.13.71

Frederick Mersheimer, American, b. 1958
Rebuilding 8th Avenue, 1988
Mezzotint
Plate: 227 x 298 mm (8 15/16 x 11 3/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.72

Jake Muirhead
Two Trees
Etching
Sheet: 343 x 429 mm (13 1/2 x 16 7/8 in.); Plate: 225 x 302 mm (8 7/8 x 11 7/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.73

H. Nystrom
Underwater Journey, 1982
Color etching
Sheet: 494 x 392 mm (19 7/16 x 15 7/16 in.)
Gift of Jack and Margrit Vanderryn
L19.13.74

GIFTS

Kwang Jean Park, South Korea, b. 1957
Yin & Yang 2002.11, 2002
Woodcut
Sheet: 279 x 191 mm (11 x 7 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.75

Kwang Jean Park, South Korea, b. 1957
Yin & Yang 2002.14, 2002
Woodcut
Sheet: 279 x 191 mm (11 x 7 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.76

Cyril E. Power, English, 1872–1951
Elmer's Mill, Wool Pit, ca. 1925
Linocut, printed in blue ink
Sheet: 189 x 140 mm (7 7/16 x 5 1/2 in.)
Gift of Jack and Margrit Vanderryn
L19.13.77

Charles Ritchie, American, b. 1954
Self Portrait with Ornament, 2005
Watercolor, graphite, pen and ink
Image: 79 x 70 mm (3 1/8 x 2 3/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.78

Charles Ritchie, American, b. 1954
Night Panorama, 1997–2000
Drypoint
Sheet: 184 x 441 mm (7 1/4 x 17 3/8 in.); Plate: 76 x 302 mm (3 x 11 7/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.79

Jenny Robinson, English, b. 1957
Pier Detail, 2009
Drypoint and split-bite aquatint
Plate: 298 x 302 mm (11 3/4 x 11 7/8 in.); Sheet: 445 x 483 mm (17 1/2 x 19 in.)
Gift of Jack and Margrit Vanderryn
L19.13.80

Tom Thijssse, Dutch, b. 1945
Good Morning Blue
Color woodcut
Gift of Jack and Margrit Vanderryn
L19.13.81

Adriaen van Ostade, Dutch, 1610–1685
The Pig Killers, ca. 1652
Etching, drypoint, and engraving
Plate: 112 mm (4 7/16 in.) rondo
Gift of Jack and Margrit Vanderryn
L19.13.82

GIFTS

Karl Schrag, American, 1912–1995
Self Portrait with Burning Match, 1969
Aquatint
Plate: 300 x 254 mm (11 13/16 x 10 in.)
Gift of Jack and Margrit Vanderryn
L19.13.83

Karl Schrag, American, 1912–1995
Land, Sea and Sky, 1970
Etching and aquatint
Plate: 227 x 372 mm (8 15/16 x 14 5/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.84

Karl Schrag, American, 1912–1995
Night Sky - Deer Isle, 1985
Image: 603 x 451 mm (23 3/4 x 17 3/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.85

Jules Tavernier, American, 1844–1889
Washington Market, New York, Thanksgiving Time, from Harper's Weekly, 1872
Wood engraving
Image: 467 x 518 mm (18 3/8 x 20 3/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.86

Willem van der Gouwen, Dutch, active 17th–18th century
Stranded Whale, ca. 1680
Engraving
Sheet: 313 x 384 mm (12 5/16 x 15 1/8 in.); Plate: 275 x 340 mm (10 13/16 x 13 3/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.87

Jan van de Velde II, Dutch, circa 1593–1641
Fire (Ignis)
Etching
Plate: 171 x 286 mm (6 3/4 x 11 1/4 in.)
Gift of Jack and Margrit Vanderryn
L19.13.88

Jan van de Velde II, Dutch, circa 1593–1641
The Pancake Woman
Etching
Sheet: 186 x 130 mm (7 5/16 x 5 1/8 in.)
Gift of Jack and Margrit Vanderryn
L19.13.89

GIFTS

EV Winkler

A Woman Asleep in the Park I, 2002

Monotype, printed chine colle

Sheet: 191 x 286 mm (7 1/2 x 11 1/4 in.); Plate: 114 x 146 mm (4 1/2 x 5 3/4 in.)

Gift of Jack and Margrit Vanderryn

L19.13.90

Patrick Procktor, English, 1936–2003

Departure

Color aquatint, etching

260 x 657 mm (10 1/4 x 25 7/8 in.)

Gift of Jack and Margrit Vanderryn

L19.13.91

Unidentified artist

Untitled theater set design, ca. 17th century

Etching

Sheet: 164 x 229 mm (6 7/16 x 9 in.);

Frame: 375 x 437 mm (14 3/4 x 17 3/16 in.)

Gift of William Eddelman

L19.16.1

Unidentified artist

Untitled theater set design, ca. 17th century

Etching

Frame: 375 x 437 mm (14 3/4 x 17 3/16 in.);

Sheet: 160 x 227 mm (6 5/16 x 8 15/16 in.)

Gift of William Eddelman

L19.16.2

After **Ferdinando Galli Bibiena**, Italian, 1657–1743

Pietro Giovanni Abbati, Italian, active 1683–1733

Carlo Antonio Buffagnotti, Italian, b. 1660

Disegni delle scene che serano alle due opera, che si rappresentano l'anno corrente nel Reggio Teatro di Torino, invenzione di Ferdinando Bibiena, c. 1699–1703

Etching

Plate: 266 x 266 mm (10 1/2 x 10 1/2 in.)

Gift of William Eddelman

L19.16.3

Percy Gray, American, 1869–1952

San Francisco Bay from the Alameda County Hills, 1907

Watercolor

Sight: 305 x 356 mm (12 x 14 in.)

Percy Gray Collection, Gift of Marilyn Gray Cummins

L19.9.1

Percy Gray, American, 1869–1952

An Old Farmhouse, 1925

Watercolor

Sight: 270 x 337 mm (10 5/8 x 13 1/4 in.)

Percy Gray Collection, Gift of Marilyn Gray Cummins

L19.9.2

GIFTS

Percy Gray, American, 1869–1952
A Pool and Eucalyptus
Watercolor
Sight: 489 x 679 mm (19 1/4 x 26 3/4 in.)
Percy Gray Collection, Gift of Marilyn Gray Cummins
L19.9.3

Percy Gray, American, 1869–1952
Monterey Cypress
Watercolor
Sight: 248 x 343 mm (9 3/4 x 13 1/2 in.)
Percy Gray Collection, Gift of Marilyn Gray Cummins
L19.9.4

Percy Gray, American, 1869–1952
Marin County Marsh with Farm Buildings
Watercolor
Sight: 254 x 343 mm (10 x 13 1/2 in.)
Percy Gray Collection, Gift of Marilyn Gray Cummins
L19.9.5

David Lance Goines, American, b. 1945
LMi.net, 2018
Color offset lithograph poster
Sheet: 610 x 438 mm (24 x 17 1/4 in.)
Frank M. Carlson Memorial Collection, Gift of David Lance Goines
L19.15.1

David Lance Goines, American, b. 1945
La Fête National, 2018
Color offset lithograph poster
Sheet: 610 x 445 mm (24 x 17 1/2 in.)
Frank M. Carlson Memorial Collection, Gift of David Lance Goines
L19.15.2

David Lance Goines, American, b. 1945
Sarah's Place, 2017
Color offset lithograph poster
Sheet: 610 x 435 mm (24 x 17 1/8 in.)
Frank M. Carlson Memorial Collection, Gift of David Lance Goines
L19.15.3

David Lance Goines, American, b. 1945
Summer of Love, 2017
Color offset lithograph poster
Sheet: 610 x 441 mm (24 x 17 3/8 in.)
Frank M. Carlson Memorial Collection, Gift of David Lance Goines
L19.15.4

GIFTS

David Lance Goines, American, b. 1945

Once & Future, 2017

Color offset lithograph poster

Sheet: 606 x 392 mm (23 7/8 x 15 7/16 in.)

Frank M. Carlson Memorial Collection, Gift of David Lance Goines

L19.15.5

Gene Kloss, American, 1903–1996

Song of Creation, 1949

Drypoint

Plate: 11 7/8 x 14 7/8 in.

Sheet: 406 x 479 mm (16 x 18 7/8 in.);

Image: 302 x 375 mm (11 7/8 x 14 3/4 in.)

Gift of Dr. Edward and Marjorie Cahn

L19.26.1

Gene Kloss, American, 1903–1996

Age-Old Rhythm, 1971

Etching and drypoint

Plate: 11 3/4 x 14 3/4 in.

Sheet: 384 x 476 mm (15 1/8 x 18 3/4 in.);

Image: 298 x 375 mm (11 3/4 x 14 3/4 in.)

Gift of Dr. Edward and Marjorie Cahn

L19.26.2

Camille Pissarro, French, 1830–1903

Self-Portrait, ca. 1890

Etching

Plate: 185 x 177 mm (7 5/16 x 6 15/16 in.)

Gift of Patricia Anne Smith and Paul Werner

L19.29

Captain James Cook (author), English, 1728–1779

W. and A. Strahan for G. Nicol and T. Cadell (publisher), English

A Voyage to the Pacific Ocean, Undertaken by the command of His Majesty, for making discoveries in the Northern Hemisphere to determine the position and extent of the west side of North America; it's distance from Asia; and the practacability of a northern passage to Europe, 1784

406 x 559 x 38 mm (16 x 22 x 1 1/2 in.)

Gift of Ellen C. Werner in honor of Klaus W. Werner

L19.17

GIFTS

Costume and Textile Arts

Linda Gravenites, American, 1939–2002

Vest made for Lenore Kandel, ca. 1969

United States

Leather and suede with rivets and metalwork

45.7 x 30.5 cm (18 x 12 in.)

Collection of Roslyn L. Rosen

L18.98.2

Linda Gravenites, American, 1939–2002

Cape made for Bill "Sweet Willie Tumbleweed" Fritsch, ca. 1969

United States

Suede with leather appliques and hand lacing (codovan and cross stitches)

45.7 x 30.5 cm (18 x 12 in.)

Collection of Roslyn L. Rosen

L18.98.3

Geoffrey Beene (designer), American, 1927–2004

Evening dress, Fall 1967

United States, New York

Synthetic plain weave, beads, rhinestones, sequins, paillettes

77.5 cm (30 1/2 in.) center back length

Gift of the family of Mr. and Mrs. Orlandi

L19.10.1

Geoffrey Beene (designer), American, 1927–2004

Evening dress, 1966

United States, New York

Knit, rhinestones; silk plain weave lining

71.1 cm (28 in.) center back length

Gift of the family of Mr. and Mrs. Orlandi

L19.10.2

Geoffrey Beene (designer), American, 1927–2004

Ensemble: dress (a) and belt (b), 1970–1980

United States, New York

(a) wool knit, silk faille, plastic buttons; (b) suede, leather, plastic

133.4 cm (52 1/2 in.) center back length (a); 77.5 cm (30 1/2 in.) length (b); 8.9 cm (3 1/2 in.) width (b)

Gift of the family of Mr. and Mrs. Orlandi

L19.10.3

Geoffrey Beene (designer), American, 1927–2004

Gown, ca. 1970

United States, New York

Cotton velvet, synthetic satin, chenille and metallic thread braid; synthetic plain weave lining

135.9 cm (53 1/2 in.) center back length

Gift of the family of Mr. and Mrs. Orlandi

L19.10.4

GIFTS

Geoffrey Beene (designer), American, 1927–2004

Jumper, "Lollipop", 1970–1980

United States, New York

Fulled wool knit, plastic buttons

128.9 cm (50 3/4 in.) center back length

Gift of the family of Mr. and Mrs. Orlandi

L19.10.5

Geoffrey Beene (designer), American, 1927–2004

Evening dress, ca. 1966

United States, New York

Synthetic matelasse, rhinestones, plastic beads, plastic and mirrored sequins

76.2 cm (30 in.) center back length

Gift of the family of Mr. and Mrs. Orlandi

L19.10.6

Geoffrey Beene (designer), American, 1927–2004

Dress, 1970–1980

United States, New York

Synthetic knit (jersey)

