DEAR MEMBERS,

Matisse! Everyone will be talking about our exhibition this summer. Matisse: Life in Color promises to enrich our community and increase the national and international stature of the city of San Antonio as an important cultural destination.

It’s a privilege to bring the world-renowned collection of The Baltimore Museum of Art to our city, state, and region. This is a once-in-a-lifetime opportunity!

As a member, you can enjoy the exhibition often and for free. Please note there will be timed tickets, so you need a reservation, available beginning in mid-May on our website or by telephone at (210) 357-1899.

While Matisse’s work is accessible on the surface, it’s also complex. Expand your appreciation of the artist by taking advantage of our lectures, classes, and events.

See the calendar for our opening celebrations and look for a complete program mailer in June.

And don’t forget May is Member Appreciation Month. Come let us celebrate you at our Art Party on May 9.

See you soon on Jones Avenue,

Katie

Katherine C. Luber, Ph.D

The Kelso Director
Henri Matisse (French, 1869–1954) was one of the most important and influential artists of the twentieth century. His paintings liberated color and line from being purely descriptive to becoming free and expressive—suggesting emotion rather than simply documenting what the eye sees. “The challenge of seeing Matisse involves reconciling his obvious surface charm—the bright colors, the pleasing patterns, the agreeable subjects—with his pictorial complexity and psychological subtlety,” wrote Jack Flam in Matisse in the Cone Collection: The Poetics of Vision. “The poetics of his work grows out of the way he reinvented what he saw as part of the process of trying to perceive and record it in a meaningful way.”

Whether depicting a landscape, a still life, a room interior, or a nude figure, Matisse animated his compositions to express organic qualities—the freshness of air and the luminosity of light, the fragrance of a floral arrangement, the liveliness of an exotic décor, or the sinuosity of the human body. In so doing, he reconditioned cultural eyes to a new way of seeing, a direct appreciation of the interplay of color, line, and shape for its pure delight and essential beauty. According to Matisse, looking at art should be like sitting in an easy chair.

Matisse first tried his hand at painting in 1889. While working as a court administrator he took ill, so his mother gave him an art kit while he was recuperating. Deriving so much enjoyment from the experience, Matisse decided to enroll in art school. From 1904–08, he was associated with a group of artists dubbed the Fauves, or “Wild Beasts,” by an art critic who found their boldly colored, thickly textured works shocking in comparison to earlier art.

Throughout his career, Matisse worked in many mediums, often simultaneously. In the Life in Color exhibition, visitors will find more than eighty paintings, sculptures, prints, and drawings, spanning six decades. Often Matisse would engage in more than one medium to explore a single artistic idea in various ways. Creating a sculpture in three dimensions might inform a rendering of the same subject in a painting, while a drawing from a live model could shed light on how to depict the same model in a painting or sculpture.

Matisse: Life in Color is organized thematically, with sections devoted to landscape, still life, room interiors, and nudes. Viewers will be able to discover stylistic shifts and developments within each section. For example, in the early landscape The Rautom Port Neuf (1899) Matisse employed a subdued palette to portray the River Seine on a gray day. By contrast, Festival of Flowers (1922) uses a deep perspective, a multi-colored palette, and quick, animated brushstrokes to capture the sparkling pageantry of a Mardi Gras parade in the southern French town of Nice, where Matisse maintained residence.

Of all his subjects, Matisse’s favorite was the female figure. In many of his paintings, the female figure was the female figure. In many of his paintings
of Henri Matisse

THE ART BOOKS

June 21–September 7, 2014 • Small Special Exhibitions Gallery

Beginning in the 1930s, Matisse devoted much of his time to printmaking and book illustration. Over two decades, he illustrated a total of twelve books. The Art Books of Henri Matisse, a touring exhibition of four illustrated artist books on loan from the Bank of America Collection, complements the Museum’s exhibition of Matisse: Life in Color, Masterworks from The Baltimore Museum of Art. Matisse’s first illustrated book, Poèmes de Stéphane Mallarmé (The Poetry of Stéphane Mallarmé), 1932, includes fourteen images created to accompany the works of the poet, a key figure among the French Symbolists, along with Charles Baudelaire and Arthur Rimbaud. The simple, delicate use of line in the illustrations for Poèmes places them among Matisse’s most elegant works of art.

