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THE FINE ARTS GALLERY SE SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO
P.O. BOX 2107 SAN DIEGO, CALIFORNIA 92112

July 24, 1975

The White House Att: Ms. Patti Matson Assistant Press Secretary To Mrs. Gerald Ford 1600 Pennsylvania Avenue Washington, D.C. 20500

Dear Ms. Matson:

Please find attached an article published by <u>Artweek</u> about First Lady Ford's visit here at the Fine Arts Gallery.

We do not have a copy of this particular issue to send to you. We thought perhaps you would like to follow up on this matter.

Sincerely,

Margaret Blessing Secretary to the

Business Administrator

NSIDE: Introductions '75 • The Political Space

ARTWEEK July 12, 1975/Vol. 6, No. 22

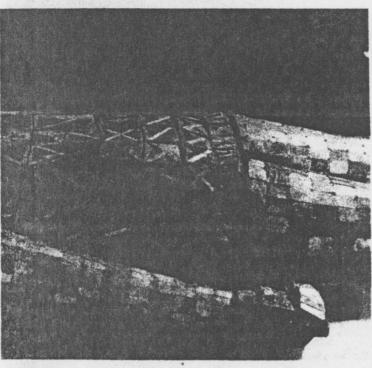
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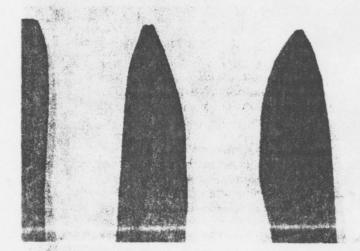
WEST COAST

50¢ per copy



Ching O AD, 1968 at

to tour eople's at the ts last he 385 display represent only a selection of the thousands of objects excavated from 1949 to 1972 in the People's Republic of China. The works — bronzes, pottery, porcelains and textiles, ranging from prehistory to the Yuan Dynasty of the late fourteenth century AD — are remarkable for their fine state of preservation, their technical virtuosity, and their sophisticated, subtle and often lively qualities. A review of the exhibit will appear in a future issue of ARTWEEK.



New Space for Asian Art

San Diego Fran Preisman In May first lady Betty Ford, in a ribbon-cutting ceremony, officially opened the Carl Skinner Memorial Gallery as part of a series of celebrations in honor of the fiftleth anniversary of the Fine Arts Society of San Diego. The new space, offered by the enclosure of the open courtyard in the west wing, enabled Asian curator Lennox Tierney to exhibit many works which had previously been stored. His fine installation of the oriental collection allows viewers to study the pieces in logical sequence by zoning the objects into cultural units. A color key was used to paint the background walls of specific areas: Persian works are on blue backgrounds, Japanese on dry bamboo colored walls, Chinese on celadon, Indian on green, and Korean on blue. A gold band unifies the areas. Labels have been standardized into English and Chinese, and eventual plans include Japanese and Spanish. This dramatic and highly decorative installation provides a refreshing experience for the gallery visitor, for it is antithetic to the Fine Arts Gallery's western art sections.

Many large scale sculptures which once lay in storage for lack of exhibition space are now on view. Two monumental versions of Kuan Yin, Goddess of Mercy, are well placed against the pitted architectural setting of the Chinese courtyard. They are good examples of the colossal sculpture of the Sung dynasty. As seen on the right, this compassionate, youthful Bodhisattva is depicted in the posture of royal relaxation, right arm supported by raised right knee and the head, with half-closed eyes, slightly inclined, suggesting a modest demeanor. The dark red, polychromed robes are decorated with kirigane designs from cut gold foil. In contrast, the seated sculpture of Kuan-Yin, to the far left, epitomizes the regality of old age - the deep vertical folds of

Continued on next page





Staff Photo by Joe Flyps

The 18th Century mandarin robe admired by Mrs. H. Michael Collins, lett, and Mrs. William C. Dolan will be on display in the new Asian Gallery to be

opened by First Lady Betty Ford, at the San Diego Fine Arts Society's 20th anniversary observance May 20 at the Fine Arts Gallery in Balboa Park.

Asian Arts Gallery Will Provide Window To Far East Treasures

By BETH MOHR

The 50th anniversary of the Fine Arts Society will be highlighted May 20 at a reception following the 6 p.m. annual meeting, at which First Lady Betty Ford will open the new Asian Arts Gallery.

Captivating for antiquity or religious significance, exotic beauty or simplicity, authentic views of Eastern or contemporary interpretations, the works will have special meaning for Asian Arts Committee members.

On view in the India section will be one of the committee's most recent acquisitions, the Gandharan Head, a Greco Buddhist schist sculpture dating from about the third century.

Earl Stone, a past committee chairman, recalled that the late Donal Hord, acclaimed San Diego sculptor and committee member, first saw the head in the Spinks Gallery in London.

"Donal suggested that the committee buy it," Stone said. "When we decided that we couldn't afford it, Donal bought it himself. We finally acquired it from his estate."

Sharing the work helped prove the wisdom of the purchase.

"The Pakistan government borrowed the head for a recent exhibit at the Los Angeles City Museum," Stone said. "Art authorities from Pakistan said that it was the finest piece in the show."

Loans also come to the gallery from generous citizens of San Diego and other cities.

"Individuals who offer us works on loan often do so after they visit the gallery and like what they see," Stone said. "Many will, subsequently, give or bequeath them to us."

(Continued on D-3, Col. 1)

Asian Arts Gallery Will Provide

(Continued from page D-1) An interesting gift in the anniversary exhibit will be an ink-on-silk scroll painting by Yan Chiang, an 18th Century Chinese painter. Entitled "Landscape with Village Travelers," it was

given by Mr and Mre



SAN DIEGO UNION

San Diego, Sunday, May 4, 1975 Preside At Opening May 20

Window To Far East Treasures

ever," Petersen said. war, William Templeton Two other exhibits will be reservations will attend a dent.

quisitions grew faster than and areas for the arts of preceding the opening of the rent president, is the daugh Persia, Korea, Tibet, Nepal, Asian area will be in Gallery ter of Chester Dorland He added that after the South East Asia and India. XII. Guests with dinner whose father was first president

Johnson, one of the gallery's in keeping with the Eastern reception in the May S. Chairman of the anniver architects, was employed to theme. A display of Oriental Marcy Sculpture Court be- sary reception and dinner i renovate a number of park screens and costumes, to be fore dining in the James S. Mrs. John D. McCausland

The Arts Gallery

and the

Tine Arts Society

By Reginald Poland

EALIZING how precious gold is, we take off our hats to those who sacrificed even their lives, if need be, to retrieve it from the earth in the terrible earty ventures. However, if you think that was 'going the limit', try to put an art movement on us feet! In spite of the fact that a fine work of art is beyond any monetary value, it is much harder to get people to appreciate and support art than to die for gold.

It has taken hard pionesting to establish the splendid organization here with its possessions of which we are so proud Daniel Cleveland was the pioneer in the original San Diego Art Association. Seven years ago the next art organization. The Friends of Art followed and conducted a number of exhibitions in collaboration with the Art Guild, with which artist group it amalgamated in 1924. Shortly afterwards

Reginald Poland. Director of the Fine Arts Gullery of San Diego, studied art with his father, William C. Poland, now professor emeritus, at Brown University, the secured still higher degrees from Harward and Princeton and was the recipient of several scholarships.

He tpent two years in the World War,

The tpent two years in the World War, and taw service overseas. After the war appointed director of the Denver Art association, and after several years in Denver was chosen to head the educational work in the Detroit Institute of Arts where he spent the last four years before coming to San Diego, less than two years ago, to assume the directorship of the local art gallety.

Mr. Poland has written extensively for

Mr. Poland has written extensively for magazines and newspapers, lectured and has done some actual work in sculpturing and painting.

The Fine Arts Society of San Diego combined artist, patron and lay member in one big corporation.

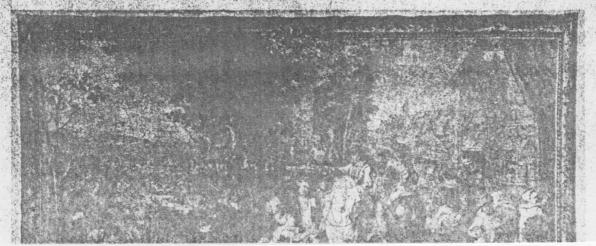
Then a great impetus came when Mr. and Mrs. Appleton S. Bridges, prominent San Diegans, gave the glorious gallery building. This Fine



Reginald Poland Director of the Fine Arts Gallery of San Diego

Arts Gallery was erected by Johnson and Snyder of this city, in the most pure and rich plateresque XVI century Spanish style. Recalling the best in Valladolid and Salamanca, its nice proportions, design of perforations and planes, of spaces and decoration and its concentration of painted or carved ornament, make this a rare work of art. Incidentally, W. Templeton Johnson received for this building a certificate of honor from the American Institute of Architects.

The Fine Arts Gallery of San Diego was so named because it is



"French Officers Plundering Pfalz On The Rhine" Gobelin tapestry anonymously given to the Fine Arts Society. This was originally commissioned by Louis XIV in the Seven

The Asiatic Arts Committee

by EDWINA NAYLOR DECKER

The Asiatic Arts Committee is one of the most valuable and active committees of the many assisting groups of the Fine Arts Society of San Diego, which operates The Fine Arts Gallery of San Diego in Balboa Park.

The principal aim of the Asiatic Arts Committee is to bring to the public increased knowledge and interest in the arts of the Near and Far East.

The Asiatic Arts Committee accomplished this aim through exhibitions and programs which it organizes. The cost of these activities is also covered by funds raised by this committee at its biennial bazaars. Doubtless many of you have attended one of these bazaars and enjoyed its excitement and fun.

The Asiatic Arts Committee is

ous specialized interests. This permits them in many cases to answer questions about works of art brought to the Gallery, and to assist in determining the quality of the works of art offered to the Gallery for its permanent collections.

In San Diego, which for so many years has been a city with contacts with the Far East, primarily through the Navy and more recently as the sister city of Yokohama, there is naturally a great deal of interest in the Asiatic Arts.

The history of the Asiatic Arts Committee is interesting. In 1935 the first meeting was held in the Library. Miss Alice Klauber, who had lived in the Orient, felt the need for organizing such a committee. Miss Elsie Kimberly felt the need too and she had a meeting at her home in Bonita. Among those present were Miss Alice Klauber and Merch 1935

T. Snyder, Mrs. George E. Bennett, Lt. Col. Samuel W. Bogan, Mrs. Leon D. Bonnet, Mrs. John Sheafe Douglas, Miss Elsie Kimberly, Mrs. Frank W. Webster, Mrs. Robert Thorne, Miss Alice Klauber, Mrs. Bryant Mathews, Mr. Gill, Mrs. Ira Robbins, Mr. James Tank Porter, Mrs. Francis Miller and Dr. Reginald Poland, ex-officio, the Director of The Fine Arts Gallery at that time.

Mrs. Irving T. Snyder was elected Chairman of the Asiatic Arts Committee and she held this position for six years.

At the next meeting, which was held at The Fine Arts Gallery on May 13th, Mrs. Leon D. Bonnet was thanked by the Asiatic Arts Committee for the generous gift of the Japanese room, and for the loan of the Japanese screen and kakemonos.

Miss Alice Klauber proposed that a separate acquisition fund be

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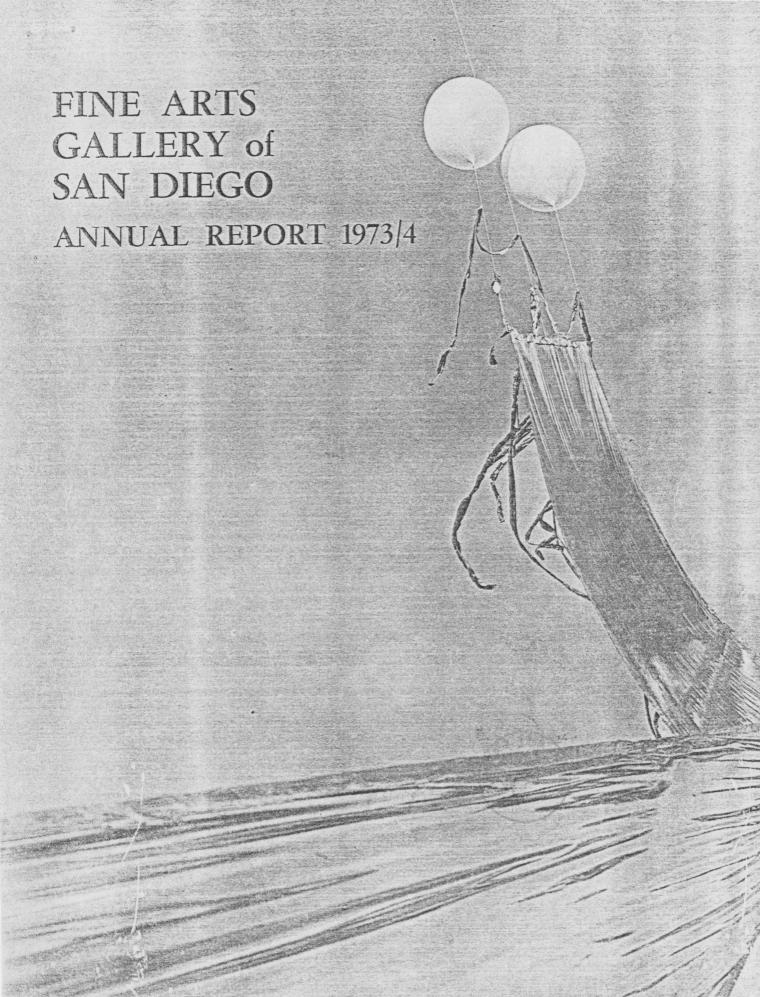




PHOTO: ANTHONY DI GESU

IN MEMORIAM

We of the Fine Arts Society were privileged to have had a close association with Philip L. Gildred in his work with and for the Society, and in the course of this association knew his stature as a man and a leader. Since his arrival in San Diego from Chile in the late 1920's, Mr. Gildred was active in the Fine Arts Society. His interest grew through the decades and culminated in his election as President of the Society in 1967. His enthusiasm and dedication were such that he was returned to office an unprecedented seven times in succession and at the time of his death was Honorary President, Life Patron and Life Trustee.