124.5 cm (49 in.) center back length

Gift of the family of Mr. and Mrs. Orlandi

L19.10.7

Geoffrey Beene (designer), American, 1927–2004

Gown, 1960–1970

United States, New York

Cotton basketweave, twill piping, plastic buttons

130.8 cm (51 1/2 in.) center back length

Gift of the family of Mr. and Mrs. Orlandi

L19.10.8

Geoffrey Beene (designer), American, 1927–2004

Dress, ca. 1965

United States, New York

Cotton; gauze, appliqué, machine embroidery (satin stitch)

74.3 cm (29 1/4 in.) center back length

Gift of the Leo and Pia Orlandi family

L19.10.9

Geoffrey Beene (designer), American, 1927–2004

Ensemble: jacket (a), blouse (b), skirt (c), and fabric (d), ca. 1980

United States, New York

Synthetic, silk, metallic thread; supplementary weft patterning, crepe, braid

54.3 cm (21 3/8 in.) center back length (a); 54 cm (21 1/4 in.) center back length (b); 12.7 cm (5 in.) height (d)

Gift of the Leo and Pia Orlandi family

L19.10.10a-d

GIFTS

Liz Whitney Quisgard, American, b. 1929

Seven Clones, 2012–2017

United States, New York, New York

Acrylic yarn on buckram (satin, running, raised fishbone, and cretan stitches)

182.9 cm (72 in.) (length per textile)

Anonymous gift

L19.12a-g

Ceremonial sling (honda)

Peru, Inca

Camelid fiber; weft-faced slit tapestry weave, horizontal wrapping, braid

195.6 cm (77 in.) (length)

Gift of Ellen C. Werner

L19.20.1

Ceremonial sling (honda)

Peru, Inca

Camelid fiber; horizontal wrapping, complex braid, braid

Gift of Ellen C. Werner

L19.20.2

Ceremonial sling (honda)

Peru, Inca

Camelid fiber; complex braid, vertical wrapping

135.9 cm (53 1/2 in.) (length)

Gift of Ellen C. Werner

L19.20.3

Coca bag (ch'uspa), ca. 1000–1500

Peru, probably Inca

Camelid fiber; complementary warp patterning, complex braid, coiled fringe

57.2 x 17.1 cm (22 1/2 x 6 3/4 in.)

Gift of Ellen C. Werner

L19.20.4

Tapestry border, 1280–1450

Peru, North Peruvian Coast, Classic Chimú

Cotton, camelid fiber; slit tapestry weave

26.7 x 7.6 cm (10 1/2 x 3 in.)

Gift of Ellen C. Werner

L19.20.5

Deborah Corsini (artist), American, b. 1950

Storm Watch, 2015

United States

Wedge weave and eccentric weave tapestry

149.9 x 99.1 cm (59 x 39 in.)

Gift of the artist

L19.28.1

GIFTS

Deborah Corsini (artist), American, b. 1950
Into Tumucumaque, 2002
United States
Wedge weave tapestry
106.7 x 73.7 cm (42 x 29 in.)
Gift of the artist
L19.28.2

Deborah Corsini (artist), American, b. 1950
Sunday Strip, 1985 (tapestry)
United States
Tapestry weave
238.8 x 99.1 cm (94 x 39 in.)
Gift of the artist
L19.28.3

ACCESSION OF ABANDONED PROPERTY

Ancient Art

Leagros Group (attrib. to), Greek
Black-Figure Neck Amphora, ca. 530 BC
Greece, Athens, Greek
Terracotta
17 x 12 in. (43.2 x 30.5 cm)
Museum Property, formerly Barry Toubin Collection
TT#92.163.5

Amphora, ca. 650 BC–630 BC
Italy, Etruscan
Terracotta
4 1/2 in. (11.4 cm)
Museum Property, formerly Barry Toubin Collection
T#92.163.8

Chalice, ca. 650–630
Italy, Etruria, Etruscan
Terracotta, bucchero ware
3 1/4 x 6 1/2 in. (8.3 x 16.5 cm)
Museum Property, formerly Barry Toubin Collection
T#92.163.9

Oipe, ca. 650 BC–630 BC
Italy, Etruria, Etruscan
Terracotta
5 in. (12.7 cm)
Museum Property, formerly Barry Toubin Collection
T#92.163.16

Kylix, ca. 650–630
Greece, Bucchero, Etruscan
Ceramic
2 1/2 in. (6.4 cm)
Museum Property, formerly Barry Toubin Collection
T#92.163.17

Bowl, Naqada II, ca. 3500 BC–3000 BC
Egypt
Black-topped red ware
6 x 7 in. (15.2 x 17.8 cm)
Museum Property, formerly Barry Toubin Collection
T#92.163.24

ACCESSION OF ABANDONED PROPERTY

Costume and Textile Arts

William H. Block Co. (retailer), American, 1874–1987

Ensemble: hat (a) and muff (b), ca. 1960

United States, Indianapolis, Indiana

(a) leopard fur, synthetic twill, twill tape; (b) leopard fur, synthetic satin, faille, cord

36.8 x 39.4 cm (14 1/2 x 15 1/2 in.) (b) overall; 55.9 cm (22 in.) (a) circumference

Museum collection

L19.11a-b

**ABANDONED PROPERTY
ELIGIBLE FOR SALE OR TRANSFER**

From Toubin Collection:

Original Count	71
Transferred	14
Accessioned to Ancient Art Dept.	6
Remaining to be Sold or Transferred	51

Costume and Textile Arts	9 objects
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TOUBIN Abandoned Property Conversion

No.	Artwork Description	Artist	Country, Culture
T#92.163.1a-e T#92.130.1a-e ANCI	Fragmentary relief ca. 8th century bronze 14 x 2 (35.6 x 5.1 cm)		Europe Greece Etruscan
T#92.163.2a-e T#92.130.9a-e ANCI	Fragments ca. 1st century BC ceramic 1 1/2 x 4 (3.8 x 10.2 cm)		Europe Greece
T#92.163.3a T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.3b T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.3c T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.3d T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.3e T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.3f T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.3h T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.3i T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.3j T#92.130.7a-j ANCI	Antefixes fragments, (female face) ceramic 4 x 7 (10.2 x 17.8 cm)		Europe Greece
T#92.163.4 T#92.130.8 ANCI	Figure 4th century BC terracotta 5 1/2 x 2 (14 x 5.1 cm)		Europe Greece Roman

TOUBIN Abandoned Property Conversion

No.	Artwork Description	Artist	Country, Culture
T#92.163.5 T#92.130.13 ANCI	Black-Figure Neck Amphora ca. 530 BC terracotta 17 x 12 (43.2 x 30.5 cm)	Leagros Group	Europe Greece Athens Greek
T#92.163.7 T#92.130.16 ANCI	Lekythos ca. 5th century BC ceramic 9 3/4 (24.8 cm)		Europe Greece Attica
T#92.163.8 T#92.130.4 ANCI	Amphora ca. 650 BC–630 BC terracotta 4 1/2 (11.4 cm)		Europe Italy Etruscan
T#92.163.9 T#92.130.5 ANCI	Chalice ca. 650–630 terracotta, bucchero ware 3 1/4 x 6 1/2 (8.3 x 16.5 cm)		Europe Italy Etruria Etruscan
T#92.163.10 ANCI	Black-Figure Fragment 525 BC–500 BC ceramic 9 1/2 x 6 (24.1 x 15.2 cm)		Europe Greece Attica
T#92.163.11 ANCI	White-Ground Lekythos ca. 5th century BC terracotta 6 3/4 (17.1 cm)		Europe Greece Athens Greek
T#92.163.12 T#92.130.20 ANCI	Lekythos ca. 5th century ceramic		Europe Greece Attica
T#92.163.13 T#92.130.17 ANCI	Lekythos ca. 5th century terracotta		Europe Greece Attica
T#92.163.14 T#92.130.10 ANCI	Olpe ca. 5th century bronze		Europe Greece Etruria Etruscan
T#92.163.15 T#92.130.6 ANCI	Aryballos ca. 600 BC–580 BC terracotta 3 (7.6 cm)		Europe Greece Etrusco-Corinthian
T#92.163.16 T#92.130.3 ANCI	Olpe ca. 650 BC–630 BC terracotta 5 (12.7 cm)		Europe Italy Etruria Etruscan
T#92.163.17 T#92.130.2 ANCI	Kylix ca. 650–630 ceramic 2 1/2 (6.4 cm)		Europe Greece Bucchero Etruscan

TOUBIN Abandoned Property Conversion

No.	Artwork Description	Artist	Country, Culture
T#92.163.18 T#92.130.18 ANCI	Red-Figure Stemless Kylix ca. 460 BC–450 BC terracotta 2 x 8 1/2 (5.1 x 21.6 cm)		Europe Greece Athens Greek
T#92.163.19 ANCI	Lekythos terracotta		Europe Greece Greek
T#92.163.20 T#92.130.15 ANCI	Oinochoe ca. 520–510 ceramic 8 (20.3 cm)		Europe Greece Attica
T#92.163.21 ANCI	Red-Figure Fragment terracotta 1 3/4 x 1 1/2 (4.4 x 3.8 cm)		Europe Greece Greek
T#92.163.22 ANCI	Black-Figure Stemmed Kylix 1st century Terracotta 4 1/2 x 8 (11.4 x 20.3 cm)		Europe Greece
T#92.163.23 ANCI	Red-Figure Kylix terracotta 2 x 9 (5.1 x 22.9 cm)		Europe Italy Etruscan?
T#92.163.24 ANCI	Bowl Naqada II, ca. 3500 BC–3000 BC Black-topped red ware 6 x 7 (15.2 x 17.8 cm)		Africa Egypt
T#92.163.26 ANCI	Vase alabaster 3 3/4 x 2 1/2 (9.5 x 6.4 cm)		Middle East Egypt
T#92.163.27 ANCI	Phallic figure limestone 3 x 44 (7.6 x 111.8 cm)		Middle East Egypt
T#92.163.28 ANCI	Rhodian vase ceramic 2 1/2 (6.4 cm)		Africa Egypt
T#92.163.29 ANCI	Lekythos (female face) ceramic 7 x 3 (17.8 x 7.6 cm)		Europe Greece
T#92.163.30 AOA	Pende mask wood and cloth 10 1/2 x 7 1/2 (26.7 x 19.1 cm)		Africa Zaire Perde

TOUBIN Abandoned Property Conversion

No.	Artwork Description	Artist	Country, Culture
T#92.163.31 AOA	Pende mask wood and cloth 14 x 7 (35.6 x 17.8 cm)		Africa Zaire Perde
T#92.163.32 AOA	Artifact		North America United States Hopi ?
T#92.163.33 AOA	Kachina doll painted wood 7 x 3 1/2 (17.8 x 8.9 cm)		North America United States Hopi ?
T#92.163.34a-c AOA	Pair of Leggings and a Belt beaded leather with attached brass bells 33 x 13 x 1 in.; 35 x 1 3/4 in.		North America United States Sioux
T#92.163.35 TEX	Carpet 19th–20th century wool 182.9 x 304.8 cm (72 x 120 in.)		Asia Turkey
T#92.163.39 ANCI	Fresco fragment ceramic 6 x 3 5/8 (15.2 x 9.2 cm)		Europe Greece Roman
T#92.163.40 ANCI	Fresco fragment ceramic 3 x 4 1/2 (7.6 x 11.4 cm)		Europe Greece Roman
T#92.163.41 ANCI	Fresco fragment ceramic 3 5/8 x 3 3/8 (9.2 x 8.6 cm)		Europe Greece Roman
T#92.163.42 ANCI	Fresco fragment ceramic 5 x 5 1/2 (12.7 x 14 cm)		Europe Greece Roman
T#92.163.43 ANCI	Fresco fragment ceramic 2 1/2 x 3 (6.4 x 7.6 cm)		Europe Greece Roman
T#92.163.44 ANCI	Fresco fragment ceramic 2 x 4 5/8 (5.1 x 11.7 cm)		Europe Greece Roman
T#92.163.45 ANCI	Fresco fragment ceramic x 2 1/4 (2.5 x 5.7 cm)		Europe Greece Roman

TOUBIN Abandoned Property Conversion

No.	Artwork Description	Artist	Country, Culture
T#92.163.46 ANCI	Fresco fragment ceramic 4 3/8 x 4 3/8 (11.1 x 11.1 cm)		Europe Greece Roman
T#92.163.47 ANCI	Fresco fragment ceramic 2 3/4 x 3 1/2 (7 x 8.9 cm)		Europe Greece Roman
T#92.163.48 ANCI	Fresco fragment ceramic 3 1/4 x 6 1/2 (8.3 x 16.5 cm)		Europe Greece Roman
T#92.191.1 ANCI	Bead head (head of bearded man) glass 1 1/4 (3.2 cm)		Middle East Phoenicia Phoenician
T#92.191.2 ANCI	Bead head (horse head) glass 3/4 (1.9 cm)		Middle East Phoenicia Phoenician
T#92.191.3 ANCI	Black figure oinochoe ceramic Object: 21 cm (8 1/4 in.)		Europe Greece Attica
T#92.191.4.1 T#92.130.11.1 ANCI	Pin bronze Object: 23.5 cm (9 1/4 in.)		Middle East Turkey Troy
T#92.191.4.2 T#92.130.11.2 ANCI	Pin bronze Object: 22.9 cm (9 in.)		Middle East Turkey Troy
T#92.192a-l ANCI	Bowl ceramic 6 1/8 x 9 1/4 x 9 1/4 in.		Middle East Cyprus
	0	0	

No.	Artwork Description	Artist	Country, Culture
x71.505 TEX	United Nations Flag ca. 1950 's		
x71.506 TEX	California Republic State Flag ca. 1950 's		
x71.507b TEX	Flag with Yellow - Red Vertical Stripes		
x71.508 TEX	Tribal Flag A		
x71.509 TEX	Tribal Flag B		
x71.510 TEX	Flag with Spanish Coat of Arms Red - Yellow		
x71.511 TEX	Flag with Yellow and Red Horizontal Stripes		
x71.512 TEX	Flag with Red and Yellow Horizontal Stripes 381 x 518.2 cm (150 x 204 in.)		
x19.1 TEX	Louis Vuitton Steamer Trunk ca. 1900		
	0	0	

MISCELLANEOUS DEACCESSIONS

Achenbach Prints and Drawings

MISCELLANEOUS DEACCESSION - RETURNS

No.	Artwork Description	Artist	Country, Culture
2018.71.1.1-2 L18.67.1.1-2 AFGA	The Picture of Dorian Gray. A Working Script for the Stage from a Novel by Oscar Wilde (Edition A) 1968 Book with 12 lithographs bound in red velvet with silver title and six unbound duplicate lithographs 445 x 318 x 25 mm (17 1/2 x 12 1/2 x 1 in.); Case: 457 x 324 x 27 mm (18 x 12 3/4 x 1 1/16 in.)	Jim Dine, b. 1935	North America United States
2018.71.2.1-2 L18.67.2.1-2 AFGA	The Picture of Dorian Gray. A Working Script for the Stage from a Novel by Oscar Wilde (Edition B) 1968 book with 12 lithographs, bound in green velvet with silver title and 4 unbound etchings (1 with aquatint and 3 with soft-ground etching) 445 x 318 x 25 mm (17 1/2 x 12 1/2 x 1 in.); Case: 457 x 324 x 41 mm (18 x 12 3/4 x 1 5/8 in.)	Jim Dine, b. 1935	North America United States
2018.71.3.1-15 L18.67.3.1-15 AFGA	Oo La La 1970 Portfolio of 15 color offset lithographs on Hodgkins handmade paper Object: 432 x 699 mm (17 x 27 1/2 in.)	Jim Dine, b. 1935	North America United States
2018.71.4.1-2 L18.67.4.1-2 AFGA	Mabel: A Story by Robert Creeley (Paris: Editions de l'Atelier Crommelynck, 1977) 1977 Unbound folio in two wrappers; (1: text) 49 pp. [2 ff.]; (2: 12 etchings) 1 Object: 533 x 406 x 51 mm (21 x 16 x 2 in.)	Jim Dine, b. 1935	
2018.71.5.1-2 L18.67.5.1-2 AFGA	The Bending of the Bow by Neil Curry (London: Enitharmon Editions, 1993) 1993 Book bound with 1 lithograph and four photogravures, and 1 loose etching	Jim Dine, b. 1935	North America United States
2018.71.6.1-3 L18.67.6.1-3 AFGA	Ape & Cat and The Madonna of the Future by Henry James (San Francisco: Arion Press, 1997) 1997 Accordion-fold album of 18 photogravures, and bound book, with photogravure and photograph, presented together in a box with lead-alloy bas-relief sculpture on lid Object: 10312 x 318 x 635 mm (406 x 12 1/2 x 25 in.)	Jim Dine, b. 1935	North America United States
2018.71.7.1-16 L18.67.7.1-16 AFGA	Kali 1999 Book with 16 drypoints with aquatint and spit-bite aquatint, printed chine collé, and letterpress on Hahnemühl Bibio paper 241 x 184 x 32 mm (9 1/2 x 7 1/4 x 1 1/4 in.)	Jim Dine, b. 1935	North America United States
2018.71.8.1-2 L18.67.8.1-2 AFGA	Oceans 2005 Book with two photogravures 305 x 248 x 32 mm (12 x 9 3/4 x 1 1/4 in.)	Jim Dine, b. 1935	North America United States
2018.71.9.1-43 L18.67.9.1-44 AFGA	Pinocchio 2006 43 lithographs in a wooden portfolio Sheet: 14199 x 438 mm (559 x 17 1/4 in.) each; Case: 610 x 495 x 83 mm (24 x 19 1/2 x 3 1/4 in.) wooden box case	Jim Dine, b. 1935	North America United States

MISCELLANEOUS DEACCESSION - RETURNS

No.	Artwork Description	Artist	Country, Culture
2018.71.10.1-2 L18.67.10.1-2 AFGA	Talking About Aldo by Jim Dine and Marco Livingston (London: Enitharmon Editions, 2008) 2008 Book with slipcase, and one etching on 300 gsm Hahnemuhl copperplare paper Case: 368 x 286 x 25 mm (14 1/2 x 11 1/4 x 1 in.)	Jim Dine, b. 1935	North America United States
2018.71.11.1-24 L18.67.11.1-24 AFGA	The Donkey and the Sea Before Us 2010 Book of 24 lithographs 254 x 229 x 19 mm (10 x 9 x 3/4 in.)	Jim Dine, b. 1935	North America United States
2018.71.12.1-19 L18.67.12.1-19 AFGA	Jewish Fate 2018 Book with 19 lithograhgs 298 x 235 mm (11 3/4 x 9 1/4 in.)	Jim Dine, b. 1935	North America United States
2018.71.13.1-45 L18.67.13.1-45 AFGA	A History of Communism 2011–2012 Portfolio of 45 lithographs and etching prints on Zerkel 450 gsm paper with colophon and title page in hand made case 940 x 718 mm (37 x 28 1/4 in.); Case: 972 x 737 x 57 mm (38 1/4 x 29 x 2 1/4 in.)	Jim Dine, b. 1935	North America United States
2018.71.14.1-19 L18.67.20.1-19 AFGA	My Letter to the Troops 2016 Book of 19 linocuts (including cover) and poem in letterpress 429 x 318 x 13 mm (16 7/8 x 12 1/2 x 1/2 in.); Case: 435 x 324 x 22 mm (17 1/8 x 12 3/4 x 7/8 in.)	Jim Dine, b. 1935	North America United States
2018.71.15.1-52 L18.67.21.1-52 AFGA	Hot Dream (52 Books) 2008 52 books of color offset lithographs Case: 244 x 413 x 165 mm (9 5/8 x 16 1/4 x 6 1/2 in.); 229 x 165 mm (9 x 6 1/2 in.) individual books	Jim Dine, b. 1935	
2019.7.1 L18.94.1 AFGA	Pope One 2016 charcoal and gray wash Sheet: 1210 x 1073 mm (47 5/8 x 42 1/4 in.)	Jim Dine, b. 1935	
2019.7.2 L18.94.2 AFGA	Urban 2016 cjarcoal and gray wash Sheet: 1210 x 1073 mm (47 5/8 x 42 1/4 in.)	Jim Dine, b. 1935	
2019.7.3 L18.94.3 AFGA	Pope Three 2016 charcoal, gray wash, and yellow opaque watercolor Sheet: 1210 x 1073 mm (47 5/8 x 42 1/4 in.)	Jim Dine, b. 1935	
2019.7.4 L18.94.4 AFGA	Paul 2016 Acrylic, charcoal, gray wash Sheet: 1210 x 1073 mm (47 5/8 x 42 1/4 in.)	Jim Dine, b. 1935	

MISCELLANEOUS DEACCESSION - RETURNS

No.	Artwork Description	Artist	Country, Culture
2019.7.5 L18.94.5 AFGA	Pope Five 2016 charcoal and gray wash Sheet: 1210 x 1073 mm (47 5/8 x 42 1/4 in.)	Jim Dine, b. 1935	
2019.7.6 L18.94.6 AFGA	Pope Six 2016 charcoal and gray wash	Jim Dine, b. 1935	
2019.7.7 L18.94.7 AFGA	Pope Seven 2016 charcoal and gray wash Sheet: 1210 x 1073 mm (47 5/8 x 42 1/4 in.)	Jim Dine, b. 1935	
2019.7.8 L18.94.8 AFGA	Pope Eight 2016 charcoal and gray wash 1210 x 1073 mm (47 5/8 x 42 1/4 in.)	Jim Dine, b. 1935	
2019.7.9 L18.94.9 AFGA	Pope Nine 2016 charcoal Sheet: 1210 x 1073 mm (47 5/8 x 42 1/4 in.)	Jim Dine, b. 1935	
	0	0	

FIRST STEP DEACCESSIONS

<u>American Art</u>	36 objects
<u>Costume & Textile Arts</u>	1 object

FIRST STEP DEACCESSION - AMERICAN ART

No.	Artwork Description	Artist	Country, Culture
X1979.1 ADEC	Improved Pearl Printing Press #3 ca. 1906 Iron and wood 48 x 36 x 36 in. (121.9 x 91.4 x 91.4 cm)	Golding Mfg. Company	United States
X1987.1178.1-3 ADEC	Two fireplace arches & one grill one arch plain, the other has raised floral band, grill is open and black metal		North America United States
X1987.1180 ADEC	Chandelier Gold and blue w/six arms (photo in X# book) brass and ceramic		North America United States
X2003.1277 34780 ADEC	Hair wreath, framed		
41.38.1a-d ADEC	De Young bed: a) headboard b-c) sideboards d) footboard stained maple ca. 1885 maple and redwood		North America United States California, San Francisco
41.38.6a-b ADEC	Dresser and mirror rectangular mirror maple, redwood and glass		North America United States California, San Francisco
41.38.8.1 ADEC	Mantel (with mirror and tiles - 41.38.8.1-3) stained maple ca. 1885 maple, redwood, cast iron		North America United States California, San Francisco
41.38.8.2 X1983.130 ADEC	Mantel mirror (with mantel and tiles - 41.38.8.1-3) round ca. 1885 maple, redwood and glass		North America United States California, San Francisco
41.38.8.3 ADEC	117 tiles (part of mantel set - 41.38.8.1-3) ca. 1885 ceramic	Minton & Company, circa 1793–1980	North America United States California, San Francisco
41.38.9.1 ADEC	Cornice with inserts Gilt wood? with silk damask inserts		North America United States
41.38.9.2 ADEC	Cornice with inserts Gilt wood? with silk damask inserts		North America United States
41.38.9.3 ADEC	Cornice with inserts Gilt wood? with silk damask inserts		North America United States
41.38.9.4 ADEC	Cornice with inserts Gilt wood? with silk damask inserts		North America United States