Most notable of his achievements during his presidency was Mr. Gildred's inspiration for and munificent support of the splendid Gildred-Parker-Grant Wing of the Fine Arts Gallery which he formally opened and dedicated on April 19, 1974.

Both by his leadership and personal generosity Mr. Gildred helped to build the Fine Arts Gallery to a position of artistic eminence which has made it favorably known throughout the museum world. Mr. Gildred also persuaded many others to assist the Gallery with liberal gifts and thus, with his vigor and infectious enthusiasm and his fine appreciation of the arts, left a lasting reminder of his potent spirit to the citizens of San Diego.

PRESIDENT'S REPORT

This comment will be in the nature of an interim rather than an annual report, for I write it after only five months in the office of President of the Fine Arts Society which for the seven preceding years enjoyed the vigorous leadership of the late Philip L. Gildred which culminated in the building of the Gildred-Parker-Grant Wing. This magnificent addition of 12,000 square feet adjacent to the main floor of the Fine Arts Gallery, a joint gift of the Gildred family, the late Mrs. Gerald Parker and the estate of Earle W. Grant, now accommodates our expanding collection, bringing out paintings which have not been enjoyed by the public for years, as well as displaying extensive traveling shows from other museums.

This new east wing was further enhanced in the office area by the handsome board room, dedicated to the late Dr. Edward H. Hashinger by Mrs. Hashinger, by new and complete furnishing of the staff offices, a gift of Mrs. A. Richard Stern in memory of Mr. Stern, and the addition of a much used conference room by Mrs. Elliot C. Bacon.

Several foundations, notably the Gerald and Inez Parker and the Baldwin M. Baldwin Foundations, and Mr. and Mrs. J. Dallas Clark, also have made during the past year generous and welcome gifts to the museum which greatly increase its stature.

The activities of the Society's board, which are based on its function as a policy-maker, are not easily detailed for a particular year, but are usually the culminating effect of a direction that can extend over many years. Board policy evolves from many sources, from individuals who act together in dealing with matters that directly effect the institution, as well as from those that have an indirect and intangible effect. The Fine Arts Society is fortunate to have members on its board who are well qualified in their own professions to make specific as well as general and philosophical recommendations for the operation of the museum. Without the dedication of these devoted members the museum could not function as completely as it does.

Members of the various committees give unstintingly of their time to advance the museum in the public eye, to tend budgets, to reach and extend the visual experience of our visitors, to study the collections and add to them — a range of activities so broad that it is difficult to adequately express the appreciation of the officers and trustees. Staff members have joined the meetings of practically every committee and activities are a product of trustee, member and staff collaboration.

Members, foundations, friends, the city and county continue to provide financial support that permits the inception and development of various programs. Our challenge is to support the Gallery in a way that will make possible the full realization of the potential of this facility. We must expand our area of influence and serve the literally thousands of people in this area who are not familiar with the Gallery. Cultural and economic differences need to be bridged. If an art museum is to play a vital role in the community then we have the responsibility to be an integral part of our schools, colleges, corporations and other cultural groups, to foster a united program for the arts in San Diego. The year ahead will provide opportunities to move forward in many of these areas and we must try to respond to an ever-expanding role in the community.

If my few months' experience in working with the trustees, committee members and staff is indicative of their willingness and ability to deal with the museum's problems, I predict that we can meet the challenges of the times, and I wish to express my deepest appreciation for our rewarding association.

ELINOR S. OATMAN (Mrs. Jack L. Oatman) President, Fine Arts Society

DIRECTOR'S REPORT

All energies of those concerned with the Fine Arts Gallery in the year from July 1, 1973 to June 30, 1974, were focused on, or affected by, the building of the East, or Gildred-Parker-Grant, Wing. Ground was broken to start work in early July 1973, and the entire 25,000 sq. ft. addition and renovated spaces were completed by April 1974. The official opening took place on Friday, April 19, 1974, with the Mayor and other city, state and national officials among the distinguished guests. Over one thousand five hundred members and guests came that evening to admire and even to gasp at the size of the two new galleries, the beauty of the glass-walled office spaces, the new classroom and the handsome Board Room, as well as other functional areas and spaces. The design by William Watson and William Ferguson of Mosher, Drew, Watson & Associates is clean, efficient and eminently functional. Everyone, especially the Gallery staff, is very pleased with the result.

During the construction period certain activities of the Gallery were slightly curtailed because some rooms adjacent to the construction area had to be closed. Access to the offices was rerouted through the West Wing and the shop, but visitors and others plowed through all hazards so that business went on as usual. The M. H. Golden Construction Company was very solicitous and helpful of our needs and demands, and we hope they will say the same of us. An enormous asset in this area was the fact that Ronald Hickman of the Gallery staff and Bruce MacDonald, project supervisor for M. H. Golden, met very regularly with the architects and others to foresee the problems before they arose. A large debt of gratitude is due both of them.

The 1973 summer exhibition took up the entire temporary exhibition space and a great deal more besides. "The City is for People" was a project sponsored by the Contemporary Arts Committee under the active leadership of Harry Evans. Large sculptures were placed at several points downtown near City Hall and on Harbor Isand near the airport.

In addition, Harry Evans obtained permission for seven local area artists to paint portions of the exterior wall of the Crabtree Building at Third and A Streets. Many pieces of sculpture were placed in Balboa Park near the major access roads, and these were also by local area artists. The purpose of such a "non-Gallery" exhibition was to bring art out of the confines of the Gallery itself and put it in front of the citizens of San Diego—If Mohammed won't go to the mountain, the mountain will have to go to Mohammed. The results were predictably rewarding, confusing, popular, resented, uplifting, criticized and appreciated, all at once. Response and reaction, whether pro or con, is better than no response at all.

In the Fine Arts Gallery itself were displays of Visionary Architecture from early twentieth century concepts of pioneers like LeCorbusier and van der Velde to contemporaries such as Paolo Soleri. Seven handsome, large, plastic models of his mega-structures dominated one large room along with many of his drawings and graphics. Another gallery contained samples of possible public sculpture by some thirty artists from Lachaise and Calder to Mark Di Suvero and Fletcher Benton. The pieces were generally scale models, three to four feet high, for eventual enlargement to ten or twenty feet and over.

The most popular room was a multimedia slide presentation titled "The City is for People." Actual sculptures and paintings in other cities from New York to Sacramento and Honolulu were shown in a jazzy, four-projector presentation accompanied by rather peppy, syncopated music and voice. It is hoped this large project will have some popular "rub-off" in the future for San Diego.

The autumn saw all efforts turned to "Dimensions of Polynesia," done in con-

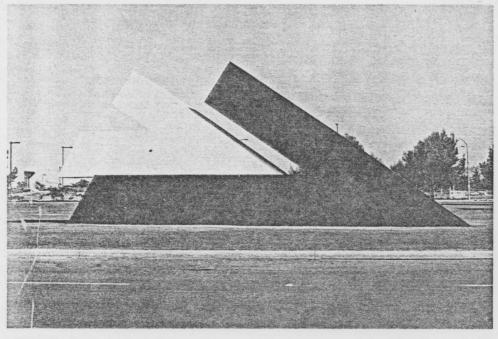
junction with Prof. Jehanne Teilhet of UCSD and her students. Prof. Teilhet and others selected the objects and she and the students wrote the large and impressive catalogue. The Gallery staff installed the show with student help an essential part. The opening on Sunday, October 7, was hugely attractive with numerous local Polynesians in ceremonial dress on both sides of the stairs and all throughout the galleries. Over 1200 persons came that evening, and exciting dances and music were provided by Tom Ham. It was with great sorrow that we heard of his death less than two months later. His assistance was invaluable to the success of the opening, which was followed by an authentic luau at Tom Ham's Bali Hai Restaurant.

In December an exhibition of American Paintings from the Scripps College Collection was shown in conjunction with works by Robert Bechtle. Late nineteenth century and early twentieth century images of the past were nicely balanced by near-photographic images of the California present and especially of cars.

In February drawings by the Frenchman Pierre Bonnard balanced Japanese paintings of the Edo Period from a Private Japanese collection, the latter sponsored by the Asian Arts Committee.

In March the Art Guild helped sponsor the Third California-Hawaii Regional juried exhibition, with Henry Hopkins of the San Francisco Museum of Art as juror. He chose an exciting display of contemporary talent.

In April the East Wing opened with a superb exhibition "Monumental Paintings of the 60's" selected by Ron Hickman. The idea was to show the scale of the new galleries so only works of vast size were shown. One Stella Painting was thirty-three feet long, a Noland and a Lichtenstein were twenty-seven feet. It required fifteen paintings to fill the large gallery (55 by 110 feet). The effect was staggering. The smaller new gallery (65 by 55 feet) held Toulouse-Lautrec posters and prints from the Baldwin Foundation and prints by Picasso and LeBrun on loan from Mr. and Mr. Leslie Johnson. Two weeks later these were replaced with the local Allied Craftsmen and an exhibition of ten paintings by Claude Monet from California Collections.



"Ra ko I" by Ronald Bladen Located at Harbor Island, San Diego from the City Is For People exhibition

A choice exhibition of 17th and 18th Century Italian Drawings from the Collection of Janoz Scholz was organized by Prof. Alfred Moir of U. C. Santa Barbara and his students and shown throughout the spring months in the new G. aphics Gallery.

Another significant change in the Gallery structure besides the new wing was the number of crucial staff changes during the year. In December, Cale le Alba de Costa, who had served the Gallery and all its volunteer committees ably as Activities Coordinator, retired. She is greatly missed by everyone and has been replaced by Harvey Miller who is proving to be an excellent successor.

Ronald Hickman, after six years as Executive Curator, accepted the position of Director of the Phoenix Art Museum, but fortunately did not have to start work there until our new wing was fully completed. He returned for the opening of the wing for the building of which he was so responsible. We wish him well in his new post and hope he will return often to San Diego in the future.

At the end of the fiscal year Gail Kelley, the business administrator, and Alma Carlin, manager of the Gallery Store, retired and were replaced by Penrhyn Wilson, Jr., and Susan Naiman, respectively. Gail had worked for nineteen years for the Gallery and she is for many synonymous with this museum; Alma had worked for seven years since the start of the Store. Both will be greatly missed yet, luckily for us they, and Calelle too, often return for visits, openings and other occasions.



"Osaka"
by Peter Voulkos
Located at the Civic Center
from the City Is For People exhibition

The retirement of Philip L. Gildred as President of the Fine Arts Society has been noted in the President's report. Nevertheless, I would like to say that in the five years I have been here as director he was the only president I knew. I admired him, I respected him and I shall miss him. His death only two months after retirement accentuates my feelings. However, his successor, Mrs. Jack L. Oatman, has taken over the presidency most ably and surely, and I and the staff herewith pledge to support her in every way possible.

In this long report, only brief mention can be made of the new acquisitions which are individually listed elsewhere. The Armand Hammer Foundation gave four works to the Society: one each by Corot, Courbet, Monticelli and Pseudo Pier Francesco Fiorentino. Dr. Paul S. Anderson gave six Asian porcelains or ceramics and Lt. General and Mrs. Victor Krulak gave a Roman glass vase. The late Inez Grant Parker (Mrs. Gerald) bequeathed numerous items of silver and other decorative arts as well as many lovely paintings, watercolors and prints by French artists, mostly from Guys and Laurencin-to Rouault and Vlaminck. In addition, the Parker Foundation, established by Gerald and Inez Grant Parker, purchased three major American works by Hassam, Marin and Hartley to add to the Harnett purchased the year before. Mrs. Parker's brother, Earle W. Grant, left the Society a major purchase fund which has been discussed in the 1972 Report. This year his funds were used to buy an Ingres oil, the "Head of Phidias—A Study for the Apotheosis of Homer," finished in 1827. Not only is this work rather unique in that it is an example of collage done eighty-five years before Picasso and Braque, but also because it was once in the collection of Edgar Degas. Grant funds were also used to buy an important abstract oil of 1912 by Konrad Cramer and prints by Sheeler, Tapies and Thorn-Prikker, as well as a beautiful stone sculpture by the Japanese artist Nagare.

The National Endowment for the Arts, in addition to supporting the exhibition "The City is for People" with a \$10,000 grant, gave an additional \$10,000 to purchase sculpture for the collection. These funds were matched by local funds to acquire works by Zajac (with assistance from Mrs. I. Norman Lawson and others), Falkenstein (with assistance from the Docents) and a Rosenthal that more properly falls into next year's report. These are only a few of the most important acquisitions: for a full listing see under "New Acquisitions."

Once again, it is a pleasure to express my very sincere thanks to all who helped the Fine Arts Gallery and Society this past year—the Board, the Committees, the Docents, the Volunteers, all the Members and especially the staff. Everyone has given to the best of their ability and I know will continue to do so in the coming year. It is a wonderful feeling to be able to say that, and in addition all I can say is "thank you."



"Phidias—A Study for the Apotheosis of Homer" by J. A. D. Ingres

Henry G. Gardiner, Director, Fine Arts Gallery

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2.	Baylor, Ronny -	KFMB-TV				
3.	Betts, Bill -	KSDC-Radio				
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â.	Brown, Robert -	ABC-LA				
9.	Carroll, Bruce -	ABC-LA				
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KOBQ INC 1

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UPI 2

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KFMB RADIO 1

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Office of the Press Secretary to Mrs. Ford (A. -S.D.

D.C. - L.A - 257.00 LA. - S.D. 33.00 S.D. - D.C. 257.00

Serv. Chiel.

NOTICE TO THE PRESS

Out-of-town appearances scheduled for Mrs. Ford and Susan (33-decirity) during the month of May. Details will be posted as they are available Stool

9:30 Dept with.

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10:00 Organistan

Mrs. Ford will attend a luncheon and fashion show in New York at the Hotel Pierre at 12:30 p.m. The luncheon is being sponsored by the American Cancer Society and Air France, with the fashion show by Chanel.

Thurs, May 1 - Sat, May 3

Susan Ford will take part in three days of festivities in Winchester, Va. as part of the 1975 Shenandoah Apple Blossom Festival. She will be crowned Queen Shenandoah XL.VIII Friday, May 2 at 2:30 p.m. The coronation will be preceded by a luncheon, which Mrs. Ford will also attend. Detailed schedule of Susan's activities to be posted.

Monday, May 12

Mrs. Ford will receive the Philadelphia Association of Retarded Citizens Humanitarian Award in Philadelphia at the group's silver anniversary dinner. The dinner will be held at the Bellevue Stratford Hotel.

Monday, May 19 hylandly of 1:00 plans by hylandly with his post of the part of

Tuesday, May 20

Woman of the Year award and attend a dinner and ball in her honor at the Beverly-Wilshire Hotel in Los Angeles. She is being honored by the National Art Association.

Mrs. Ford will cut the ribbon and dedicate the new wing of the Fine Arts Gallery of San Diego on the Gallery's 50th anniversary of its founding. Ceremonies will be followed by a reception and dinner at the Fine Arts Gallery in Balboa Park, San Diego.

THIS IS FOR YOUR GUIDANCE AND PLANNING PURPOSES. DETAILS ON TRAVEL ARRANGEMENTS WILL BE POSTED AS THEY ARE AVAILABLE.

FINE ARTS GALLERY
of SAN DIEGO ANNUAL REPORT 1974/5





IN MEMORIAM

Reginald Harkness Poland (1893-1975), the first Director of the Fine Arts Gallery of San Diego, will long be remembered for his leadership and his outstanding contributions to the cultural community of San Diego. During his twenty-five year tenure (1925-1950), he brought together a splendid collection of Master Italian Renaissance and Spanish Baroque paintings which is recognized among the finest in the country by scholars world-wide.

Mr. Poland came to the West coast at the invitation of William Templeton Johnson, principal architect of the new Fine Arts Gallery, when Willet S. Dorland was President of the Fine Arts Society. Through the continued interest of Mr. and Mrs. Appleton S. Bridges, who provided the funds for the new gallery, he established a basis for creating an outstanding collection of significant works of art. Shortly thereafter, through the support of the Misses Anne and Amy Putnam he developed a collection of master works of unprecedented quality in Southern California. Among the most important acquisitions were works by Canaletto, Cotan, Goya, Guardi, Hals, Rembrandt, Rubens and Van Dyck, as well as major additions by 14th and 15th century Italian Renaissance artists. Gifts from other donors such as Mrs. Anneta Salz Wertheimer and Mrs. Saidie May, during his directorship, offered some of the first major Modern works of art adding to the scope of the museum's European collections. Examples by DeChirico, Derain, Dufy, Matisse and Villon were added. American and Oriental art collections were also developed.

The Gallery and its collections are a lasting tribute to this man of integrity and taste who believed that one should learn to enjoy art as a part of life. His contribution lingers as an enrichment of our community living and as a permanent memorial to him.

This year we celebrated the fiftieth anniversary of the Fine Arts Society which had its origins in 1924 when the Friends of Art and the San Diego Art Guild amalgamated and used the remodeled New Mexico Building in Balboa Park as an art center in order to fulfill the artistic needs of San Diego. In the following year the Fine Arts Gallery, a gift to the city from Mr. and Mrs. Appleton S. Bridges, was nearing completion, and Mr. and Mrs. Bridges invited the Friends of Art to assume control of the Gallery. So, on April 28, 1925, the Society was incorporated with a charter membership of 600 and a board of 30. None of that board is with us today, but family members have continued to work devotedly and to give generously of time and substance to the Society which now numbers 3800.

In celebration of this golden anniversary, a gala dinner, conceived and executed by Mrs. John McCausland, was held May 20 in the Copley Auditorium at which we honored 12 of the immediate family members of the founding board and we in turn were honored by the presence of a very special guest, Mrs. Gerald Ford, wife of the President. Mrs. Ford, in addition to recognizing our anniversary, graciously cut the ribbon to open the roofed and refurbished Asian court, a beautifully augmented gallery made possible through funds raised by the Asian Committee and given in memory of the late curator Carl Skinner, and through the generosity of the Samuel I. and John Henry Fox Foundation and by the bequest of the late Mrs. Frederick G. Jackson.

Trustee activities of the past year might be characterized primarily as in-house. We revised by-laws, increased insurance coverage, brought the security and fire alarm systems up-to-date, finished the two much-needed kitchens given by Mr. and Mrs. J. Dallas Clark, and augmented the library with the Philip L. Gildred rare book room. In addition, a supplemental agreement was made with the Timken Gallery which has started the return of the old masters lent in 1965; two which once again grace our walls are the "Agnus Dei" by Zubaran and "Allegory of Eternity" by Peter Paul Rubens.

Of significance in the art world has been the establishment of the Balboa Art Conservation Center, a joint venture of the Fine Arts Society, the Timken Gallery and the University of California at San Diego, with funding assistance from the National Endowment for the Arts. The Center, housed in the Gallery and under the direction of the eminent conservationist, Richard Buck, will bring to this area a new dimension in the care and restoration of art.

We have had some fine shows and exciting openings; generous friends, the Parker Foundation and the late Leslie Johnson in particular, have given beautiful gifts, visitors have enjoyed the one-year loan exhibits of an outstanding collection of Boehm birds belonging to Mr. and Mrs. Thomas Hamilton and a 5-figure sculpture by Zuniga owned by Robert Golden; our membership is at an alltime high, and attendance has been excellent, 355,485 visited the Gallery and more than 10,000 children and adults were conducted on tours by the Docent Committee. We have encouraged the participation of all the citizenry, believing that the arts are a form of communication between man and man, enhancing the value of life; they are fundamental to the economic and social well-being of the community, not just simple luxurious appendages.

I cannot close without adding my appreciation to the loyal and hard-working staff who implement these projects under the direction of the knowledgeable and dedicated Henry G. Gardiner. Finally, on behalf of the Trustees, I must thank the City and County of San Diego for the firm support they have given the Gallery. Without this support most of what has been described would not have been possible and thousands would have been denied the stimulation and fulfillment that we believe the Gallery provides.

Elinor S. Oatman

President, Board of Trustees

DIRECTOR'S REPORT

The opening of the East Wing of the Fine Arts Gallery in April 1974 resulted in greatly increased activity for the staff in installing bigger and more elaborate exhibitions in the two new major-sized galleries. The result has been a greatly expanded exhibition program for the public's enjoyment.

Seventeen major exhibitions and several smaller ones have taken place in the year. Last summer we showed prints by Joan Miro and another group by William de Kooning as well as a large survey of Contemporary Photography from the San Francisco Bay Area. In the early autumn a group of paintings lent by the UCSD Foundation was presented in its entirety—some 35 late 19th and 20th Century works by European artists from Claude Monet to Henry Moore. Also this past autumn the annual Art Guild All-Media Show for 1974 was presented.

The main exhibition of the year was undoubtedly "Indian Art of the Americas" which opened with a gala reception ably organized by Mrs. John Thornton as a benefit for the American Association of Museums. The directors and women's committees of four other local museums helped make the affair a great success and we thank them and most particularly Mrs. Thornton and her committee. The exhibition was lent by the Museum of the American Indian in New York City. Our staff worked long and hard and with considerable imagination and ingenuity to install it and the result was outstandingly effective.

In the winter we showed Master Drawings from the Crocker Gallery in Sacramento. At the same time the recent work of José Luis Cuevas was presented under the auspices of the Latin American Committee, with an extremely lively opening at which the artist was present. Also, a local scholar of Roman Coins, Mr. Jean Stern, organized a small show with interesting historical aspects and an outstanding catalogue. This sizeable exhibition of classical "antiques" was a "first" for San Diego.

In mid-February the 19th National Print Exhibition organized by the Brooklyn Museum was presented in conjunction with a retrospective of the work of Jack Zajac. That sculptor, who lives in Santa Cruz and near Rome, Italy, not only came to the opening but also did much of the installation himself. To add to the critical success of the exhibition, we purchased one of the large Skulls.



Henry G. Gardiner, Gallery Director, greets José Luis Cuevas and Mrs. Cuevas at a reception opening an exhibition featuring 100 new works by this internationally recoginzed Mexican artist.

In the spring a juried show of college student art was followed by the Art Guild All-Media Show for 1975 and then by a show of art by school children of the City of San Diego, grades 1 through 12. It was evident from these three local-product exhibitions that there is much to be said for *young* interest and *local* interest in art in San Diego.

Also this past spring we presented another "first" for San Diego—an exhibition of Japanese Screens from local private collections which was titled *Byobu* or "wind screens." There was also a Japanese print show in Gallery 1, with works from the Gallery's collection. The last exhibition of the year was 52 watercolor and gouache studies by Hans Hofmann, perhaps the most important art teacher this country has ever known.

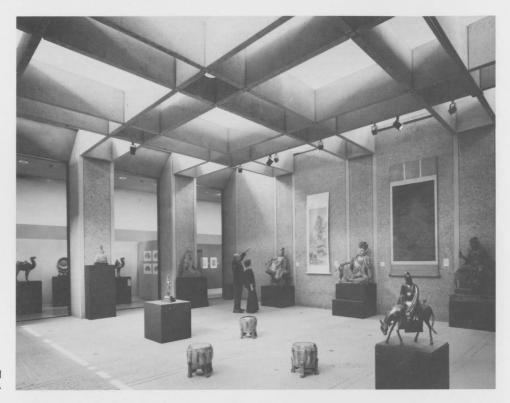
The principal event of the Gallery year was the opening of the Asian Galleries. Our Asian collection had been in storage since construction began



Mrs. Gerald Ford cutting the ribbon opening the newly renovated Asian Galleries.

in the autumn of 1974, and it seemed appropriate to make a large and glorious occasion on the reinstallation of the gallery collection. Mrs. Gerald Ford graciously accepted the invitation of the President to cut the ribbon and that added another dimension of excitement to the occasion. The remodeling of the Asian Galleries was financed by the Asian Committee as a memorial to Carl Skinner, former Curator of Asian Art until his death in 1971. The Samuel I. and John H. Fox Foundation also contributed greatly to the expenses of remodeling, as did the Louise M. Jackson Fund. The arrangement of Asian Art in the galleries was conceived by Professor Lennox Tierney of the University of Utah. All who have seen these colorful rooms and areas have found them both attractive and instructive.

In acquisitions, the Gallery's collection continues to grow through gift and purchase. Twenty-one Boehm Birds were given by the Katherine Lonergan Collection and 21 pieces of English and American silver of the late 18th and 19th Century by Elizabeth Hall Blakey. Dr. Arthur Svihla of Seattle gave two beautiful Han Period Horses in memory of his wife, Dr. Ruth Svihla. Vincent Price and Mary Grant Price gave an important painting by the Los Angeles artist William Brice, "Ocean and Rocks" 1954-55.



The newly installed Asian Galleries.

For purchases, a book of six late Caprichos by Goya were bought. Mrs. George Hodges (formerly Maruja Baldwin) gave funds to buy a Toulouse-Lautrec print of Jeanne Hading, and the Parker Foundation made a particularly important purchase and gift of a major Hudson River School painting "Landscape Composition—In the Catskills" dated 1848, by Asher B. Durand.

Our newest purchases are a fascinating oil, "Portrait in Grey and Black," circa 1900, by Edward Steichen, and "After Many Days" by Thomas Hart Benton, circa 1940, both significant additions to the collection. For the first time in many years we bought some Old Masters: a "Madonna and Child with Garland of Flowers" by two artists, Daniel Seghers and Erasmus Quellinus, circa 1650, and an "Allegory of the Treaty of Aix-la-Chapelle" dated 1748, by Jacob de Wit. These two *trompe l'oeil* works greatly enrich the upstairs galleries. A further important purchase was the Gandharan Head of the 2nd Century A.D., an important addition to the Asian collection purchased as a memorial to Nellie Miller by the Asian Arts Committee with Nellie Miller Funds.

One of the most popular purchases was the "ribbon picture" by a young artist from Seattle and Las Vegas named Tom Hodler. Its correct title is "Sin City Mode—Variation II." Many other acquisitions too numerous to be mentioned in particular are itemized elsewhere in this Annual Report.

I wish to give particular thanks to all the committees and other volunteers who have worked so hard and tirelessly to promote and achieve the successful activities of the Fine Arts Gallery. The Women's Committee under the leadership of Mrs. John McGee, the Docents under Mrs. Norman Hess, the Asian Committee under Mrs. David Miller, the Latin American Committee under Mrs. Merlin Gale, the Contemporary Arts Committee under Mrs. Earl Nelson, East County under Mrs. Merle Smith, the Library Committee under Mrs. A. Richard Stern, and the Store Committee, the Art Sales-Rental and the Volunteers of the Information Desk.

The staff and I are most appreciative of the leadership and devotion to the Gallery shown by our President, Mrs. Jack L. Oatman, and her Board of Trustees. Both she and they have given encouragement and constant inspiration, and we find their counsel invaluable.