FIRST STEP DEACCESSION - AMERICAN ART

No.	Artwork Description	Artist	Country, Culture
1979.7.8 APTG	Pascal Paoli 1768 oil on canvas 80 3/4 x 57 1/4 in. (205.1 x 145.4 cm)	Henry Benbridge, 1743–1812	North America United States
1992.74 T#92.107 ADEC	Soldier with Shield and Sword ca. 1900 stained and enameled glass 84 x 36 in. (213.4 x 91.4 cm)	United Glass Co., 1895–1915	North America United States California, San Francisco
1996.8 L95.144 APTG	Beach at Newport 1891 Oil on panel Frame: 10 x 7 in. (25.4 x 17.8 cm); Object: 8 1/4 x 5 1/2 in. (21 x 14	Childe Hassam, 1859–1935	North America United States Rhode Island, Newport
2003.84.2.10 L03.107.2.10, 00-1137 ADEC	Pear Teapot 1999 fired ceramic Object: 5 1/8 x 9 3/4 x 5 1/4 in. (13 x 24.8 x 13.3 cm)	John Glick, 1938–2016	North America United States
2003.84.2.15.1a-b L03.107.2.15.1a-b, 85-384 ADEC	Girl Teapot 1985 fired ceramic Object: 8 3/8 x 10 3/4 x 7 1/4 in. (21.3 x 27.3 x 18.4 cm)	Kirk Mangus, 1952–2013	North America United States
2003.84.2.15.2a-b L03.107.2.15.2a-b, 85-384 ADEC	Boy Teapot 1985 fired ceramic Object: 8 1/4 x 11 x 6 3/4 in. (21 x 27.9 x 17.1 cm)	Kirk Mangus, 1952–2013	North America United States
2004.144.10 L04.54.10, 85-505 ADEC	Teapot 1985 fired ceramic Object: 11 x 7 x 6 in. (27.9 x 17.8 x 15.2 cm)	Karon Doherty, 1941–1999	North America United States
2004.144.14 L04.54.14, 90-951 ADEC	Tea time for Tales Told Teapot 1990 fired ceramic Object: 13 3/8 x 15 1/4 x 7 3/4 in. (34 x 38.7 x 19.7 cm)	Mary Lou Higgins, 1926–2012	North America United States
2008.13.9a-b L07.29.2.9a-b, 04-1687 ADEC	Roofscape Teapot XIII 2003 Burnished and glazed earthenware 6 1/2 x 9 3/4 x 6 in. (16.6 x 24.8 x 15.3 cm)	Lidya Buzio, 1948–2014	North America United States
2008.13.11a-b L07.29.2.11a-b, 84-296 ADEC	Bishop 1981 Glazed porcelain 7 1/2 x 3 5/8 x 6 1/2 in. (19.1 x 9.3 x 16.6 cm)	Philip Cornelius, 1934–2015	North America United States California, Pasadena
2008.13.47a-k L07.29.2.47a-k, 02-1456 ADEC	Teapot W/10 Armlets 2001 Wood and paint 13 1/4 x 20 1/4 x 8 in. (33.7 x 51.4 x 20.3 cm)	Marjorie Schick, 1941–2017	North America United States
4916 ADEC	Scroll work plaster 22 1/2 x 22 3/4 x 5 1/4 in. (57.2 x 57.8 x 13.3 cm)		North America United States

FIRST STEP DEACCESSION - AMERICAN ART

No.	Artwork Description	Artist	Country, Culture
44662 ADEC	Sidechair mid 19th century Wood and mother-of-pearl		North America United States California
54043a-b ADEC	Two Cornices ca. 1860–1875 Gilded wood		North America United States ?
54461.1 ADEC	Chandelier late 19th century crystal		North America United States
54878.3 ADEC	Sidechair 1850-1860 Walnut and horsehair		North America UNIT
54878.4 ADEC	Sidechair 1850-1860 Walnut and horsehair		North America UNIT
54878.5 ADEC	Sidechair 1850-1860 Walnut and horsehair		North America UNIT
54887.1 ADEC	Cornice with head, classical architecture motif with female head ca. 1875 Gilded wood and gesso 57 in. (144.8 cm)		North America United States
54887.2 ADEC	Cornice with head, classical architecture motif with female head ca. 1875 Gilded wood and gesso 57 in. (144.8 cm)		North America United States
54887.3 ADEC	Cornice with head, classical architecture motif with female head projecti ng at center circa 1875 gilded wood and gesso 57 (144.8 cm)		North America United States
54887.3 ADEC	Cornice with head, classical architecture motif with female head projecti ng at center circa 1875 gilded wood and gesso 57 (144.8 cm)		North America United States
54888 ADEC	Mantel ca. 1865 marble		North America United States
	19.5	0	

FIRST STEP DEACCESSION - COSTUME & TEXTILE ARTS

No.	Artwork Description	Artist	Country, Culture
42639 x71.511 TEX	34-Star Civil War flag, THE UNION FOREVER 1861 Wool, cotton, wood, pigment; 381 x 518.2 cm (150 x 204 in.)		North America United States Pennsylvania, Philadelphia

SECOND STEP DEACCESSIONS

American Art

37 objects

SECOND STEP DEACCESSION - AMERICAN ART

Credit Line	No.	Artwork Description	Artist	Country, Culture
Gift of Bonnie G. Eacret in memory of Douglas Carapata	1982.112.345	Small plate ceramic 5 5/16 in. (13.5 cm)		North America United States American
Gift of Bonnie G. Eacret in memory of Douglas Carapata	1982.112.346	Small plate Ceramic 5 5/16 in. (13.5 cm)		North America United States American
Gift of Bonnie G. Eacret in memory of Douglas Carapata	1982.112.347	Small plate ceramic 4 1/8 in. (10.5 cm)		North America United States American
Gift of Bonnie G. Eacret in memory of Douglas Carapata	1982.112.350	Small plate ceramic 4 1/8 in. (10.5 cm)		North America United States American
Gift of C.P. Wilcomb	23911a-b	Sugarbowl with lid ceramic, metal, and enamel		North America United States New Hampshire, Gilford
Gift of F.M. Week	PM80.48 F.M. Week 8	Pitcher ceramic 9 1/2 x 6 in. (24.1 x 15.2 cm)		North America United States
Museum collection	X1987.637	Lion ceramic		North America United States
Museum collection	X1987.778	Tile ceramic		North America United States
Gift of Bonnie G. Eacret in memory of Douglas Carapata	1982.112.344	Small plate ceramic 5 5/16 (13.5 cm)		North America United States American
Gift of Honorable William Alvord	24246	Gavel used by Mayor Alvord of San Francisco, 02/22/1872 1872 wood		North America UNIT California, San Francisco
Bequest of Frederick Averill Robbins	54462	Pier Mirror with gilded frame and console with white marble top late 19th century gilt and marble		North America United States
Gift of Michael Terzian	1989.61.2 T#89.93.2	Sponge-ware Bowl 1793–1839 sponge ware ceramic 3 1/4 x 5 1/2 in. (8.3 x 14 cm)		North America United States

SECOND STEP DEACCESSION - AMERICAN ART

Credit Line	No.	Artwork Description	Artist	Country, Culture
Gift of Mary Elizabeth (Betty) Sterling	2005.68 L05.30	Unidentified Woman ca. 1800 Oil on canvas 33 1/2 x 29 1/2 in. (85.1 x 74.9 cm); 37 1/2 x 33 1/4 in. (95.3 x 84.5 cm) frame	Joshua Johnson, 1765–1825	North America United States
Gift of Bonnie G. Eacret in memory of Douglas Carapata	1982.112.351	Small plate ca. 1830 ceramic 4 7/16 in. (11.3 cm)		North America United States American
Museum purchase, M. H. de Young Endowment Fund	54894	View on the Hudson from New Windsor ca. 1840 Oil on canvas 18 x 23 7/8 in. (45.7 x 60.6 cm)	John Ludlow Morton, 1794–1871	North America United States New York
Gift of Bonnie G. Eacret in memory of Douglas Carapata	1982.112.288	Alphabet Plate ca. 1850 Glazed earthenware 4 9/16 in. (11.6 cm)		North America United States American
Gift of Duff Bellemere	39083	Mission and Seventh Streets 1850 Oil on canvas 20 x 26 1/8 in. (50.8 x 66.4 cm)	Louis Bellemere	North America United States
Gift of Lincoln School Boys Association through Mr. Thomas P. Burns	54121.1 S445	Plaque inscribed, " Abraham Lincoln born Feb. 12, 1809...." ca. 1865 Marble and wood	Pietro Mezzara, 1820–1883	North America United States California, San Francisco
Gift of John E. Rodes, grandson of the artist	1980.51.2 L80.78.2	Nude Seen from the Rear ca. 1880 Oil on canvas 25 x 20 3/4 in. (63.5 x 52.7 cm)	Toby Edward Rosenthal, 1848–1917	North America United States
Gift of Mrs. George E. Raum	45227 R718	Oak Knoll, Napa (Country Home of Robert B. Woodward) ca. 1880 Oil on canvas 47 1/2 x 72 in. (120.7 x 182.9 cm)	Joseph Lee, 1828–1880	North America United States California
Museum collection	NN5	Lillie Hitchcock Coit ca. 1895 oil on canvas 27 x 22 1/8 in. (68.6 x 56.2 cm)	Francis Wolf, 1877–1897	North America United States
Gift of Scott and Mary Elkington	1991.101 T#91.228	Indian Nude 1898 Oil on canvas 35 x 24 in. (88.9 x 61 cm)	Lucy Hayward Barker, 1872–1948	North America United States
Gift of Mr. and Mrs. Howard B. Allen	1991.7.4 T#91.2.4	Vase 1902 Glazed earthenware 6 1/4 in. (15.9 cm)	Rookwood Pottery, 1880–1967	North America United States Ohio, Cincinnati

SECOND STEP DEACCESSION - AMERICAN ART

Credit Line	No.	Artwork Description	Artist	Country, Culture
Gift of Lucy Hayward McCargar	1992.8 L1991.20	Alice Kimball ca. 1905 oil on canvas 18 1/4 x 24 in. (46.4 x 61 cm)	Lucy Hayward Barker, 1872–1948	North America United States
Anonymous Gift	1994.53.1 T#94.95.1	Vase ca. 1905 glazed painted stoneware 6 1/4 in. (15.9 cm)	J.B. Owens Pottery Factory	North America United States Zainsville, Ohio
Gift of D.J. Puffert	1988.22 T#88.69	Vase ca. 1911 ceramic 6 x 6 1/4 in. (15.2 x 15.9 cm)	Arequipa Pottery, 1911–1918	North America United States California, Fairfax
The Palace of Fine Arts, San Francisco	CP13225	The Orchardist and His Family (Summer Afternoon) 1914 Oil on canvas 54 1/4 x 77 3/4 in. (137.8 x 197.5 cm)	Henry Varnum Poor, 1888–1970	North America United States
Gift of Mr. and Mrs. Howard B. Allen	1991.7.3 T#91.2.3	Vase 1916 ceramic 5 1/2 in. (14 cm)	Rookwood Pottery, 1880–1967	North America United States Ohio, Cincinnati
Gift of Mr. and Mrs. Howard B. Allen	1991.7.5 T#91.2.5	Vase 1920 ceramic 6 1/4 in. (15.9 cm)	Rookwood Pottery, 1880–1967	North America United States Ohio, Cincinnati
Gift of Mr. and Mrs. Howard B. Allen	1991.7.1 T#91.2.1	Vase 1921 ceramic 7 3/4 in. (19.7 cm)	Rookwood Pottery, 1880–1967	North America United States Ohio, Cincinnati
Gift of Mr. and Mrs. Bryce Bannatyne	1990.42.3 T#90.111.4	Bookend ca. 1925 ceramic 4 3/4 x 2 1/2 x 2 1/4 in. (12.1 x 6.4 x 5.7 cm)	Walrich Pottery	North America United States California, Berkeley
Gift of Mr. and Mrs. Bryce Bannatyne	1990.42.8a-b T#90.111.9a-b	Bowl with stand 1926 ceramic 6 1/2 x 12 3/4 in. (16.5 x 32.4 cm)	Manuel Jananivich, 1897–1944	North America United States California, San Francisco
Gift of Mr. and Mrs. Bryce Bannatyne	1990.42.5 T#90.111.6	Mug ca. 1930 ceramic 4 x 4 3/4 in. (10.2 x 12.1 cm)	Robertson Pottery	North America United States California, Los Angeles
Gift of H. Samuel Crocker in memory of Helen Colburn Crocker	1995.94 L95.151	Vase 1933 ceramic, pattern #6364 5 3/4 x 4 3/4 in. (14.6 x 12.1 cm)	Rookwood Pottery, 1880–1967	North America United States Ohio, Cincinnati