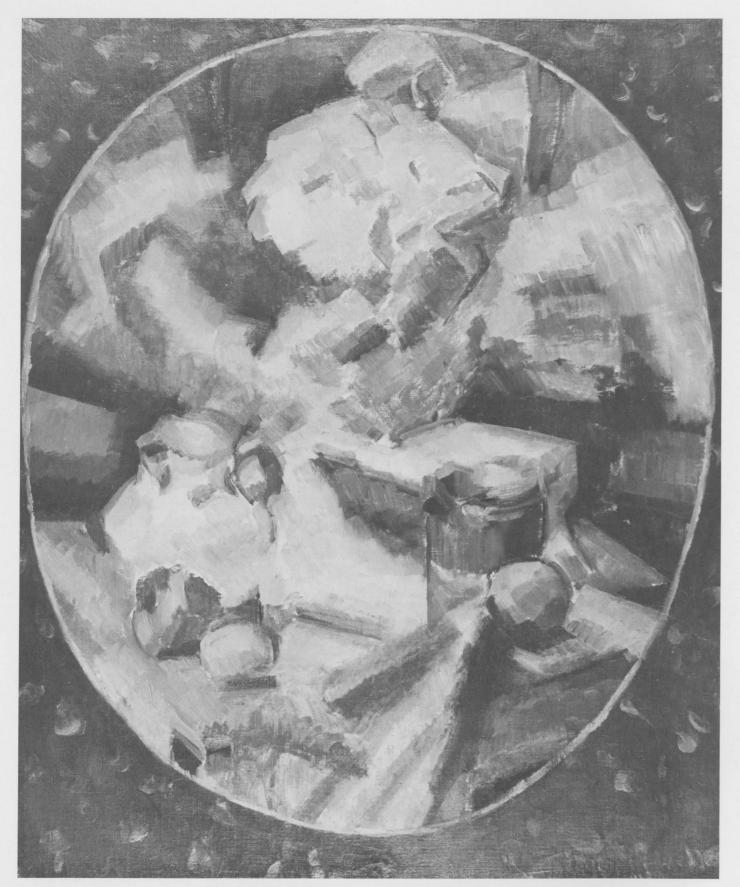
In conclusion, I wish to extend my thanks to the excellent staff of the museum who day by day carry the responsibility for coordinating the creative ideas and aims of the various committees. My grateful thanks go to: my secretary, Mary Chapman, the Business Administrator, Ellen Storjohann and her predecessor for eight months this year, Penrhyn Wilson; to Martin Petersen, Curator of Paintings; Virginia Bievenour, Curator of Prints and Drawings; James Bower, our former Curator of Exhibitions; Preston Ferris, Registrar; Nancy Andrews, Librarian; Margaret Hughes, Membership Secretary; Harvey Miller, Activities Coordinator; Barbara Pope, Curatorial and Committee Secretary; Robert Kimpton, Head of Guards and Custodial forces; and still more too numerous to specify. I should like you all, therefore, with me, to applaud the staff for all that they have done for you and for the Fine Arts Gallery.

Thank you very much.

HENRY G. GARDINER Director



Mrs. John D. McCausland (lower left), Chairman of the 50th Annual Meeting is shown at the head table with distinguished patrons and special guest Mrs. Gerald Ford.



"Synchromy with Nude in Yellow," 1913 by Morgan Russell.

MORGAN RUSSELL AND THE ORIGINS OF SYNCHROMISM

Janet Funston
San Diego State University

Paris was the center of the avant-garde in art during the first several decades of this century. There the "Ism-Manifesto generation," as John Canaday has called it, highly conscious of the radical nature of its task, struggled with the problems of creating a 'new' art. Morgan Russell (1886-1953), a young American painter, was an integral part of this volatile, creative society. To 'purify' painting was Russell's principal concern and this purification process could be effectuated only when the painter had a clear understanding of the 'mysterious rapport' between form and color. In fact, color, Russell believed, was the most important and integral element in a painting. *Synchromy with Nude in Yellow* (1913), in the collection of the Fine Arts Gallery of San Diego¹, shows the artist's early stage of experimentation with color.

The route that led to even this very early step in Russell's artistic career comprised a highly complex pattern of study and experimentation. Morgan Russell began his career in art as a student of architecture. But after he had spent the spring and summer of 1906 in Europe touring monuments and museums, he found his interest turning more and more to sculpture and painting. He copied the masters in the Louvre and even participated in some life-classes but apparently without formal instruction. When he returned to New York that fall he decided to give up architecture and instead enrolled in the Art Students League with James Earle Fraser as his instructor for sculpture and Robert Henri for painting. Russell continued the pattern of spending spring and summer in Europe for the next three years. During this formative period, the basic aspects of his later style and interests were becoming apparent. The workings of light, luminosity and color were a major concern. He called Monet his "master of light" who taught him "the natural movements of the world, its anatomy as constructed by the tones of the spectrum."2 His proclivity for sculpture directed his attention, however, to problems of form which the Impressionists had largely ignored. The vitality and economy of expression in Michelangelo's Slave in the Louvre had infected his imagination with the sense for form. In Cezanne, the two currents of color and form combined and it was Cezanne who most significantly inspired Russell. Two of Cezanne's statements lie at the base of Russell's creative credo: "When color is at its richest, form is at its fullest," and "one should not say model, but gradate." Later, in a letter to Andrew Dasburg, Russell revealed the direction his study was taking him. He wrote: "What one sees . . . is a multitude of tints grading and contrasting in an infinity of directions. One does not see 'solidity' and one does not paint 'solidity', one paints chromatic light. The solidity results if color is tensely organized...."4

In 1908, Russell established himself in Paris. Soon he became acquainted with Gertrude and Leo Stein. Entree into their salon meant the possibility of meeting some of the most creative and influential personalities of the time: Picasso, Guillaume Apollinaire, Elie Faure, Blaise Cendrars, Maurice Raynal. Perhaps the person most important to Russell's development that he met through the Steins was Henri Matisse. At that time Matisse served as the link between the Neo-Impressionists whose color theories had been learned, modi-



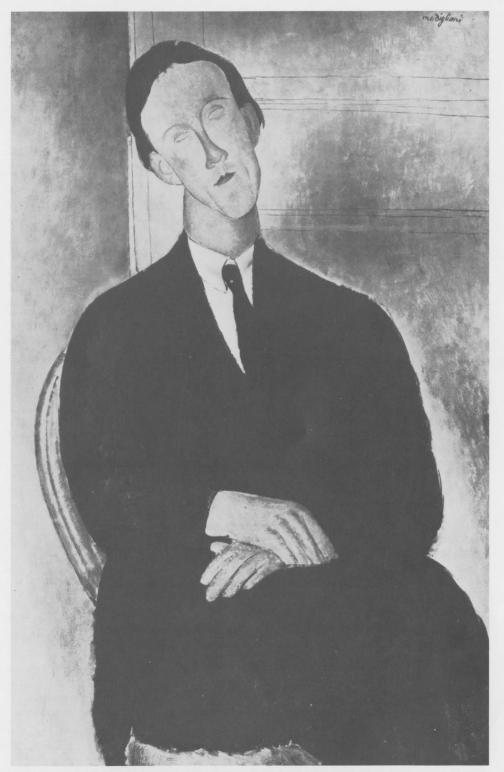
Photo of Russell's studio showing the male torso the artist used as a model for his painting.

fied and un-learned by the new generation of painters interested in color. Matisse had worked with Signac and had briefly experimented with pointillism. The great lesson which Matisse carried on with him concerned the relationships of color areas and the modifications that colors underwent when they were placed adjacently. A corollary of this study of color for color's sake was the subsequent independence of color. Objects lost their local color in favor of an independent system of harmonious color organization. Matisse's influence on Russell was substantial even though Russell would ultimately abandon Matisse's use of flat color areas for the more solid and volumetric color modulations of Cezanne. However it was not only Matisse's painting methods which attracted Russell. During the period 1909-1911, Russell worked with Matisse on a series of standing sculptures. Since their workshop-studio and that of Rodin were both in the Couvent de Sacré Coeur's, the young artist had the additional opportunity to meet that great sculptor and his influence is also apparent in Russell's early work.

In 1911, Morgan Russell was joined in his experiments with color and light by another young American painter, Stanton Macdonald-Wright (1890-1973). Together they pursued the theories of some of the major nineteenth century color theorists: Eugene Chevreul whose law of simultaneous contrasts showed how adjacent color areas tend to intensify or alter each other because of retinal after-images which affect both hue and value; Ogden Rood, the American chemist, physicist and amateur painter, whose ideas on color harmonies being governed by paired or triadic groupings on the color wheel so greatly influenced the two young artists; and David Sutter, a Swiss aesthetician, who recommended the principle of gradation, that is, the subtle transition of color from one area to another by means of closely sequential tones.

With this technical background, they returned to an analysis of how painters had treated these same problems of color modifications, harmonies, etc., for color had to be manipulated on a plane surface so it would also have the power to depict mass, weight and volume. They knew Cezanne had substituted color for light in order to show volume. This was the first stage in describing mass by means of color while eliminating the traditional means of chiaroscuro and linear perspective. Next they combined the findings of the Impressionists that light is yellow and shadow, violet, with Leonardo's observation in his *Trattato della Pittura* that as nature recedes into the distance, violet tones dominate. They also knew that warm colors seem to advance while cool ones recede. From this data they hypothesized that each color on the spectrum could suggest a definite spatial position in relation to all the other colors of the prismatic sequence.

Early in 1913 Morgan Russell created the first synchromy. While he worked on the canvas the principles of the action and reaction of color and light were at the forefront of his mind. To describe adequately what he had created, he coined the term 'synchromy', forming it from the analogy with 'symphony', suggesting a harmonious accord while substituting for the idea of sound the Greek for color, 'chroma'. This first synchromy, meaning simply 'with color', was called *Synchromie en vert* and was shown at the Salon des Indépendants in the spring of that year. Its theme was color but it was still representational, showing the interior of the artist's studio. Much later, Macdonald-Wright described the theoretical applications as they were manifested in this synchromy. "[O]n rotund objects illuminated from the viewer's direction, he (Russell) made his highlights yellow and graded them toward shadow through greens and blues on one side, on the other through oranges, reds and purples. For him local color, as such, did not exist, and this left him free play with the use of a pure color gradation. . . He called this method the "orchestration of



Portrait of Morgan Russell by Modigliani, present location unknown.

tonalities" and, as we are cognizant of solidity only by means of light, this process produced an intense form." Thus Russell was attempting to create form through colored light.

Both Russell and Wright agreed to show under the name of 'Synchromists. They especially did not want to be included under the rubric of the Cubic Orphists, headed by Robert Delaunay, a group also experimenting with color

and form. The two Synchromists arranged a 'trial-run' for June in the avant-garde NeueKunst Gallery in Munich. Wright recalled that the show was greeted with great enthusiasm by the artists there who even removed the advertising posters, mere swatches of color with the word 'Synchromy' printed above it, from the kiosks for souvenirs as fast as they could be put up.

Russell, however, was under no illusions about the intrinsic success of their work in that exhibit. On the whole, the works had been extremely traditional both in subject (still-lifes, nudes, landscapes) and in inspiration (echoes of Michelangelo, Rubens and Rodin.) A letter he wrote to Leo Stein indicated his dissatisfaction with their inability to master the basic plastic problems related to color application.

By the autumn of that same year the two artists felt that they had made great progress. Another show had been booked, this time in Paris at the Bernheim Jeune Gallery⁷. It was an obvious choice. Just the year before the Futurists had launched their movement from that same gallery. Perhaps Russell and Wright were able to persuade the gallery management that their movement was newer and more significant than that of the Futurists⁸. For the Synchromists it was a two-man show. Wright exhibited twelve paintings and Russell, seventeen

It was at this show that the Fine Arts Gallery's *Synchromy with Nude in Yellow* was probably first exhibited. Although the painting can be termed 'semi-representational', the tendency toward abstraction is clearly apparent. Both the subject matter and the strongly directional brushstrokes evoke memories of Cezanne. In the foreground on a table are a number of objects, some fruit, a pitcher, a round container and a box. The background is dominated by a sculpted male figure which we recognize from a photograph⁹ to be one of Russell's own sculptures.

Two things about this canvas immediately claim a viewer's attention. The first is the brilliance and clarity of the spectral hues which are applied with little regard for local color. Rainbow-like sequences adorn the positive subject areas and the negative background areas alike. The artist, while breaking down the light into its spectral composites, has not hesitated to also use white, the sum total of light's elements recreated in pigment additively. On the whole, the primitive rules of advance and recession have been adhered to, namely that light and warm colors advance while dark and cool colors recede. This is especially true in the case of the head of the sculpted figure. The volume of the cranium has been clearly stated without benefit of traditional chiaroscuro. At the same time, the artist has avoided abandoning the normal sequence of the prism's colors. By these means he achieved a form which he hoped would be "as complete and simple as a Michelangelo drawing." The program of color harmonies is stated in the title. Since yellow is the 'key' of the color chord, the basic triads are apparent in the split complementaries of blues through violets. Analogous harmonies are constructed and by means of the principles of gradations, colors are subtly blended to create a sense of liaison between areas and also to imply simultaneous and successive contrasts.

The second aspect of this painting that strikes the viewer is the oval frame that the artist painted in.¹¹ It is a deep brown-maroon, enlivened with flecks of blue and red. The dark tone suggests a lowered mix of the red-blue-yellow primary triad. The yellow, slightly lowered in value in the narrow inner band, emphasizes the triadic combination and underlines, at the same time, the color-subject of the painting itself.

Certainly there are real weaknesses in this painting. The composition appears tentative. The central subject too quickly gives way to a peripheral abstraction,

with colors only roughly brushed in, whose nature is essentially experimental. Despite the incongruities, the overall impression is one of power. Strong curves of the upper part are broken by the straight lines of the lower portion. Dominating the composition is the massive torso upon whose head rests the line of the oval frame creating a kind of empathetic tension in the viewer.

This *Synchromy with Nude in Yellow* is one of the early but definitive steps toward complete control of volumetric color, one of the basic tenets of the Synchromists as a formal group. From this integration of form and color in a quasi-non-objective canvas, it is easy to see the step necessary to complete abstraction. Russell's first two abstractions were also shown at the Bernheim-Jeune show. They led to some of the great color compositions for which Morgan Russell is justifiably remembered.

What is more, when these synchromies, both figurative and non-figurative, were shown in New York, first at the Carroll Gallery in 1914, then at the very influential Forum show of 1916, the effects of Russell's study in France were made known in the U.S. Thus he became one of the founding fathers of contemporary American art for his work provided one of the bridges between the European and American traditions, the fruits of which we are still seeing today in the realm of pure color abstraction.

FOOTNOTES

 1 Acquisition no. 73:22. Synchromy with Nude in Yellow, oil on canvas, $39\frac{1}{4} \times 31\frac{1}{2}$ inches, acquired through the Earle W. Grant Endowment Fund. Coll: Mme. A. Grabowska, central figure in a group of Russian expatriate artists and intellectuals, who acquired the painting from the artist around 1920; ACA Galleries, New York. Ref.: Henry G. Gardiner, Annual Report 1972/73, Fine Arts Gallery of San Diego, p. 6, ill. p. 7. Art Quarterly, XXXVII (Spring, 1974), p. 104.

²William Agee, *Synchromism and Color Principles in American Painting, 1910-1930,* (New York, 1965), p. 11. Much of the biographical material on Russell comes from William Agee's catalogue and articles on Synchromism.

31bid, p. 16.

4lbid.

⁵Better known as the Hôtel Biron, at the turn of the century a decaying mansion held by the French government. Low rents attracted the likes of Jean Cocteau, Isadora Duncan and the German poet, Rainer Maria Rilke as its tenants. It is now the Rodin Museum. ⁶Stanton Macdonald-Wright, "The Artist Speaks," *Art in America*, LV (May-June, 1967), p. 73.

7The catalogue to the Bernheim-Jeune exhibition (Bernheim-Jeune & cie., Les Synchromistes Morgan Russell et S. Macdonald-Wright, [Paris, 1913]) contained a general introduction prepared by the two artists together. This was followed by individual statements on goals and techniques. It has been this 'manifesto' that has generally provided art historians and critics with their understanding of Synchromism as a movement. The statement begins: "Given the radically new character of our works . . ."

⁸The Synchromists were well acquainted with the Futurists' program since both the Futurist Manifesto and a catalogue to their 1912 Bernheim-Jeune show were found in Morgan Russell's papers. In their own catalogue, the Synchromists refer to them scathingly as "secondary" and "superficial."

9This photograph is in the curatorial files of the San Diego Fine Arts Gallery.

¹⁰Willard Huntington Wright, *Modern Painting: Its Tendency and Meaning,* (New York, 1915), p. 294.

¹¹The painted frame was not something new. The Japanese woodcut had been imitated by Van Gogh in his *Bridge in the Rain, after Hiroshige*. The Neo-Impressionists had used the device extensively, perhaps in part to control the transition from the tightly worked-out color sequences of the canvas to the surrounding area. See: Seurat, *Afternoon on the Grande Jatte* (1884-1886) and *Honfleur, un soir, embouchure de la Seine* (1886). Robert Delaunay took up the device in *Simultaneous Windows* (1911). Macdonald-Wright painted over an earlier frame in *Arm Organization* (1914). Russell again adopted the painted frame on his monumental *Synchromy to Form: Orange* (1913-14) which includes a verbal-visual pun on the color-subject.

NEW ACQUISITIONS

74:20

Dong Kingman, American, 1911-, Facade of the Fine Arts Gallery, c.1940, watercolor, gift of the artist

74:21

Bernard S. Rosenthal, American, 1914, Odyssey, 1974, painted aluminum, purchased with matching funds from the National Endowment for the Arts

74:22

Edward Marshall Boehm, American, 1913-1969, *Meadow Lark*, 1957-1964, porcelain, gift of Robert C. Lonergan

74:23

Edward Marshall Boehm, American, 1913-1969, *Downy Woodpeckers*, 1957-1969, porcelain, gift of Robert C. Lonergan

74:24

Edward Marshall Boehm, American, 1913-1969, *Yellow Throated Warbler*, 1957, porcelain, gift of Robert Lonergan

74:25

Edward Marshall Boehm, American, 1913-1969, American Redstarts, 1958-1968, porcelain, gift of Robert C. Lonergan

74:26

Edward Marshall Boehm, American, 1913-1969, White Throated Sparrow, 1957-1972, porcelain, gift of Robert C. Lonergan

74:27 a, b

Edward Marshall Boehm, American, 1913-1969, *California Quail*, 1957-1968, porcelain, gift of Robert C. Lonergan

74:28

Edward Marshall Boehm, American, 1913-1969, *Prothontary Warbler*, 1958-1972, porcelain, gift of Robert C. Lonergan

74:29

Edward Marshall Boehm, American, 1913-1969, Fledgling Great Horned Owl, 1965-1970, porcelain, gift of Robert C. Lonergan

74:30

Edward Marshall Boehm, American, 1913-1969, Fledgling Cedar Waxwing, 1957-1973, porcelain, gift of Robert C. Lonergan 74:31

Edward Marshall Boehm, American, 1913-1969 Fledgling Blue Jay, 1957-, porcelain, gift of Robert C. Lonergan

4:32

Edward Marshall Boehm, American, 1913-1969, Fledgling Western Bluebirds, 1969-1973, porcelain, gift of Robert C. Lonergan

74:33

Edward Marshall Boehm, American, 1913-1969, Fledgling Chickadee, 1962-1973, porcelain, gift of Robert C. Lonergan

74:34

Edward Marshall Boehm, American, 1913-1969, Fledgling Goldfinch, 1959-1972, porcelain, gift of Robert C. Lonergan

74:35

Edward Marshall Boehm, American, 1913-1969, Fledgling Woodthrush, 1958-, porcelain, gift of Robert C. Lonergan

74:36

Edward Marshall Boehm, American, 1913-1969, *Fledgling Magpie*, 1964-1972, porcelain, gift of Robert C. Lonergan

4:37

Edward Marshall Boehm, American, 1913-1969, Fledgling Blackcrested Flycatcher, 1962-1972, porcelain, gift of Robert C. Lonergan

74:38

Edward Marshall Boehm, American, 1913-1969, Fledgling Kingfisher, 1959-, porcelain, gift of Robert C. Lonergan

74:39

Edward Marshall Boehm, American, 1913-1969, Fledgling Red Poll, 1969-1973, porcelain, gift of Robert C. Lonergan

74:40

Edward Marshall Boehm, American, 1913-1969, Fledgling Blackburnian Warbler, 1964-1972, porcelain, gift of Robert C. Lonergan

74:41

Edward Marshall Boehm, American, 1913-1969, Fledgling Robin (First Venture), 1957-, porcelain, gift of Robert C. Lonergan

71.12

Edward Marshall Boehm, American, 1913-1969, Fledgling Eastern Bluebird, 1958-, porcelain, gift of Robert C. Lonergan 74.43 a, b

Crespin Fuller, English, 19th century, mustard pot and spoon, 1815/16, silver, gift of Miss Elizabeth Hall Blakey

74:44 a, b

Crespin Fuller, English, 19th century, teapot and stand, 1796, silver, gift of Miss Elizabeth Hall Blakey

74:45 a-d

Ann and Peter Bateman, English, 18th-19th century, salters, 1798, silver, gift of Miss Elizabeth Hall Blakey

74:46 r-h

Ann, Peter and William Bateman, English, 18th-19th century, cruet, 1800/01, silver, gift of Miss Elizabeth Hall Blakey

74:4

Andrew Fogelberg(?), English, 18th-19th century, sugar basket, c.1802, silver, gift of Miss Elizabeth Hall Blakey

74:48 a, b

Ann and Peter Bateman, English, 18th-19th century, berry spoons, 1815/ 16, silver, gift of Miss Elizabeth Hall Blakey

74:48 c, d

Unknown, English, 18th-19th century, berry spoons, 1800/05, silver, gift of Miss Elizabeth Hall Blakey

74:48 e, 1

Unknown, English, 18th-19th century, berry spoons, 19th century, silver, gift of Miss Elizabeth Hall Blakey

74:49

Ann, Peter and William Bateman, English, 18th-19th century, cream pitcher 1805/06, silver, gift of Miss Elizabeth Hall Blakey

74:50

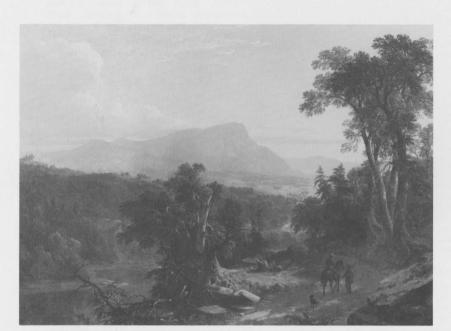
Unknown, English, 19th century, cream pitcher, 1808, silver, gift of Miss Elizabeth Hall Blakey

74:51

Crespin Fuller, English, 19th century, cream pitcher, 1811/12, silver, gift of Miss Elizabeth Hall Blakey

74:52

Hester Bateman, 1709-1794, English, 18th century, sugar tongs, c.1780, silver, gift of Miss Elizabeth Hall Blakey



74:72 DURAND



75:18 BISTTRAM



75:03 BENTON

74:53 a-1

William Bateman (?), English, 18th and 19th century, teaspoons, 1813, silver, gift of Miss Elizabeth Hall Blakey

74:54

June Wayne, American, 1918-, Funeral (John Donne Series), n.d., lithograph, gift of Dr. and Mrs. Marcus Rabwin

74:55

June Wayne, American, 1918-, *Untitled* (John Donne Series), n.d., lithograph, gift of Dr. and Mrs. Marcus Rabwin

74:56

Gail Trowbridge, American, 1900-1973, Omicron, n.d., silkscreen, estate of the artist

74:57

Gail Trowbridge, American, 1900-1973, Untitled, n.d., silkscreen, estate of the artist

74:58

Gail Trowbridge, American, 1900-1973, *Untitled*, n.d., silkscreen, estate of the artist

74:59

Gail Trowbridge, American, 1900-1973, Red, Green and Black, n.d., silkscreen, estate of the artist

74:60

Gail Trowbridge, American, 1900-1973, Untitled, n.d., silkscreen, estate of the artist

74:61

Gail Trowbridge, American, 1900-1973, Beta, n.d., monoprint, estate of the artist

74:62

Gail Trowbridge, American, 1900-1973, In the Beginning, n.d., assemblage, estate of the artist

74:63

Gail Trowbridge, American, 1900-1973, Found Objects Printed, n.d., silk-screen, estate of the artist

74:64

Gail Trowbridge, American, 1900-1973, *The Youth is Renewed: Variation III*, n.d., estate of the artist

74:65

Jack Gage Stark, American, 1882-1950, On Armory Hill, n.d., oil, acquired by gallery as an exchange

74:66

Clarence Hinkle, American, 1880-1960, *La Cumbre Peak*, oil, n.d., acquired by gallery as exchange

74:67

Embroidered robe, Chinese, late, fabric, gift of Rebecca Boles Moore

74:68

Francisco Zuniga, Mexican / born in Puerto Rico, 1914-, Adolescente de Pie, 1972, bronze, gift of Dr. Joseph L. Haber in memory of Jeanne P. Haber

74:69

William Jewett, 1795-1874, and Samuel Waldo, 1783-1861, American, Portrait of Ashfield Ellis, 19th century, oil, gift of Ann H. Kimberly

74:70 a, b

Tomb horses, Chinese, Han Dynasty, 206 B.C.—220 A.D., ceramic, gift of Dr. Arthur Svihla in memory of his wife, Dr. Ruth Svihla

74:71

Henri de Toulouse-Lautrec, French, 1864-1901, *Jeanne Hading*, lithographs, acquired with funds provided by Mrs. Maruja (Baldwin) Hodges

74:72

Asher B. Durand, American, 1796-1886, Landscape Composition — In the Catskills, 1848, oil, acquired with funds provided by the Gerald and Inez Parker Foundation

74:73

Eleanor Sayre, Late Caprichos of Goya, includes 6 etchings pulled from plates attributed to Goya, 1971, acquired through the Grant Regular Funds

74:74

Teyssonnieres, French, 19th century, A Voice From the Cliffs, (after a painting by Homer), 1889, etching, gift of Mr. and Mrs. Homer Butterfield

74:75

Robert Cremean, American, 1932-, Nisus, c.1970, wood, gift of Mrs. Jacqueline Littlefield

74:76

Unknown, Korean, Silla period, 5-6th century A.D., grey stoneware cup, ceramic, gift of Col. M. R. Dowd

74:77

Alfred Stieglitz, American, 1864-1946, Portrait of Konrad Cramer, photograph, gift of Herbert Palmer

74:78

Unknown, English, 18th century, salver, c.1787/8, silver, gift of Miss Elizabeth Hall Blakey

74:79, 1-14

Robert Cremean, American, 1932-, Fourteen Stations of The Cross, n.d., lithographs, gift of Mrs. Jacqueline Littlefield

74:80

Pablo Picasso, Spanish, 1881-1973, *Two Turtle Doves II*, 1946, lithograph, gift of Mrs. Jacqueline Littlefield 75:01