SECOND STEP DEACCESSION - AMERICAN ART

Credit Line	No.	Artwork Description	Artist	Country, Culture
Bequest of Leroy C. Cleal	2002.84.2.3 L02.64.2.4	Self-Portrait (Autoretrato) ca. 1940–1950 oil on hardboard 10 1/4 x 8 1/2 in. (26 x 21.6 cm); Frame: 18 1/2 x 16 5/8 in. (47 x 42.2 cm)	Jesus Guerrero Galván, 1910–1973	North America Mexico
Gift of Carol Adler	1992.43.2 T#92.68.2	Jar 1962 ceramic 4 1/2 x 4 3/4 x 3 1/4 in. (11.4 x 12.1 x 8.3 cm)	Otto Natzler, 1908–2007	North America United States California
Gift of the artist	1991.4.4 T#90.64.1.42	Flight of the Dandelion 1978 oil on hardboard 18 3/4 x 19 1/4 in. (47.6 x 48.9 cm)	John Langley Howard, 1902– 1999	North America United States

Fine Arts Museums (FAM) City Budget		FYE 6-30-20 Proposed			FYE 6-30-19 Approved					
		Division			Division					
		General	Admissions	Total	General	Admissions	Total			
Staffing (see Notes below)		12,887,394	1,044,461	13,931,855	11,970,549	1,072,782	13,043,331			
City overhead charge			134,472	134,472		134,472	134,472			
Uniforms and Supplies		58,400	2,000	60,400	39,400	6,000	45,400			
Trash service		300,749		300,749	157,617		157,617			
Maint. and service contracts: elevator, sprinklers, HVAC		425,700		425,700	333,364		333,364			
Art insurance, both collection and exhibitions		1,104,259		1,104,259	1,104,259		1,104,259			
Property insurance, both buildings		161,850		161,850	161,850		161,850			
City Department Support - Controller, IS, HR		239,790		239,790	231,749		231,749			
WC insurance		326,538		326,538	316,469		316,469			
Utilities		1,455,532		1,455,532	1,352,060		1,352,060			
Total operating		16,960,212	1,180,933	18,141,145	15,667,317	1,213,254	16,880,571			
Capitals and IT outlay (see detail below)		4,725,000		4,725,000	2,385,000		2,385,000			
Facilities maintenance		211,863		211,863	201,774		201,774			
Grand total		21,897,075	1,180,933	23,078,008	18,254,091	1,213,254	19,467,345			
Capitals and IT detail:										
Security sytems upgrades - both		280,000			150,000					
Masonry repairs - Legion		1,000,000			1,155,000					
Collections Management System		600,000								
Skylight replacements, galleries 8, 12 - Legion		400,000								
North glass doors replacement - Legion		250,000								
Air handler #1 replacement - Legion		200,000								
Fan motors replacement - Legion		200,000								
Replace sump pumps - Legion		200,000								
Roof membrane improvements - Legion		200,000								
Security shutter replacements - Legion		175,000								
Clerestory windows replacement gallery 10 - Legion		170,000								
Replace restrooms exhaust - Legion		100,000								
Replace domestic water system - Legion		75,000								
Main gate replacement - Legion		75,000								
Boiler room HVAC addition - Legion		25,000								
Security control room HVAC replacement - Legion		30,000								
Herbst Galleries Sliding door replacement - de Young					700,000					
Tower exterior paneling repairs - de Young		250,000			300,000					
Tower waterproofing lower level - de Young					50,000					
Air handlers drain piping replacement - de Young					30,000					
Tower drainage improvements - de Young		300,000								
Fire alarm components replacements - de Young		80,000								
Café door adjustments - de Young		50,000								
Cooling tower safety rails - de Young		30,000								
Main gate adjustments - de Young		35,000								
		4,725,000			2,385,000					
Staffing Notes:										
Staffing funded by General Funds include guards, building engineers, and a limited number of curatorial, registration, preparator, accounting and payroll staff.										
Additionally, there are three staff who receive a portion of their total compensation from the General Fund (with balance funded by COFAM).										
Staffing funded by Admissions Funds include those admission attendants on the CCSF payroll.										
As required by the City, the FY20 staffing proposal excludes requests for new staff, even though they are still under consideration. These are as follows:										
2 security supervisors, 1 on-call security supervisor, 1 librarian, 2 building engineers, 1 IS business analyst for a 2 year term, and 1 capital projects manager.										

FAM Departmental FY20 Budget Proposal

Annual Statement of Purpose

MISSION

The Fine Arts Museums of San Francisco (FAM) was formed in 1972 with the merger of the de Young and Legion of Honor museums, offering residents and visitor to the City an overview of artistic achievement spanning from ancient times to the present. FAM's mission is to provide, through the development and utilization of collections, exhibitions, education, and community outreach programs, a rich and diversified experience of art and culture for Bay Area, Northern California, and national and international audiences.

SERVICES

The de Young and Legion of Honor museums are operated by the Corporation of the Fine Arts Museums (COFAM), a private non-profit organization, on behalf of FAM. COFAM raises contributions, sells memberships, and conducts mission-related revenue earning activities to fund a significant portion of the programs and operation of the Museums, supplemented by the City's funding for FAM. FAM provides services through the following divisions:

1. General Division is responsible for the security, building maintenance and related capital improvements, and utilities of the de Young and the Legion of Honor. It is also responsible for the security, conservation, and public display of the City's art collection. The de Young is home to a world-class collection of American paintings; decorative arts and crafts; arts from Africa, Oceania and the Americas; Western and non-Western textiles; and photography. The Legion of Honor is known for its rich overview of European art history, from medieval times through the 20th century. It also houses an outstanding collection of ancient art and the largest collection of works on paper west of the Mississippi River.
2. Admissions Division is responsible for administering public entry into the two Museums.

STRATEGY

- Support education and engagement programs.
- Present extraordinary exhibitions and build on collections' strengths.
- Create a welcoming and stimulating environment for all audiences.
- Create a dynamic, efficient, and financially secure organization.

BUDGET ISSUES AND DETAILS

For the Fiscal Year (FY) 2019-20, FAM proposed \$16,960,212 in operating expenses, \$4,725,000 in Capital and IT projects, and \$211,863 in facilities maintenance costs, all to be funded by the General Fund. We also proposed \$1,180,933 in expenses associated with admissions attendants, to be funded by the Admissions Fund.

Exhibitions and Education Programs - The Museums offer a wide range of programs that foster connections, expand knowledge, and stimulate curiosity among broad and diverse audiences. The Museums will once again offer several major special exhibitions covering a wide range of art and artists, including *Ed Hardy: Deeper than Skin*, the first museum retrospective of the renowned San Francisco tattoo icon; and *Soul of a Nation: Art in the Age of Black Power*, showcasing works by African American artists from 1963 through 1983, capturing a turbulent time when race and identity were central issues in American society, much as they are today.

The new de Youngsters Studio created for visitors ages 3-8 is free during regular hours, and deploys new technologies in fun ways to foster children's innate curiosity.

Equitable Opportunities for All - The Museums ensure that the City's collections are accessible to individuals and families from across the socio-economic spectrum. In April 2016 the Museums commenced free general admission to San Francisco residents, and for all visitors with disabilities during regular hours. It continues to offer free general admission to all visitors every first Tuesday. School group admission and programs are also free of charge, including for special exhibitions. Several *Access Mondays* each year provide free general and special exhibition admission and facilitated programs for individuals with disabilities.

In Summer 2019, the Museums will host paid internships for 15 diverse San Francisco youth aged 18-24 to learn about careers in museums, while continuing the Museums Ambassadors Program with 25 San Francisco high school students as paid employees providing art projects and presentations to local schools, summer camps, community groups, and senior centers.

Capital and Technology Investments - Capital improvements essential for keeping the museum buildings in good working order and ensuring a safe environment for visitors, staff, and the collections include continued restoration of failing masonry and roof improvements at the Legion of Honor; assessment and repairs to tower exterior panel supports at the de Young; and replacement of building systems that are failing at both facilities.

Information technology investments include continued funding to upgrade security systems in both buildings. To modernize registration and improve access to the City's collection of over 130,000 objects stored and exhibited, the Museums will implement a new Collections Management System.

**Supporting Organizations
Annual Reports to
FINE ARTS MUSEUMS OF SAN FRANCISCO
BOARD OF TRUSTEES**

June 4, 2019

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
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**

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

San Francisco Ceramic Circle

Textile Arts Council

ACHENBACH GRAPHIC ARTS COUNCIL

ANNUAL REPORT 2019

The purpose of the Achenbach Graphic Arts Council (AGAC) is to support 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. As a curatorial support organization, the AGAC promotes interest in the appreciation, study, and collection of prints, drawings, photographs, and artists' books; supports scholarly research within the FAMSF collections; sponsors museum fellowships; offers programs and lectures relating to all aspects of prints, drawings, photographs, and artists' books with special emphasis on those aspects represented in the collection; promotes and supports exhibitions; and develops financial support and assists in acquisitions of high quality works of graphic art recommended by the curators and approved by the AGAC Board of Directors ("Board").

As of May 2019, the AGAC has 130 members (the majority are dual memberships).

Our financial contributions toward artwork acquisitions are a significant aspect of fulfilling our mission. In 2018–2019, the Board approved the following acquisitions: Sanford Biggers (American, b. 1970), *Lotus* (125th), from the series *The Floating World*, 2013, collage and screenprint; Toyin Ojih Odutola (Nigerian, active New York, b. 1985), *Birmingham*, 2014, set of three color lithographs with gold leaf; Shinique Smith (American, b. 1971), *Wishing Words*, 2017, two-color lithograph with three dimensional element; Kehinde Wiley (American, b. 1977), *Sophie Arnould Study II* and *Tomb of Pope Alexander VII Study I*, 2016, hand-embellished pigment prints in artist frames. The Board also approved the acquisition of the artist's book *Respite (Markandeya)*, 2006 by Ward Schumaker (American, b. 1943).

This year we offered several events to our members, including a fundraising gala at the Legion of Honor, honoring Gretchen and John Berggruen (raising over \$15,000 for art acquisitions); several mixers, including a winter fundraising mixer to support art acquisitions; a travel excursion to Houston, Texas with Karin Breuer, AFGA Curator in Charge; several exhibition tours at local galleries; artist presentations at galleries and fine art print studios; a curator-led tour of the Ordinary Objects / Wild Things exhibition at the de Young Museum, and a tour of a private collection for our Collectors Circle members.