Edward Steichen, American, 1879-1973, Portrait in Grey and Black, c.1890, oil, purchased through Earle W. Grant Acquisition Funds

75:02

Erasmus Quellinus, 1607-1678, and Daniel Seghers, 1590-1661, Flemish, Garland of Flowers with Holy Family, 17th century, oil, purchased through Earle W. Grant Acquisition Funds

75.03

Thomas Hart Benton, American, 1889-1975, After Many Days, c.1940, tempera, purchased through Earle W. Grant Acquisition Funds

75:04

Ronald Davis, American, 1937-, Six Prong, 1974, serigraph, purchased through Earle W. Grant Acquisition Funds

75:05

Friedensreich Hundertwasser, Austrian, 1928-, *Irinaland Over the Balkans*, 1971, serigraph, purchased through Earle W. Grant Acquisition Funds

75:06 a-

Dusty and Francesca Moss, American, contemporary, Portfolio "AE," 1974, serigraphs, purchased through Earle W. Grant Acquisition Funds

75:07

Martha Alf, American, contemporary, White on White no. 3, 1974, oil, purchased through Otto Schneider Memorial Funds

75:08

Thomas Holder, American, 1940-, Sin City Mode — Variation II, c.1974 acrylic, purchased through Earle W. Grant Acquisition Funds

75:09

Yousuf Karsh, Canadian/born in Armenia, 1908-, Portrait of Georgia O'Keeffe, n.d., purchased through Earle W. Grant Regular Funds

75:10 a-e

Tsuyoshi Matsumoto, American/born in Japan, 1908-, *Gloria in Excelsis*, 1974, pencil, gift of the artist

75:11

Garner Tullis, American, Contemporary, Technological Artifact, 1974, cast paper, gift of the artist

75:12E

Renee Lahm, American, 1897-1945, Angel in the Park, n.d., oil, gift of Mrs. Joan Sloane

75.13

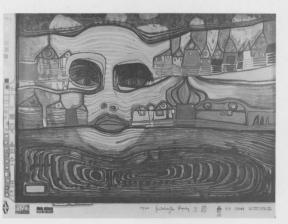
Renee Lahm, American, 1897-1945, Sunflowers, n.d., oil, gift of Mrs. Joan Sloane



75:01 STEICHEN



75:07 ALF



75:05 HUNDERTWASSER

75:14

June Wayne, American, 1918-, To Our Bodies Turne Wee Then, n.d., lithograph, gift of Dr. and Mrs. Marcus Rabwin

75:15

Robert Perine, American, Contemporary, Sharply Receding Solar Form, 1974, gouache, gift of Mrs. Erling Rikansrud

75:16

Landscape, Japanese scroll, late Tokugawa or early Meiji Period, 20th century, watercolor, gift of Mrs. Louis J. Bodle

75:18

Emil Bisttram, American/born in Hungary, 1895-, Landscape (recto) and Abstraction (verso), 1958, watercolor, gift of Jeannette Ankenbrandt in memory of her grandmother, Janet Work Garrick

75:19

José Luis Cuevas, Mexican, 1933-, Figures, c.1960, pencil and wash, gift of Dr. Frank Tallman

75:20

Rico Lebrun, American/born in Italy, 1900-1964, Sketch for Resurrection, 1960, ink and wash, gift of Dr. Frank Tallman

75:21

Head of *Prince Siddartha*, Indian, Gandharan, 2-6th centuries A.D., schist, purchased through Nellie Miller Memorial Funds in memory of Nellie Miller

75:22

Kimono, Japanese, Taisho period, 1910, fabric, gift of Kenneth Brown and John Siglow

75:23

Lucinda Hancock Ashbury, American, 1861-1936, wedding ring quilt, c.1910, fabric, gift of Mildred Ashbury Drake

75:24

Edward Marshall Boehm, American, 1913-1969, Hereford Bull, 1950-1959, porcelain, gift of Mrs. D. A. Dykes

75:25

Manchurian hunting coat, Chinese, 20th century, fabric, gift of Mr. and Mrs. Gus Scurlock

75:26

Mandarin coat, Chinese, 19th century, fabric, gift of Gertrude M. Smith

75:27

Skirt, Chinese, 20th century, fabric, gift of Harriet Lewis Williams

75:28

Coat, Chinese, 20th century, fabric, gift of Harriet Lewis Williams

75:29

Vest, Chinese, 20th century, fabric, gift of Harriet Lewis Williams

5:30

Vest, Chinese, 20th century, fabric, gift of Harriet Lewis Williams

75:31

Summer sheer garment, Chinese, 20th century, fabric, gift of Harriet Lewis Williams

75:32

Coat, Chinese, 20th century, fabric, gift of Harriet Lewis Williams

75:33E

Embroidered panel, Japanese, Meiji period, 20th century, gift of Mrs. Harold J. Boyce

75:34

William Brice, American, 1921-, Ocean and Rocks, 1954/5, oil, gift of Mrs. Mary Price

75:35

José Luis Cuevas, Mexican, 1933-, Autorretrato con Mensaje, 1973, ink and wash, gift of the Latin American Arts Committee

75:36

Leonard Baskin, American, 1922-, *The Death of the Laureatte*, n.d., wood engraving, purchased through Earle W. Grant Funds

75:37

Karl Schmidt-Rotluff, German, 1884-, Devotion, 1912, woodcut, purchased through Earle W. Grant Acquisition Funds

75:38

Jacob de Wit, Dutch, 1695-1754, Allegory of the Treaty of Aix-la-Chapelle, 1748, oil, purchased through the Earle W. Grant Acquisition Funds

75:39

Alfred R. Mitchell, American, 1888-1972, At Sundown, n.d., oil, purchased in memory of Winston T. Alderson

75:40

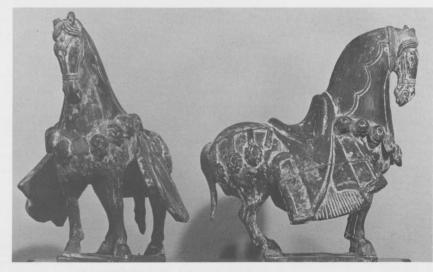
Jack Zajac, American, 1929-, Big Open Skull, bronze, 1966-73, purchased with funds from The National Endowment for The Arts, The Earle W. Grant Art Acquision Fund, and contributions from members of the Fine Arts Society

75:41

Charles Reiffel, American, 1862-1942, Summer Design, c.1927, oil, picked up on inventory



75:21 PRINCE SIDDARTHA



74:70 a, b, TOMB HORSES

EXHIBITIONS July 1974—June 1975

Joan Miró: The Mallorca Suite July 1 — August 15 Willem de Kooning, lithographs July 13 — August 25 New Photography: San Francisco and the Bay Area July 13 — September 8 PACER (Professional Action Community Education and Research)
Foundation Art Therapy Exhibition July 21 — August 4 Toulouse-Lautrec, Baldwin M. Baldwin Collection August 1 — September 15 60 Odd Provinces, wood block prints by Hiroshige September 18 — October 20 11 Ways of Seeing:
Photos by Karsh and Works by 10 of his subjects - October 1 — October 27 San Diego Art Guild Fall Exhibition - October 6 — November 11 Pioneer Print Makers - October 6 — November 11 Pioneer Print Makers - October 6 — November 11 Pioneer Print Makers - October 6 — November 11 Pioneer Print Makers - October 6 — November 9 — December 15 Art Sales and Rental Exhibition of New Works - November 9 — December 15 Indian Art of the Americas - October 6 — November 9 — December 15 Indian Art of the Americas - October 1 — November 23 — January 26, 1975 European Master Drawings, Crocker Collection - January 2 — February 2 José Luis Cuevas, 100 new works - October 1 — October 1 — October 27 — November 23 — December 15 — February 15 — March 20 January 11 — February 2 — February 2 — February 3 — March 9 Historical Implications of Roman Coins - October 2 — February 3 — March 9 Jack Zajac Sculpture - October 2 — February 2 — February 3 — March 9 January 11 — February 9 — February 3 — March 9 January 11 — February 9 — February 3 — March 9 Jack Zajac Sculpture - October 2 — February 3 — March 9 Jack Zajac Sculpture - October 2 — February 2 — February 3 — March 9 Jack Zajac Sculpture - October 2 — February 3 — March 9 January 11 — February 9 — February 3 — March 9 January 11 — February 9 — February 3 — March 9 January 11 — February 9 — February 3 — March 9 January 11 — February 9 — February 3 — March 9 January 12 — February 5 — March 9 — March 9 — March 9 — March 9 — February 3 — March 9 January 12 — February 9 — February 12 — Feb



Installation shot of the exhibition "11 Ways of Seeing".

ATTENDANCE

-1-	—2— TOTAL	—3— TOTAL ATTEND.	—4— TOTAL		-5— OTAL	—6 TO	TAL	—7— TOTAL	—8— TOTAL ATTEND.	—9— TOTAL	—10— TOTAL ATTEND.	—11—
1974-75	MONTHLY ATTEND.	LESS TOURS	TOUR ATTEND.	SCHOOL		SCHOOL TOURS		OTHER	OTHER	DOCENT	DOCENT	TOURS
				1	2	1	2					
July	28,363	26,962	1,401	43		1,263		7	138	16	654	50
August	36,741	36,499	242	6		134		7	108	5	109	13
September	23,360	22,759	601	23		508		4	93	5	131	27
October	24,893	23,588	1,305	59	3	1,101	113	4	91	20	615	66
November	25,475	23,831	1,644	48	14	1,033	376	10	235	36	1,043	72
December	30,041	26,715	3,326	86	20	2,180	754	12	392	67	2,013	118
January	36,648	33,327	3,321	84	22	2,279	629	20	413	87	2,655	126
February	28,524	26,830	1,694	33	12	739	398	30	557	43	1,219	75
March	32,930	30,913	2,017	46	15	1,026	534	28	457	58	1,483	89
April	27,199	25,042	2,157	53	11	1,092	532	31	533	47	1,302	95
May	31,506	27,546	3,960	103	20	2,735	801	28	424	53	1,532	151
June	29,805	27,654	2,151	58	14	1,160	585	24	406	33	1,044	96
	355,485	330,666	23,819	642	131	15,250	4,722	205	3,847	470	13,800	978

FINE ARTS SOCIETY OF SAN DIEGO

REVENUES, EXPENDITURES and CHANGES IN FUND BALANCES for the Year Ended June 30, 1975

	Total	General Fund	Current Restricted Funds	Endowment and Trust Funds	Building Funds	Capital Assets Fund
REVENUES AND OTHER ADDITIONS:						
Memberships	64,196	\$ 64,196				
Contributions, gifts, and bequests:						
Cash or securities	460,777	258,879	\$ 95,497	\$ 85,647	\$ 20,754	¢ 107.00
Works of art, books, periodicals, and reproductions	107,904	1.154	20 727	105 560	F F0C	\$ 107,90
Interest and dividends	162,960	1,154	30,737	125,563	5,506	
Admissions	18,604		18,604			
Sales and commissions	10,904	9,764	1,140			
Other	18,797	13,300	3,529		1,968	
Works of art purchased (transferred from Current Restricted Funds — see below)	202,575					202,57
Transfers from:						
Current Restricted Funds	61,400	41,400			20,000	
Endowment and Trust Funds	212,823	36,293	176,530			
Building Funds	35,000 6,000	6,000	35,000			
durity otole rulid	0,000	0,000				
Total revenues and other additions	1,361,940	430,986	361,037	211,210	48,228	310,47
EXPENDITURES AND OTHER DEDUCTIONS:						
Gallery operations and administration	444,313	444,313				
Receptions, luncheons, and festivals	14,572		14,572			
Loss on sale of securities	179,767			179,767		
Cost of sales	178		178			
Furniture, fixtures, and equipment	23,592				23,592	
Construction of Asian Court	59,267				59,267	
			40.096	5.712		
Other	59,267 61,208		40,096	5,712	59,267 15,400	
			40,096 202,575	5,712		
Other Purchases of works of art (transfered to Capital	61,208			5,712		
Other Purchases of works of art (transfered to Capital Assets Fund — see above) Transfers to: Building Funds	61,208 202,575 20,000				15,400	
Other Purchases of works of art (transfered to Capital Assets Fund — see above) Transfers to: Building Funds Current Restricted Funds	61,208 202,575 20,000 211,530		202,575	176,530		
Other Purchases of works of art (transfered to Capital Assets Fund — see above) Transfers to: Building Funds	61,208 202,575 20,000		202,575		15,400	
Other Purchases of works of art (transfered to Capital Assets Fund — see above) Transfers to: Building Funds Current Restricted Funds	61,208 202,575 20,000 211,530 77,693	444,313	202,575	176,530	15,400	
Other Purchases of works of art (transfered to Capital Assets Fund — see above) Transfers to: Building Funds Current Restricted Funds General Fund Total expenditures and other deductions Net increase (decrease) in fund balances	61,208 202,575 20,000 211,530 77,693 1,294,695 67,245	(13,327)	202,575 20,000 41,400 318,821 42,216	176,530 36,293 398,302 (187,092)	15,400 35,000 133,259 (85,031)	310,47
Other Purchases of works of art (transfered to Capital Assets Fund — see above) Transfers to: Building Funds Current Restricted Funds General Fund Total expenditures and other deductions	61,208 202,575 20,000 211,530 77,693 1,294,695 67,245		202,575 20,000 41,400 318,821	176,530 36,293 398,302	15,400 35,000 133,259	310,47 7,546,80

Notes:

- The Society's accounts are kept substantially on the basis of cash receipts and disbursements.
- (2) The General Fund is the operating fund of the Society and reflects all transactions not reported in the four other funds appearing above.
- (3) Current Restricted Funds consist of a variety of funds and activities within funds which are not at the general discretion of the Society but are covered by restrictions of particular donors, groups or committees associated with the Society.
- (4) Endowment Trust Funds represent cumulative gifts and

- bequests of cash and securities not presently available for current use except as to the income therefrom.
- (5) Building Funds do not represent the cost of structures owned, leased or occupied by the Society. They represent assets and liabilities presently appropriated or committed to various improvements in the physical facilities of the Society. In addition to the Building Fund transactions above, the Society was committed at June 30, 1975 for expenditures of \$20,600.
- (6) The Capital Assets Fund consists primarily of art and library material acquired by gift, bequest and purchase. Generally, works of art are valued at cost if purchased, or at market value at date of gift or bequest if so acquired.

ANNUAL REPORT OF THE LIBRARY

As the most important event of the year, the Library opened the Philip L. Gildred Rare Book Room. This room will house special collections, special editions and rare books, either owned or on loan, under ideal humidity and temperature control with total security. Many friends of the late Mr. Gildred contributed to the Fine Arts Society to establish a Memorial Fund, and at the request of Mrs. Gildred and their sons, the monies were designated for the Library. The establishment of a Rare Book Room with its furnishings is consistent with Mr. Gildred's wide interest in books over many years.

Major gifts received this past year were Loys-Delteil "Le Peintre-Graveur," a much appreciated gift from Mrs. George Hodges, and "Tales of Genji" Scroll from Dr. and Mrs. Marcus Rabwin. The Library is most grateful for the many gifts received. The Library continues to grow as an important art research center through the thoughtfulness and generosity of our many friends, among them:

Mrs. Walter Ames, Miss Naomi Baker, Canon C. Rankin Barnes, Arthur Biggs, Dr. Edward Binney, III, Mrs. K. R. Bojens, Kenneth Brown, Mrs. Betty Bucher, Cuilly Burdette, Mrs. W. F. Chapman, Mrs. S. A. Desick, Henry G. Gardiner, Godfrey O. Gaston, Mrs. Philip L. Gildred, Dudley K. Graham, John Haddock, Mr. and Mrs. William H. Henderson, Mrs. George Hodges, Mrs. Henry E. Jebb, Mrs. William W. Johnson, Mr. and Mrs. Ralph Jones, Mrs. Marion P. Kelley, Mrs. Stanley L. Koutz, Mrs. John D. McCausland, Dr. James Mankin, Dr. Lee Monroe, Mrs. Thomas Musto, Mrs. Jack L. Oatman, Mrs. Julia Pardee, Mrs. J. B. Pearce, Martin Petersen, Dr. Reginald Poland, Dr. and Mrs. Marcus Rabwin, Mrs. Peter Rainier, Mrs. Ira Robbins, Mrs. J. Terrell Scott, John Siglow, Mrs. A. C. Smeeth, Mrs. W. Murray Smith, Mrs. Irving T. Snyder, Mr. and Mrs. Virgil Steffen, William T. Stephens, Mrs. A. Richard Stern, Mrs. Donald A. Stewart, Mr. and Mrs. Horton Telford, Mr. and Mrs. Norton S. Walbridge, Dr. Robert Wallace, Mrs. Elizabeth Waller, Ms. Arlene S. Whalen, Mrs. Paul Wormser, Asian Arts Committee, Docents, and Latin American Arts Committee.

A pattern of growth for usage and development is emerging. The increasing importance of catalogues and ephemera material is making the Library the center for art research in this community.

This past year, the guest book records 1,806 visitors and 256 students for a total of 2,062.

Ninety-eight books were purchased and the regular periodical subscriptions were continued. Eighty-one volumes of periodicals and 20 books were bound. In total the Library has been enriched by gifts of 1,019 periodicals, 65 catalogues and 158 books. The Docents are outstanding in their continuous generous help, while the Latin American Committee and the Asian Arts Committee enrich the Library in their respective areas of interest.

The slide collection continues to grow in both acquisitions and usage; 2,301 slides were added for a total of 12,291, and circulated 4,073. Mr. and Mrs. Cunningham, aided by Chris Andrews, continue to do all the slides.

Mrs. Waller continues the complex job of the artist bibliography from exhibition catalogues. This continues to be one of the most valuable research tools and is used constantly, as it is still the only source of information on many contemporary artists.

The Library was again host to the Southern California Chapter of ARLIS/NA (Art Libraries Society, North America) for their annual business meeting. Numerous small groups, including teachers, come for brief tours of the Library.

Much of the work of the Library would be left undone without the untiring devotion of the volunteers who have donated a total of 1,848 hours during the past year. A special "Thank You!" is extended to Chris Andrews, Coulter and

Mildred Cunningham, Kathy Kardash, Rona Kerner, Mary Ruth Koutz, Mary Reynolds, Elizabeth Waller, Peggy Ward, and especially to Mrs. A. Richard Stern, who continues to serve actively as our Library Chairman.

NANCY ANDREWS Librarian

FINE ARTS GALLERY COLLECTIONS: PUBLISHED

Works of art from the permanent collection which have been mentioned and/or illustrated in books, art journals, and newspapers, during the past fiscal year include:

"Equestrienne," by Gaston Lachaise

"Woman With Arms Behind Her Back," by Gaston Lachaise

"Woman With Right Arm Outstretched," by Gaston Lachaise

in: Gerald Nordland, Gaston Lachaise: The Man and His Works, New York, 1974

"A Bend in the River with House and Poplars," by Jean B. C. Corot

"White Sail," by Gustave Courbet

"Madonna and Child Against a Rose Hedge," by Pseudo Pier Francesco Fiorento

"Vase of Daisies," by Adolphe Monticelli

"Still Life Synchromy with Nude in Yellow," by Morgan Russell

in: Art Quarterly, XXXVII (Spring 1974)

"After Many Days," by Thomas Hart Benton

in: Phoenix, The Arizona Republic, Jan 26, 1975

"Bear and Ox," by Arthur Putnam

"Buffalo, Indian and Horse," by Arthur Putnam

in: Patricia Janis Broder, **Bronzes of the American West**, New York 1974

"Madonna and Child with the Infant St. John," by Francisco de Zurbaran in: Jonathan Brown, **Zurbaran**, New York, 1973 (released in 1974)

"Mater Dolorosa and Ecce Homo," unknown

"Wisdom and Ignorance," by Jusepe de Ribera

in: Marilyn Busch, Omaha, Sunday World-Herald, Feb 2, 1975

"Mourning Her Brave," by George deForest Brush

in: Dorothy Ostrander Dawdy, Artists of the American West, Chicago, 1974 and Elwood Parry, The Image of the Indian and the Black Man in American Art, New York, 1974

"Formation I," by Arthur Dove

in: Barbara Haskell, Arthur Dove, Boston, 1975

"View of Wetterhorn from Grindelwald," by Albert Bierstadt

in: Gordon Hendricks, *Albert Bierstadt*, *Painter of the American West*, New York, 1971 (released in 1974)

"Elizabeth With a Dog," by Thomas Eakins

"Portrait of J. Carroll Beckwith," by Thomas Eakins

in: Gordon Hendricks, **The Life and Works of Thomas Eakins**, New York, 1974

- "Head of an Oriental," by Giovanni Batista Tiepolo
- in: George Knox, Burlington Magazine, CXVII (Mar 1975)
- "The White Trumpet Flower," by Georgia O'Keeffe
- in: Susan Littlewood, Los Angeles ed., **Christian Science Monitor**, Jun 4, 1975
- "Marques de Sofraga," by Francisco de Goya
- in: Rita de Angelis, ed., L'Opera Pittorica Completa di Goya, Milan, 1974
- "St. George," by Cosimo Tura
- in: Selin Abdul Hak, intro., An Illustrated Inventory of Famous Dismembered Works of Art—European Painting, Paris, 1974
- "Spectre de Soir," by Salvador Dali
- "Composition With Boats," by Stuart Davis
- "Brooklyn Bridge," by John Marin
- "Cape Split and Boat," by John Marin
- "Horse and Rider," by Marino Marini
- "Still Life-Bouquet," by Henri Matisse
- in: Marlene M. Linderman, Art in the Elementary School, Dubuque, 1974
- "Fisherman's Cove," by Guy Rose
- in: Nancy D. W. Moure, American Art Review, I (Nov-Dec 1974)
- "Portrait of Thomas Wentworth," by Joseph Blackburn
- in: M. E. Petersen, American Art Review, I (May-Jun 1974)
- "A Gentleman in the Time of Francis I," by Eugene Delacroix
- "Equestrienne," by Gaston Lachaise
- "Horse and Rider," by Marino Marini
- "The Rattlesnake," by Frederic Remington
- in: M. E. Petersen, Southwest Art, IV (Sept 1974)
- "Marques de Sofraga," by Francisco de Goya
- "Portrait of Prince Augusto Chigi," by Allesandro Mattia
- "Agnus Dei," by Francisco de Zurbaran
- in: Eloise Spaeth, American Art Museums, New York, 1975, 3rd ed.
- "Theseus and the Minotaur," by Antoine L. Bayre
- in: Pivar Stuart, The Bayre Bronzes, Suffolk, 1974
- "St. George," by Cosimo Tura
- in: Rosemarie Malajoli, ed., L'Opera Completa d'Cosme Tura el Grand Pittoi Ferraresi del suo Tempo, Milan, 1974
- "Spectre de Soir," by Salvador Dali
- in: Reynolds-Morse Foundation, Salvador Dali: A Guide to His Works in Public Museum Collections, Cleveland, 1973 (released in 1974)
- "Landscape Composition—In the Catskills," by Asher B. Durand in: Auburn, **Westart**, Feb 14, 1975

Works of art lent to other museums during the fiscal year include:

Santa Barbara Museum of Art, The Horse in Art, Jun-Jul 1974

- "Arabs Watering Their Horses at a Well" by Eugene Fromentin
- "Equestrienne" by Gaston Lachaise
- "Blue Rider" by Marino Marini

Colorado Springs Fine Arts Center, New Accessions: USA, Aug-Nov 1974

"Untitled" by Joel Bass

Los Angeles, University of Southern California, Art Galleries, *Reality and Deception*, Oct-Nov 1974 (also shown at: Honolulu Academy of Art, Jan-Feb 1975; Santa Barbara Museum of Art, Mar-Apr 1975; Seattle Art Museum, Dec 1974-Jan 1975)

"Still Life with Goldfinches" attributed to Balthasar van der Ast

Pasadena Center, California Design 1910, Oct-Dec 1974

- "Big Combat, by Arthur Putnam
- "Head of A Satyr" by Arthur Putnam
- "Large Puma Smelling Tracks" by Arthur Putnam
- "Fisherman's Cove" by Guy Rose
- "Landscape with Cattle" by Thaddeus Welch

Santa Clara, University of California, de Saisset Art Gallery and Museum, Lachaise Retrospective, Oct 1974-Jan 1975

- "Ideal Head" by Gaston Lachaise
- "Standing Nude" by Gaston Lachaise

Ithica, Cornell University, Herbert Museum of Art, *Gaston Lachaise 1882-1935*, Nov-Dec 1974 (also shown at: Los Angeles, UCLA, Jan-Feb 1975; Chicago, Museum of Contemporary Art, Mar-Apr 1975; Minneapolis, Walker Art Center, Jun-Jul 1975)

- "Equestrienne" by Gaston Lachaise
- "Woman with Arms Behind Her Back" by Gaston Lachaise
- "Woman with Right Arm Outstretched" by Gaston Lachaise

San Francisco, Wortsman Rowe Galleries, *Emil Carlsen*, Jan-Feb 1975 (also shown at: El Paso Museum of Art, Mar 1975; Houston, Robert Rice Gallery, Apr-May 1975; New York, Coe Kerr Gallery, Jun-July 1975; West Palm Beach, Norton Gallery of Art, Nov-Dec 1975)

- "Blue, White and Gold" by Emil Carlsen
- "Old Junk Shop" by Emil Carlsen
- "Thanksgiving Still Life" by Emil Carlsen

Yonkers, Hudson River Museum, *The Sculpture of Isidore Konti* 1862-1938, Jan-Mar 1975

- "Age" by Isidore Konti
- "Youth" by Isidore Konti

Mexicali, House of Culture, Mar 1975

"Hands of Dr. Moore" by Diego Rivera

New York, Whitney Museum of American Art, *The Seascape and The American Imagination*, Jun-Sep 1975

"Shipwreck" by Thomas Doughty

STAFF ACTIVITIES

Publications and articles by staff members that have appeared during the fiscal year include:

General Publications:

Guide to the May S. Marcy Sculpture Court and Garden Annual Report 1973/74

Exhibition Catalogues:

Historical Implications of Roman Coins, Feb 3-Mar 9, 1975, text by Mr. Jean Stern; foreword by Virginia Morse Bievenour; introduction by Henry G. Gardiner

Byōbu, Apr 26-June 15, 1975, text by Lennon Tierney; foreword by Henry G. Gardiner. Exhibition of Japanese screen and costumes from Gallery and local collections.