We look forward to another great year of fundraising opportunities, rich programming, and member engagement and have just announced a new series of six Sunday "salons" in the Hoefer Print Study Room at the Legion of Honor. Attendants will explore works on paper with field experts with proceeds supporting art acquisitions. We will also be announcing a curator-led art excursion to take place in Fall 2019, and a fundraising gala in 2020.

AMERICAN DECORATIVE ARTS FORUM

ANNUAL REPORT 2019

The American Decorative Arts Forum are pleased to be entering our 38th year of supporting the museums with our educational series of 12 illustrated lectures given by notable scholars in the world of American fine and decorative arts.

This past year we hosted Harvard's Ethan Lasser, Yale's John Stuart Gordon, Betsy Kornhauser and Thayer Tolles from the Metropolitan Museum of Art, Jessica Todd Smith from the Philadelphia Museum of Art, and Fashion Institute of Design and Merchandising's Leigh Wishner on topics ranging from the intersection of art and science, to Victorian conservatories, to textile design to American Modern Art in the first half of the 20th century. We're looking forward to upcoming programs from Boston Museum of Fine Arts curator Dennis Carr, the Wadsworth Atheneum's Brandy Culp and Historic Deerfield's Amanda Lange.

We supplemented our lecture series with visits to private collections and behind-the-scenes museum tours. Maurice Gregg shared his home and collection of American Abstract Art. Fine Arts Museum assistant curator Lauren Palmor gave us a tour of the deYoung's Hudson River School paintings and we visited the Museum of Craft and Design which was highlighting a retrospective jewelry exhibit by one of our longtime members, designer Tex Gieling.

Tours and special events include a private tour of the flag related collection of Kit Hinrichs, a tour and reception at art collector Foster Goldstrom's Maybeck designed Guy Hyde Chick house and a pre-lecture event at the San Francisco Conservatory of Flowers. We had a private tour of Green Gables, the Fleishhacker estate in Woodside, designed by Greene and Greene and are looking forward to a curator led tour of the Levi's archive to complement our textile science lecture in June.

The Forum has organized a bounty-filled trip to Los Angeles later this month. The weekend includes a curator- and collector-led tour of the Fielding Collection at the Huntington Library as well as a tour of the fine and decorative art filled home of collectors Karin and Jonathan Fielding themselves. We will also enjoy a behind-the-scenes tour of the Greene and Greene masterpiece Gamble House, and private curator led tours of the private and public spaces at the Fashion Institute of Design and Merchandising. Our weekend concludes with tours of the home of renowned art collector Theodore Slavin and Frank Lloyd Wright's Hollyhock House.

Our season will round out with a reception at San Francisco's Octagon House and a year-end party in the Bernard Maybeck Clubhouse in Forest Hills.

The Forum goes to great lengths each year to supplement our lecture series with receptions and tours: we'd love to have more FAMSF members taking advantage of our efforts and connections by joining the Forum and sharing in some of these events. We invite you to join our 160 member households.

American Decorative Arts Forum has funds available at our discretion to help fund a museum purchase, catalog or exhibition. Please feel free to come as our guest to any upcoming lecture: I've left program schedules at the literature table.

ANCIENT ART COUNCIL

ANNUAL REPORT 2019

- **Mission, Program, and Support:** The AAC is dedicated to supporting antiquities at the FAMSF through scholarly lecture programs and fundraising efforts towards acquisitions and exhibitions for the Ancient Art Department. It raises awareness of ancient art and of the preservation and promotion of the antiquities and culture of the ancient Mediterranean and Near East. It also adheres to the FAMSF's fundamental mission as an educational institution, especially with its cosponsored programs and dialogues with other museums, universities, and affiliated organizations/societies. Membership is open to all; its programs are varied and include lectures by noted archaeologists, scholars, curators, and historians; exclusive tours of the permanent collection and special exhibitions; and travel to other collections.
- **Number of Members:** 80±
- **Activities and Accomplishments:** The AAC lecture programs (FY2018–19) presented a wide spectrum of topics reflecting the breadth and diversity of the Museums' Ancient Art collection. It also sponsored a lecture to accompany the Department's exhibition, *Islam and the Classical Heritage*. The 2018 year-end extravaganza was a long-awaited-for collaboration with Carey Perloff, artistic director emerita of the American Conservatory Theater. Ms. Perloff directed and presented a dramatic reading of excerpts from Greek and Roman drama and epic by professional actors with a cellist playing in accompaniment. The performance was complemented by visual images of Classical Greek and Roman art relevant to the passages read from the FAMSF and other public collections. This event was well received and had wide public appeal. The pièce de résistance was a celebration on the occasion of Prof. Andrew Stewart's retirement from UC Berkeley's Art History and Ancient History and Mediterranean Archaeology Departments with a double feature: lectures by his former students (one a Getty Museum curator and another his colleague at Berkeley). The event brought a number of professors, academics, scholars, and archaeologists under the same roof and helped elevate the standing of the AAC.
- **Objectives for FY2019–2020:** To build a stronger membership and support base; to maintain a scholarly lecture program, which also has an appeal to a broader audience; to "market" antiquities at the FAMSF for its range, depth, and importance—for its beauty historical significance as the origin of civilization on which later European and American art were founded; to explore and show in the installation the interconnections among civilizations, peoples, and empires in the Mediterranean basin and further inland; to continue to collaborate with Carey Perloff to stage a full reading of a Greek tragedy so as to reaffirm the *raison-d'être* of the Legion of Honor as a shrine to the arts (visual **and** performing); to publicize and fundraise for the next Ancient Art exhibition on Etruscan art—an ancient Italian culture occupying the Italian peninsula made famous by the Roman Empire and a lesser known civilization that deserves to be brought to the fore.

EUROPEAN DECORATIVE ARTS COUNCIL

ANNUAL REPORT 2019

1. Overview of mission and program

The European Decorative Arts Council (EDAC) supports the Department of European Decorative Arts and Sculpture at the Legion of Honor, part of the Fine Arts Museums of San Francisco, by making acquisitions and assisting with programming through lectures, tours, and events – including visits to collections and private homes.

2. Number of Members

In 2018, EDAC had 30 members and in 2019, EDAC has 35 members. Additional efforts this year have resulted in us growing our membership.

3. Activities and Accomplishments

Over the past year, the EDAC program included a mixture of exhibition tours, lectures, and events. For example, our first event last February was a lecture by Tom Michie from the Museum of Fine Arts, Boston on *Casanova: The Seduction of Europe*, which was followed by a tour of the exhibition. Our fall season of events started with a tour of *Truth & Beauty* with Melissa Buron. In November, we welcomed Dr. Amin Jaffer from The Al Thani Foundation for a reception and lecture on the collecting practices of the Indian maharajas. We finished our fall season with a holiday party hosted by our members, Sophie and Christopher North.

EDAC's spring program began in January with a tour of *East Meets West: Jewels of the Maharajas from The Al Thani Collection* by co-curator Martin Chapman, and was followed by another exhibition tour in April of *Early Rubens* led by curator Kirk Nickel. Then in May, we held a reception and lecture on the conservation of the Marie-Antoinette canapé, an iconic object for the Legion. Curator Martin Chapman and volunteer and EDAC member Sophie North presented on the history and the progress of this conservation project. Our final event this spring will be a private tour and reception at the home of members Andrew and Françoise Skurman.

In addition to these events, EDAC has provided funding for the research and conservation of the museum's iconic Marie-Antoinette canapé.

4. Objectives for Upcoming Year

For the upcoming year, EDAC will maintain its program of lectures and exhibitions tours. We will also continue to provide financial support to the Marie-Antoinette canapé project.

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

ANNUAL REPORT 2019

In November 2009, the Friends of the Arts of Africa, Oceania and the Americas support group was inaugurated. Similar to other Fine Arts Museum support organizations comprised of active museum members, Friends of AOA consists of serious collectors and others with non-commercial interests who are focused on the best interests of AOA at the de Young and want to advocate effectively for these arts. Membership dues from the group provide support for AOA programs, exhibitions and acquisitions and build an energy base for AOA arts in San Francisco.

OFFICERS

Robert Wall, Chair

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

FUND BALANCES

Art Acquisition: \$ 41,000.

Programming: \$ 34,337.

MEMBERSHIP

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.

There are currently 13 active member households.

GIFTS OF ART AND SUPPORT

Gail and Alec Merriam donated two important Maya plates and a polychrome vessel from their promised collection. A collection of Akan gold weights was gifted by Ellen Werner. Robert Wall donated a large Attie drum from the Ivory Coast and a Yoruba house post from Nigeria.

Richard Scheller gifted two masks, a statue portraying a king of the chiefdom of Bangangté, Cameroon, and a Luba figure from the Democratic Republic of Congo.

Exhibition support for *Gauguin: A Spiritual Journey* was received from Alec and Gail Merriam.

SAN FRANCISCO CERAMIC CIRCLE

ANNUAL REPORT 2019

Mission and Program: Our curatorial liaison is with the Department of European Decorative Arts and Sculpture, but we focus on the United States as well as Europe and the programming includes other Western Hemisphere topics and cross-cultural exchanges. Our primary activity for the Fine Arts Museums and our membership is to sponsor free public lectures at the Gunn Theater in fall, winter, and spring. Our other major commitment is to contribute toward ceramics acquisitions. For members and their guests, we also hold a fall annual membership meeting, with display and discussion of members' recent acquisitions and problem pieces; occasional meetings for hands-on ceramic study; and a social event during the summer. The SF Ceramic Circle distributes an online Newsletter, also available in hard copy by request, and we co-sponsor events with other FAMSF entities.

Membership: We have 70 members.

Activities: In 2018-19, we sponsored seven free public lectures in the Gunn Theater. (One of these was a two-lecture visit by Ulysses Dietz, retired Chief Curator of the Newark Museum.) We gave \$27,000 for half the cost of a ceramics acquisition in the Department of European Sculpture and Decorative Arts, the *Benches in the Royal Promenade*, c. 1792-94, by the Naples Royal Porcelain Factory. We donated our ceramics library, about 500 volumes, to be integrated into the catalogued libraries of the Legion of Honor and the DeYoung Museum. We produced eight issues of our Newsletter and launched a new website, and we held a Summer Social and our Annual Meeting for members and their guests. In October 2018, we were a Cultural Partner of the San Francisco Fall Art and Antiques Show.

Objectives: Our primary goal is to continue our regular educational and social activities, with their main focus on the Gunn Theater free lecture program. In addition, we have set aside money for eventual remodeling of the ceramics study room adjacent to the Porcelain Gallery in the Legion of Honor.

Respectfully submitted,

Jeffrey Ruda
President, SFCC

TEXTILE ARTS COUNCIL

ANNUAL REPORT 2019

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

Number of Members: 535 members

Activities and Accomplishments:

Exhibition support: TAC served as a significant sponsor for last September's "Contemporary Muslim Fashions" exhibit with a donation of \$50,000.

Lectures: TAC presents 9 lectures a year with attendance of approximately 120 per lecture. Note our upcoming lectures for the Fall 2019 season.

- September 21 Thomas Campbell "European/Henry VIII Tapestries"
- October 19 Chris Motley "Art Knitting"
- November 16 Dennita Sewell "Collecting Contemporary Fashion in a Time of Change"

Events, Tours, Travel and more:

- *International tours:* in October 2018 TAC sponsored a tour to Indonesia, incorporating visits to artist's studios, workshops with batik artists and exploring historic sites.
- *National tours:* in September 2018 we visited NYC for a docent tour of *Heavenly Bodies* at the Met; in April 2019 we visited LA for tours at LACMA, the Fowler Museum, FIDM and the Getty Center
- *Local tours:* docent tours of *Kimono Refashioned* at the Asian Art Museum and *Material Domestications* at the Museum of Craft and Design; coming in September a tour of artist Judith Content's studio and garden
- *Workshops:* recent hands on instruction in Jogakbo Bojagi, Indonesian Batik and Colorful Hex Plaited Baskets; a session on Safeguarding Your Textile Treasures conducted by Sarah Gates in the deYoung conservation lab.
- *Study groups:* the Ethnic Textiles Study meets monthly at the deYoung
- *Textile Bazaar:* an annual event for members to promote their textile related products and raise money for TAC. This year's bazaar is at St. Mary's Cathedral on November 9.