Published Articles:

"In San Diego: An Important Joseph Blackburn," *American Art Review*, I (May-Jun 1974), 48-49, 128, by Martin E. Petersen

"The Artistic Evolution of Horses," Southwest Art, IV (Sep 1974) 70-71, by Martin E. Petersen (equestrienne sculpture in the Gallery collection)

"A Few Pencil Lines," Southwest Art, IV (Dec 1974), 88-89, by Martin E. Petersen (art of Raul Trejo)

"The Warren Portraits by Thomas Sully," Fine Arts Gallery of San Diego, Annual Report, 1973-74, 8-11, by Martin E. Petersen

"José Luis Cuevas Mexico's Significant Artist," Southwest Art, IV (Jan 1975), 56-59, by Martin E. Petersen

"Somber—Tinged with Wit," San Diego Union, Jan 5, 1975, by Martin E. Petersen (art of Cuevas)

"Painted Exterior Walls of Southern California," *Currant,* I (Jun-Jul 1975), 16-23, 58-60, by Henry G. Gardiner

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BRANSON, Mr. & Mrs. Harley K. BREUER, Dr. Harry M. BREWIN, Miss Lorraine D BRICKER, Mr. & Mrs. J. S. BROOKS, Mrs. Hiroko BROWN, Mrs. Alice C. BROWN, Miss Barbara BROWN, Ms. Carol G. BUCKLEY, Mrs. Dorothy BUFHLER, Mrs. Josephine BUFFUM, Dr. & Mrs. Robert L. BURNETT, Mrs. Reatha BURNS, Mr. & Mrs. Lon BUTLER, Mrs. Diana F. BUTLER, Mrs. Edward T. BUTLER, Mr. & Mrs. Robert C. BUTTRON, Mr. Patrick Kelly

CALDWELL, Mr. John Nathen

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DALTON, Miss Barbara Anita DARAY, Mr. & Mrs. Jack L. DAUB, Mr. Douglas DAVIDSON, Mrs. G. Aubrey DAVIES, Mr. R. C. DAVIS, Miss Ann D. DAVIS, Mrs. Merie DE BAUN, Mrs. Mary DEL VECCHIO, Mr. & Mrs. Mario Bourdon DEMOS. Mr. & Mrs. James G. DENNIS, Mr. Edward A. DESSENT, Mr. & Mrs. Michael H. DEUTSCH, Mr. & Mrs. Sheldon DE YARZA, Mrs. Maria Luisa DIAL, Mrs. Shirley L. DICKERMAN, Mr. & Mrs. Vance DIMALANTA, Mr. Brent D. DIRKSMEIER, Miss Dorothy L. DISHMAN, Mr. & Mrs. Dave DONAHUE, Mr. David DONNELL, Mrs. J. W. DOSSEY, Ginger

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IEST, Miss Ruth A.
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MALKIN, Ms. Jain

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NAIMAN, Mr. & Mrs. Jack
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NORTON, Mrs. Henrietta
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OBENAUER, Mr. & Mrs. Davison
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O'HARE, Mrs. William R.
OLSEN, Lisa
OPELLA, Mr. Greg

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SMALL, Mrs. Doris L.
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STEYERS, Ms. Caroline L.
STIERER, Mrs. Morton
STIFF, Mrs. Frances Owens &
BEACHY, Mrs. Frances Fahrney

BEACHY, Mrs. Frances Fahrney STODDARD, Mr. & Mrs. A. H. STOECKLEIN, RAdm. & Mrs. H. G. STONEHOUSE, Mr. & Mrs. William T. STOVER, Mrs. Clarence T. STRAUSS, Mr. & Mrs. Harold H. STUMPF, Mrs. Josephine J. SUCHAR, Miss Janet Jayne SULLIVAN, Miss Trisha SUNDQUIST, Mr. Jim SUSSELMAN, Dr. & Mrs. Mark SUTHERLAND, Mr. Verne N. SWEAT, Mr. & Mrs. Richard W.

STOVER, Mr. William W.

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Tuesday-Saturday, 10:00 a.m. to 5:00 p.m. Sunday, 12:30-5:00 Monday, closed

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Free tours by Senior Docents, 10:00 a.m. and 11:00 a.m. Tuesday, Wednesday and Thursday; 2:00 p.m. Sunday. Special group tours by appointment.

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FINE ARTS GALLERY POST OFFICE BOX 2107 SAN DIEGO, CALIFORNIA 92112

Non-Profit Org. U. S. Postage PAID

San Diego, California Permit No. 161 Dear Mrs. Clark,

Many thanks for your recent letter regarding my appearance in Los Angeles on May 19. And I can assure you that I am most thrilled by such an honor. It will be a great pleasure to renew old friendships as well as make new ones.

The ball sounds simply fabulous. I do regret, however, that at this time it does not look like the President will be able to accompany me.

If we can be of any future help, please feel free to contact us.

With warm regards.

Sincerely,

B.F.

Mrs. Robert Johns Clark National Committee Chairman National Art Association 2869 Motor Avenue Los Angeles, California 90064

NMH/cp

cc: Susan Porter L



Nancy-

Barbara MacGregor called to say the the party in Los Angeles on May 19 is at the Beverly-Wilshire Hotel.

5:10





NATIONAL ART ASSOCIATION

February 17, 1975

Mrs. Nancy Howe 3017 Cathedral Avenue, N.W. Washington, D. C. 20008

Dear Mrs. Howe,

Enclosed is our letter of thanks to Mrs. Ford for accepting the National Art Association's "1975 Distinguished Woman of the Year" award. We would appreciate you presenting it to her for us.

Mrs. Clark McGregor's call informing me of Mrs. Ford's acceptance and naming the date, May 19th, was certainly an exciting event for us. All plans and arrangements are well under way, and we will keep you informed.

I also wish to confirm to you Barbara McGregor's information on the location of the event. It will be held in the very elegant Grand Ballroom of the Beverly Wilshire Hotel. Suites for Mrs. Ford and her staff have been reserved at the hotel.

Most importantly, at this time we need a selection of pictures of Mrs. Ford to give to an artist (to be selected this week) to paint a portrait of the First Lady, as I described to you in my letter of January 14, 1975. It would be helpful too if you would designate which of these photos we may use on the program.

On February 10, the Dinner Dance Committee will meet to finalize arrangements for the evening, and I will send you a copy of them. Just prior to that meeting, I will try to contact you by telephone at your White House office to ask you a few pertinent questions concerning timing, schedule, security, etc.

I have executed many balls and benefits, but I have never looked forward to any as much as this one. Mrs. Ford is very much admired by everyone, and we are thrilled at the prospect of meeting and honoring her.

Marjorie a. Clark

Mrs. Robert Johns Clark National Committee Chairman

Address: 2869 Motor Avenue

Los Angeles, California 90064

Telephone: (213)556-2728

Mrs. Arthur Linkletter Program Chairman

Mrs. Robert Finch Dinner Chairman



NATIONAL ART ASSOCIATION

January 14, 1975

Mrs. Gerald R. Ford The White House Washington, D.C.

Dear Mrs. Ford:

We are pleased to inform you that, during a recent meeting of the National Art Association, our board of directors unanimously agreed for you to become our "Distinguished Woman of the Year."

Should you be amenable to accepting this award as well as an oil portrait of yourself, we would like to present them to you before members and friends at our annual dinner dance. You may, of course, inform us which date you prefer, and we will schedule the event at your convenience.

The major portion of the proceeds of this event are given to the Americana Project of the Fine Arts Committee of the U. S. Department of State.

We are looking forward to your presence and best wishes to you.

Sincerely and warmly,

Mrs. Robert Johns Clark

National Committee Chairman Member, Fine Arts Committee

U.S. Department of State

Mrs. Robert Finch Dinner Chairman

Mrs. Thomas Malouf President



NATIONAL ART ASSOCIA

January 14, 1975

Mrs. Nancy Howe 3017 Cathedral Avenue, N.W. Washington, D.C. 20008

Dear Mrs. Howe:

Barbara McGregor has asked me to forward you the information following for the purpose of helping Mrs. Ford to select a date to accept the "National Art Association Distinguished Woman of the Year" award:

- A. The months of April and May are preferable. If April is preferred, the later it can be in the month is best, that we may use our traditional theme of "Cymbidium Dinner Dance." (The entire ballroom is decorated with cymbidium orchids from the estate of one of our members (Mrs. Bert Malouf)--absolutely gorgeous!) The height of the blooming season is mid to late April through May.
- B. We have a confirmed date with the Beverly Wilshire Hotel for the 30th of May. However, we will adjust according to the convenience of the First Lady.
- C. A mid-week date will facilitate space availability in the hotels that are always solidly pre-booked.
- D. More than one date, if possible, in the event we have difficulty with the hotels would be helpful.
- E. Carol (Mrs. Robert) Finch is Chairman of the event.
- F. The major portion of the proceeds of the evening will be donated to the Department of State Americana Project, and the remainder to our Los Angeles Music Center and Otis Art Institute.

Now, as to what is expected of Mrs. Ford:

- A. The honoree is asked to say a few words of acceptance.
- B. She will be presented with a portrait of herself, done by a local artist of note. This is done from selected photos because of the unavailability of the subject. It is requested she select and send us photos as soon as possible that the artist may have as much time as is needed.

may 12 th Ale

C. We wish Mrs. Ford to accept the position of Honorary Chairman of the National Art Association and would like to announce her acceptance that evening.

We are thrilled with the prospect of meeting and honoring the First Lady. She is much admired and we feel her interest in the arts comes at a very important time in the history of our country. I, as a member of the Department of State Fine Arts Committee, am most eager to see as much of the Americana project completed as possible as we approach our Bicentennial Anniversary.

It is my understanding that there may possibly be a luncheon scheduled here for Mrs. Ford on this visit. May I suggest both for the sake of "community impact" of the visit and her energies that it be scheduled the following day? The hostess mentioned to me (Mrs. Norman Chandler) is, by the way, a very vibrant, energetic lady and regarded by many as "Mrs. Los Angeles." She is wholly responsible for the development of our fabulous Music Center. I am sure she will want to schedule Mrs. Ford to see the complex (and she should). It is spectacular, and Los Angeles is justifiably proud of it. (Be assured I will not mention any knowledge of this to anyone but feel I should be frank with you concerning all possible arrangements.)

I am enclosing a resume of our history and purposes, and a roster of our Los Angeles Chapter for your reference.

Please feel free to call me at my home. (213/556-2728)

Looking forward to hearing from you soon.

Sincerely,

Mrs. Robert Johns Clark National Committee Chairman National Art Association

Enclosures

RJC: ee

Home address: Please direct all Correspondence to this address.

2869 Motor Avenue

Los Angeles, California 90064



FINE ARTS CALLERY OF SAN DIEGO FILE: Tuesday, May 20, 1975

*

san diego, california, wednesday morning, april 9, 1975

First Lady To Visit For Gallery Event

First Lady Betty Ford will be in San Diego to open the Fine Arts Gallery's new Asian galleries on May 20, Mrs. Jack L. Oatman, Fine Arts Society president, announced.

"The 50th annual meeting of the Fine Arts Society of San Diego has been set for Tuesday, May 20, in order to welcome as special guest, Mrs. Betty Ford, wife of the President," Mrs. Oatman said.

The original date for the event, May 9, was changed at a meeting called following word from the White House early yesterday afternoon that Mrs. Ford would be able to be here.

Mrs. Ford will be honored at a reception and dinner following the annual business meeting to take place at 5:30 p.m. in the gallery.

She will cut the ribben offi-



may 20 5:3 Business my. 6-7 Recept. 1/130 Dinner Dedicate a splead gallery Centyard mis. Eleanor Oatman (714) 23-2-7931 H: (714) 296-2395 DINNER GARM: MRS. SOHN MCCAUSLAND

THE WHITE HOUSE

For Files:

Contacted Mr. Parma re: Gallery changing their date from May 9th to May 20th in order for Mrs. Ford to attend. All is set, and they are delighted Mrs. Ford will participate on Tues, May 20th.

s.porter 4/75



Susan Please

Dear Mrs. Ford,

RE: SANDIEGO

Per my conversation with Nancy, attached is the file on the Fiftieth Anniversary Celebration of the Fine Arts Society of San Diego which you want to discuss with the Parmas.

susan

Jest for 20 Jest for 200 Suggest Peter Sorenson if he advances from farma-

jutil

October 18, 1974

Dear Hrs. Catnan,

Your gracious letter to Mrs. Ford telling of plans for the Fiftieth Anniversary of the Fine Arts Society of San Diego has been very kindly forwarded by Congressman Bob Wilson. We were delighted to learn of plans being made for this celebration in May, 1975. Although the official schedule is planned only a few weeks in advance and it is not possible to plan so far in advance, you were most kind to bring this outstanding occasion to Mrs. Ford's attention and invite her to participate. We would be happy to keep your invitation in mind.

with gratitude and warmest best wishes as you continue your preparations,

Sincerely,

Susan Porter Appointments Secretary for Mrs. Ford

Nrs. Jack L. Catman
President, Board of Trustees
Fine Arts Gallery of
'San Diego
3170 Curlew Street
San Diego, California 92103

c: Congressman Bob Wilson William Timmons BF Pending (May, 1975)



BOB WILSON

40TH DISTRICT OF CALIFORNIA
(SAN DIESO COUNTY)

PAUL L. TSOMPANAS
ADMINISTRATIVE ASSISTANT

Congress of the United States

House of Representatives

2307 Rayburn Building Washington, D.C. 20515

October 10, 1974

SAN DIEGO OFFICE
SUITE ELSS

123 CAMINO DE LA REINA
SAN DIEGO, CALIFORNIA 92103
TEL: 714-299-2444

ARMED SERVICES COMMITTEE

Dear Mrs. Howe:

Enclosed is an invitation from the Fine Arts Gallery of San Diego inviting Mrs. Ford to attend their Fiftieth Anniversary celebration in 1975. We realize that it is impossible to make a commitment at this time, but if you could keep it in mind for possible scheduling in 1975, I would be appreciative.

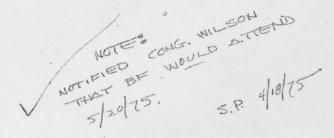
Please give some type of response to pass along to Mrs. Oatman.

Sincerely,

Bob Wilson

Member of Congress

Mrs. Nancy Howe Personal Secretary to Mrs. Ford The White House Washington, D. C.



as la