Your Objectives for Upcoming Year:

- Expand our fund raising efforts. As a first step, our June 28 Talk & Tea at the Legion of Honor will introduce our Dressers Circle, honoring generous donations
- Develop outreach programs to a broader textile community including student groups
- Promote greater member participation through volunteer opportunities
- Partner with other museum support groups in promoting events of benefit to their respective memberships, e.g. special mailing to the TAC membership announcing an ADAF lecture on June 11; TAC hosting 25 members of the Volunteer Council at our June 15 lecture.

Respectfully submitted: Shirley Juster, May 28, 2019

MEMBER AND DONOR SUPPORT GROUPS

ArtPoint

Belvedere-Tiburon Auxiliary

East Bay Auxiliary

Hillsborough Auxiliary

Ross Auxiliary

San Francisco Auxiliary

ArtPoint

ANNUAL REPORT 2019

ArtPoint is the largest young professionals group, ages 25 - 40 in the Bay Area. Inspired by current exhibitions, the ArtPoint Board produces events aimed at attracting a young, diverse demographic into the museums.

ArtPoint by the Numbers:

- 984 active members
- 1,812 tickets sold to ArtPoint events in FY19
- 6k followers on social media
- 6k mailing list

Key accomplishments for Fy19 include:

- Hosted museum 3 on-site museum events, two of which sold out, the fall Contemporary Muslim Fashions docent tours and the winter Al Thani cocktail reception which sold 550 tickets in less than 2 weeks.
- Welcomed over 800 guests to the April gala at the de Young museum featuring *Monet: The Late Years*
- Hosted offsite artist studio tours and exclusive events at local contemporary art galleries and art fairs.
- Brought in in-kind sponsors for all events to substantially bar catering costs.

FY20 Goals:

- Work closely with membership to align ArtPoint events and programming with museum membership benefits and continually increase our (record breaking) membership base.
- Collaborate with Education/Public Programs to create authentic programming and events related to upcoming exhibitions.
- Refresh ArtPoint branding, social channels and website to be aligned with museums' brand.
- Strategize new funding channels via year long ArtPoint sponsorship and/or evaluate ticket prices.

BELVEDERE-TIBURON AUXILIARY

ANNUAL REPORT 2019

The Belvedere-Tiburon Auxiliary, founded in 1974, is celebrating its 45th, or sapphire, anniversary. It was the first 'suburban' museum auxiliary with twelve women members. The 'Guild' was a pilot project for the Museum Society to broaden the base of the Museum membership. The original goals were to do innovative educational programs and to encourage participation at the Fine Arts Museums. These goals continue to inspire the activities of the ongoing enlarged auxiliary. Today, it has 45 active members, 22 sustaining members and enjoys a healthy waitlist of eight people.

Eight well-attended events were held for members this year, including tours of Truth and Beauty: The Pre-Raphaelites and Old Masters and Early Rubens at the Legion, Paul Gauguin: A Spiritual Journey and Monet: The Late Years at the de Young, René Magritte and Wayne Thiebaud at SFMOMA, The Anderson Collection at Stanford, the Performing Arts Center in San Francisco, and three private collections. It held three business meetings for active and sustaining members.

The 2018/19 donation to the Museums is \$3,000, an increase from \$2,500 in 2017/18, allocating \$1,000 to Access Programs and \$2,000 as underwriting for Earthquake 1906: The Photographs of Arnold Genthe. A donation of \$3,000 was made to Bouquets to Art as underwriting of a lecture. In further support of Bouquets to Art, members have purchased Bouquets to Art raffle tickets or made raffle-related donations of \$10,195 (an increase from \$8,300 last year).

This successful sapphire anniversary year is fully attributable to a dedicated and hard-working Board.

Chair, Claire McAuliffe; Program Co-Chairs, Lisa Klairmont and Ellen Smith; Recording Secretary, Diane Green; Treasurer, Pam Martori; Membership, Pamela Black; Hospitality Co-Chairs, Jane Elkins and Rekha Dutt; Corresponding Secretary, Piper Berger; Nomination/Historian/ex-officio Maureen Filmer.

The 2019/20 Board of Directors is:

Chair	Claire McAuliffe
Program Co-Chairs	Deborah Fisher and Jane Elkins
Recording Secretary	Jane Chope
Treasurer	Brenda Bottum
Membership	Diane Lynch
Hospitality Co-Chairs	Jennifer Hull and Sujata Pherwani
Corresponding Secretary	Pamela Dekema
Bouquets to Art Liaison	Jean Lin
Nomination/Historian ex officio	Maureen Filmer

We look forward to another year of partnership and contributions to the Fine Arts Museums of San Francisco.

Respectfully submitted,
Claire McAuliffe, Chair, Belvedere-Tiburon Auxiliary
May 21, 2019

EAST BAY MUSEUM AUXILIARY

ANNUAL REPORT 2019

- **Overview of our organization's mission and program: how we support the Fine Arts Museum and our Membership**

East Bay Museum By-Laws and Policies

Article II Purpose

The principal purpose of the organization is to broaden the awareness of membership in The Fine Arts Museums of San Francisco, hereinafter referred to as FAMSF, which supports the de Young and the Palace of the Legion of Honor museums. This organization shall support the activities of the San Francisco Auxiliary of FAMSF.

Article III Active Membership Requirements:

Section 1 (A) Annual Active membership obligations are:

Current membership in FAMSA at the Contributing Level (\$299) or greater.

Fulfillment of meeting attendance requirement of a minimum of four General meetings between September 1 and May 1.

Active members must purchase one ticket to Bouquets to Art lecture or the BTA Gala each year.

- **Number of Members:**

Active 29, Sustaining 7

- **Activities and Accomplishments:**

September 21 Legion of Honor Curator Tour- Truth and Beauty followed by General Meeting and lunch

November 29 de Young Museum-Docent Tour-Gauguin. Brunch in café with a meeting followed by the Contemporary Muslim Tour.

January 17 Docent Tour-East Meets West followed by General Meeting and lunch

January: All members of EBA are encouraged to attend the All Auxiliary Meeting at the de Young Museum.

March 27-Docent Tour-Monet Exhibit followed by General Meeting and lunch

June 6- Bouquets to Art: EBA Donated \$4,000 to underwrite speaker Max Gill and with guidance from the SF Auxiliary we also have members of EBA who volunteer at Bouquets to Art. Each year our auxiliary reserves several tables in the Piazzoni Murals Room for lunch following our lecture.

- **Our Objectives for the Upcoming Year:**

Increase our membership in EBA and continue to underwrite a speaker for Bouquets to Art and support the activities of the Fine Arts Museums of San Francisco.

Respectively Submitted,

Co-Presidents Susan Herrick and Marlene Cowan

HILLSBOROUGH AUXILIARY

ANNUAL REPORT 2019

The Hillsborough Auxiliary of the Fine Arts Museums of San Francisco was founded in 1975 to expand membership and participation in the fine arts museums of San Francisco from amongst the peninsula population. We accomplish this by organizing trips to exhibitions at the de Young and Legion of Honor followed by a luncheon in San Francisco and encourage members to invite guests. We provide a private bus to take us into the city to the museum prior to its opening to the public to enjoy a docent-led tour of an exhibit and then take us to lunch.

Our 2018-2019 season included the following excursions:

- Aug 2018 The Anderson Collection (Stanford University)
- Sept 2018 Truth and Beauty: the Pre-Raphaelites and the Old Masters (Legion of Honor)
- Nov 2018 Contemporary Muslim Fashion (de Young)
- Feb 2019 East Meets West (Legion of Honor)
- March 2019 Gauguin: A Spiritual Journey (de Young)
- April 2019 Monet: The Late Years (de Young)

Our plans so far for the 2019-2020 season include:

- July 2019 Tour of the Peninsula Museum of Art in Burlingame
- Sept 2019 Early Rubens (Legion of Honor)
- Oct 2019 Membership Drive and Tea
- Jan 2020 Luncheon and General Meeting
- Spring 2020 Soul of a Nation: Art in the Age of Black Power (de Young)
- May 2020 Luncheon and General Meeting

We host 2 annual luncheon meetings each year where our members are invited to share their artwork and we have a docent talk about a current exhibit or historical information about the museums or artists in their collections. Our art talk in January 2019 was Elegant Excess: An Afternoon in the Paris Salon Doré. May 30 Julia Geist will speak to us about Auguste Rodin: Sculptor of Truth and Feeling. We will also hold an election for Officers for the 2019-2020 season at that General Meeting.

We hold a membership drive and tea each year to acquaint people with our auxiliary and the benefits of membership. We have added 14 new members this season, bringing our membership total to 137.

This fiscal year we donated \$5,000 to the FAMSF General Fund and \$1,500 to support a speaker at Bouquets to Art. We also initiated a drive to increase support to Bouquets to Art and will have 10 members helping staff the event.

Karen Paver, Chair
Hillsborough Auxiliary

ROSS AUXILIARY
ANNUAL REPORT 2019

Report provided separately

SAN FRANCISCO AUXILIARY

ANNUAL REPORT 2019

The San Francisco Auxiliary's mission is to support the Fine Arts Museums through fundraising and volunteer service. For the past 35 years, the Auxiliary has produced the annual, much-loved, event called Bouquets to Art—a weekend-long exhibition which features floral interpretations of works of art in the permanent collection. The Auxiliary has donated over \$7 million to the museums to support special exhibitions, educational programming, and conservation projects. Following a very successful BTA in 2018, the Auxiliary voted to donate \$335,000 to the museums: \$250,000 to *Monet: The Late Years*; \$50,000 to *Early Rubens*; \$30,000 to fund the Teen Advisory Board for a year; and \$5,000 to support the initial conservation work on the Joan of Arc statue at the Legion.

Our membership is strong with 115 Active members and 65 Sustaining members. We updated our Operating Guidelines to strengthen the financial and volunteer requirements of our members and to better define member in good standing. Our Sustainers, the past leaders of the Auxiliary, have re-engaged with us this year through the Sustainers Tea and Pillar sponsorship. And this year we have the support of all four of the suburban auxiliaries through underwriting of programs, raffle sales, and volunteer time during BTA.

It's important to keep our membership growing. We recently updated the Auxiliary's public website with a revised description of the Auxiliary, our mission, and an email contact for those interested in membership. We've already received several inquiries and will include those interested in prospective member meetings this fall.

This year, Bouquets has moved to a spring/summer month for "June in Bloom," June 4-9, following the Monet exhibition. Over 115 floral designers will participate in the event, with four programs by recognized floral experts, three catered luncheons by McCalls, and numerous daily talks by floral designers. Wilsey Court will feature a moving floral masterpiece by internationally-known Waterlily Pond Design. Fresh floral bouquets and raffle opportunities will be for sale during the week, as well as BTA-designed products in the museum gift store. We anticipate another year of great attendance and above-budget revenue.

We've used our general meeting time this year to learn more about the museums by inviting museum staff to address the Auxiliary. We thank Tricia O'Regan, Tristan Telander, and Kimberley Montgomery for their informative presentations and we are truly inspired by their talent and dedication. It's been a year of transition between the Auxiliary and the museum. The Auxiliary was without a liaison for over a year, during which time there were many changes within the museum. With our new liaison, Elizabeth Hundt, and the support of a fully-staffed Special Events Department, we are in the process of better understanding the most efficient and productive way to work together and look forward to a smooth transition to BTA 2020 in March of next year.

Objectives for coming year:

- Focus on revenue generating elements of BTA
- Generate new sponsorships for BTA
- Review museum guidelines for BTA sponsors. (BTA, as a 6-day event, is held under the same set of guidelines as a multi-month long exhibit such as Monet.)

Here's to the 35th Anniversary of Bouquets to Art: *June in Bloom*

Respectfully submitted,
Nancy Noakes
President, San Francisco Auxiliary

OPERATIONS SUPPORT GROUPS

Access Advisors

Docent Council

Flower Committee

Volunteer Council

ACCESS ADVISORS

ANNUAL REPORT 2019

The Access Advisors is comprised of fifteen members who have disabilities, who work in the disability field, or who have a family member with a disability. We work with FAMSF, most closely with the Access Program Manager, Karen Berniker, to help make the museums more physically and programmatically accessible both to people with disabilities as well as to people who do not consider themselves as having a disability, but have vision, mobility, hearing, language or stamina issues among others. Our goal is for the museums to be usable and disability friendly to visitors of a variety of specific needs if they come independently, and also for the museums to provide specialized services to our visitors upon request. Our group was formed in 1988, and we are in our 31st year of service at the museums. The 4 Committees that support the Access Advisors and Access Program Manager are the Executive Branch Committee, to drive the access program strategic plan; the Nominating and Orientation Committee, to orient new members; the Access Committee, to identify physical and programmatic barriers and explore ways to resolve; and the Outreach Committee, to reach more PWD in the Bay Area.

Overall Access Program Numbers:

- Total Visitors served FY 2018 – 2019 (through May to date 2019): 2,720
- Access Days (for PWD to visit on day museum is closed to public): Total of 6 Access Days for 1,258

Activities and Accomplishments:

- Created and implemented first ever Visual Access Tour (highly descriptive audio guide) for 60 works of arts in the museums' permanent collections
- Expanded large font/tactile museum guide to include table of contents for Visual Access Tour (mentioned above) to be used in conjunction with audio guide
- Implemented complimentary & reduced fee structure for PWD for general admissions and special exhibitions
- Increased touch tour objects from 12 to 19 by collaborating with Conservation Department
- Trained 12 Guest Deaf Docents to meet ASL Tour demand
- Established partnerships with other Community Based Organizations (CBO) and created new programming/tours to expand population served to Kids with Cancer and Individuals with Intellectual and Developmental Disabilities (IDD)
- Created 2 spinoff tours utilizing the Artful Discoveries Tour model
- Created and continually improve/update the Access webpage
- Identified a Language Access Strategic Plan

Goals for the Coming Year:

- To further increase physical and programmatic access at the museums, including further diversifying access tour offerings
- To continue providing access training for staff on how best to Welcome Visitors with Disabilities
- To increase language access for people who may have Limited English Proficiency (LEP) through the use of technology

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

Margaret Schieck, Chair, Access Advisors

DOCENT COUNCIL

ANNUAL REPORT 2019

Mission: To connect with visitors and bring art to life through an engaging touring experience. Our role is to be ambassadors for the Museum. The Docent Council works in close collaboration with and under the guidance of the Education Dept.

Number of Members: 153 active docents and 72 trainees. Active members come from 10 different training classes. This year 15 docents celebrate 30 and 40 years of service.

Activities and Accomplishments: 1) **Visitors** - For the first 10 months of this year, our tour and visitor count as well as revenue are comparable to FY18; adding *Late Monet* May will push revenue to our

10 MONTHS ONLY	July 1, 2018 - April 30, 2019		
	Revenue	Tours	Visitors
Public Tours - Permanent			
de Young		1141	4617
Legion		945	5667
Total		2086	10284
Public Tours - Special Exh.			
de Young		444	9112
Legion		281	6476
Total		725	15588
School Tours			
de Young		370	4103
Legion		106	1602
Total		476	5705
Access Tours			
de Young		96	750
Legion		61	398
Total		157	1148
Private/VIP/Member			
de Young		426	6775
Legion		149	1985
Total	\$ 36,500	575	8760
Art Talks	\$ 26,800	212	10,294
TOTALS	\$ 63,300	4231	51779

highest ever - \$74K. (Special exhibition tours account for about half of our total visitor count and about half our tours are of the Permanent Collection.) Two years ago at the Director's urging, we began to highlight connections across Collections to demonstrate the strengths of our holdings. This approach benefits our AOA works in particular by bringing them into the mainstream.

2) **Signage** - We are thrilled for the recent investment in electronic signage for docent tours at the de Young. This will allow us to pilot long-overdue new tour types in FY20. 3) **Training** - 72 trainees are ¾ of the way through the 2-year program of weekly lectures and seminars. This class is better prepared than any prior class to meet the challenges of culture consumers because of 3 changes: we put equal weight on active visitor engagement (vs. academics alone); they began public touring upon successful completion of training

for each Collection (vs. waiting 2 years); and they are practicing new "visitor-first" tour types that vary in length, contemporary themes, family focus, etc. (vs. tours focused on a specific Collection.) Academics, the heart of training, are robustly supported by our website which now boasts over 1000 FAMSF objects with footnoted research papers and scholarly articles, years of recordings of lectures and gallery talks, and over 50 Lesson Plans pertaining to our Collections. 4) **Schools** - To meet the demand for School tours, School training was completely redesigned and all trainees were required to do K-5 training (our grades of highest demand). Another major initiative was 5 Monet Mondays which we anticipate will reach 1500-2000 students. 5) **Inclusivity** - We are grateful for the Museum's efforts to make inclusivity an institution-wide focus. Years ago, circulating a list of "never-say" words was considered sensitivity training. Today docents approach our responsibility to be welcoming and inclusive very differently. It's hard and humbling work and we absolutely see the need. Two examples: we invited members of the Chumash Nation and Yup'ik peoples to coach us in presenting works in Gallery 4, asking them, "How would you want us to show respect to your culture?" For *Contemporary Muslim Fashions*, members of a local mosque generously helped touring docents understand how to navigate sensitive issues: "When we have not lived your history and culture, how are we qualified to talk with visitors (who may well be Muslim) about your culture?" Docents collected and widely shared their gallery experiences, attesting to the success that comes with this type of preparation.

Our objectives for FY20 - In support of Museum goals 2 and 5: overhaul our tours focusing on "visitor-first" tour types which we plan to deploy first on Free Saturdays; complete training and integrate new class; rewrite governance documents.

FLOWER COMMITTEE

ANNUAL REPORT 2019

The Fine Arts Museums Volunteer Flower Committee's mission is to provide floral designs that welcome visitors to the de Young and the Legion of Honor Museums. Our goal is to compliment the art and the architecture of each museum and to enhance the visitor's museum experience.

The Flower Committee was formed in the early 1970's. We currently have 64 members. We continue to grow and train new members as needed.

Our Co-Chair Committee which represents each of our ten weekly teams meets quarterly to establish policy on design, communications, recruitment and fiscal responsibilities. Thanks to the generosity of the Museums' Board of Trustees, we have a weekly floral budget of \$300 for the de Young Museum and \$200 for the Legion of Honor. There is an additional budget for supplies, equipment and the San Francisco Flower Mart Badges.

Each week a team which generally consists of 3-5 volunteers meet at the San Francisco Flower Mart where they buy flowers for their assigned museum. At each museum the team is responsible for removing the previous week's flowers and creating new ones for the entry ways, restrooms and administrative areas. During the week members return to water and maintain the flowers.

The FAMSF Flower Committee has an annual General Meeting and Luncheon in the Piazzoni Murals Room to discuss issues concerning our work and our members. We also have in-service training by guest floral designers.

We also design the table arrangements for the Holiday Staff Celebration and Annual All Volunteer Luncheon. We are delighted to be participating in Bouquets to Art. We are designing an exhibit and all the restroom florals during the event.

We continue to advise and reach out to everyone in the Committee concerning our displays. We work with our museum volunteer coordinator Sarah Hurt and other museum contacts.

We would like to express our ongoing and deep gratitude for the continuing support that the Board of Trustees has shown for all our hard but very fulfilling work at the Fine Arts Museums of San Francisco.

Respectfully Submitted by the FAM SF Flower Committee

VOLUNTEER COUNCIL

ANNUAL REPORT 2019

As of May 28, 2019, the FAMSF Volunteer Council represents 360 active volunteers who have contributed 21,475 hours to the Legion of Honor and de Young during the 2018-2019 fiscal year. This number includes 99 new volunteers who were recruited and trained since July 2018.

Additionally, the FAMSF Volunteer Council has \$59,503.63 in the Volunteer Acquisition Fund (Account #423). The fund continues to grow through parcel check donations, a percentage of sales from selected inventory items for sale in the FAMSF stores, and donations made in honor/memory of individual persons.

Volunteers served the FAMSF in a variety of ways during the 2018 – 2019 fiscal year:

<u>Visitor Services</u>	<u>Staff Support</u>	<u>Staff Support</u>
Access Assistance	Achenbach	Membership
Access Beam Tours	Conservation	Museum/Exhibit Stores
Audio/Mobile Tours	Curatorial	Office of the Director
Information Desk	Development	Photo Services/Imaging
Parcel Check	Gardening	Publications
	Flower Committee	Special Events
	Marketing	de Youngsters Studio

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.

Respectfully Submitted,

Laurie Chaney
Chair, Volunteer Steering Committee

ROSS AUXILIARY ANNUAL REPORT 2019

Since 1977, the Ross Auxiliary's primary goal is to support the Fine Arts Museums of San Francisco. We are a viable group of women with a maximum of 45 Active Members, 73 Sustaining Members, and a waiting list of 7 individuals. The members are required to hold current membership of FAMSF at the highest-level possible and encouraged to give individually as well. Additionally, the Ross Auxiliary assists with staffing of FAMSF Bouquets to Art event with a new commitment this year of staffing all raffle shifts on Tuesday, June 4, 2019.

This year's financial support included a \$6,000 donation to the FAMSF Ambassadors' Program and a second donation of \$4,000 for underwriting FAMSF Bouquets to Art floral speaker, Max Gill's *"Foraged and Gleaned"* on June 6, 2019. In addition, a \$2,000 donation was made to the FAMSF General Fund in honor of our visit to Oliver Ranch. Total donations to FAMSF were \$12,000.

Our Program and Hospitality Chairs plan and coordinate the Auxiliary's schedule of events focusing on enriching our appreciation and knowledge of art. Monthly highlights were:

September – New Members' Breakfast with FAMSF Art Talks Speaker, Marsha Holmes, *Truth & Beauty: The Pre-Raphaelites and The Old Masters*.

October – Docent tour at the de Young Museum, *Contemporary Muslim Fashions*.

November – Docent tour at the Legion of Honor, *East Meets West: Jewels of the Maharajas, Thani Collection*.

December – Holiday Breakfast with FAMSF Arts Talks Speaker, Alfred Escoffier, *Paul Gauguin: A Spiritual Journey*.

January – Visit and artist talk at the Berkeley studio of Christopher Brown.

February – Docent tour at de Young Museum, *Monet, The Late Years*.

March – Visit and tour of Arion Press, fine press limited edition books with original art.

April – Lecture in the de Young Museum's Piazzoni Room with FAMSF Art Talks Speaker, Rita Dunlay, *The Early Celebrity of Peter Paul Rubens*.

May – Visit and docent tour at Oliver Ranch in Geyserville.

May – Bouquets to Art raffle training in a private home with Pam Martori and Nancy Wright.

June – Bouquets to Art staffing by Active Members and volunteer Sustaining Members.

Our objectives for the coming year is to continue supporting the FAMSF through our individual memberships and donations, staffing by our Active members at the Bouquets to Art, and maintaining our Auxiliary donations to Bouquets to Art floral lectures and the Ambassadors' Program. We plan to review our Auxiliary membership dues as well as review potentially requiring a minimum FAMSF membership level.

Respectfully submitted,
Kim Kieckhefer, President, Ross Auxiliary