The majority of the works in Life in Color are from the Cone Collection. Claribel and Etta Cone, two sisters from Baltimore, often made trips to Paris, where they befriended Matisse and Picasso and purchased works directly from the artists’ studios. Over the course of forty years, the Cone sisters filled their Baltimore apartments with the avant-garde art that they brought back from France. Eventually, the sisters acquired more than 500 works from Matisse, including paintings, sculptures, drawings, prints, and illustrated books. As a result of the generous donations by the Cone sisters, The Baltimore Museum of Art today has one of the finest and most comprehensive collections of Matisse’s art in the world. Visitors to the San Antonio Museum of Art this summer will see one of the twentieth century’s most complex and varied bodies of art work from that rare artist whose late work was as original and vital as his early innovations.

Matisse: Life in Color is organized and circulated by The Baltimore Museum of Art. Prior to arriving at the San Antonio Museum of Art, the exhibition was shown at the Indianapolis Museum of Art and the Minneapolis Institute of Art.

The Art Books of Henri Matisse

Henri Matisse
French, 1868–1954
La chevelure (Hair), page 128 from Poésies de Stéphane Mallarmé, 1932
etching; h. 13 1/2 in. (34.3 cm), w. 9 11/16 in. (24.3 cm)
BANK OF AMERICA COLLECTION
THE ART BOOKS
OF HENRI MATISSE
SPRING/SUMMER 2014
Jazz, published in 1947, is considered one of the great illustrated books of the twentieth century. Matisse created both the text and illustrations. Based on imagery from the circus and music halls, the boldly colored illustrations are derived from Matisse’s paper cutouts, shapes of colored paper carefully snipped out by hand and assembled as collages. Although he had devised the art form years earlier, Matisse perfected the technique in the final years of his long career when, confined to a wheelchair and suffering from arthritis, he found it difficult to paint. Flowing text written in a loose, playful hand accompanies the illustrations, expressing Matisse’s thoughts on the creative process and the inspiration of music.

*Poèmes de Charles d’Orléans (Poems of Charles d’Orléans)*, 1950, was published four years before Matisse’s death and features his fanciful, curvilinear designs and handwritten transcriptions of the ballads and verses of the French Renaissance poet Charles d’Orléans. Matisse copied poems using colored crayons with a spontaneity and freedom reminiscent of the way he used scissors in his late cutouts.

This exhibition is generously underwritten by the Bank of America.

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A citywide celebration of the beauty and genius of Matisse

Whether it is the color, line, form, or expressiveness of Matisse, his sense of place, or the flavors of his native France, San Antonio is enthusiastically embracing the presence of *Matisse: Life in Color* this summer. Here’s how a number of local businesses are drawing inspiration from the artist’s work in recognition of our exhibition. Take note as Matisse paints the town this summer.

**Creativity takes courage.**

—Henri Matisse

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**Baker Tatum**
5023 Broadway St., 78209
(210) 829-5637
www.bakertatum.com

This lovely home design shop pays homage to the painting interior with Dog. Look for their Matisse recreation in their window display. Then pop two doors down for your Matisse cupcake at Bird Bakery.

**Bird Bakery**
5912 Broadway St., 78209
(210) 804-2473
www.birdbakery.com

Look for “The Matisse,” a special seasonal summer cupcake available from mid-June through July.

**Bohanan’s**
219 East Houston Street, 78205; (210) 472-2600
www.bohanans.com

Inspired by the spirit of Matisse’s Jazz, Bohanan’s is shaking up a bright cocktail aptly named “The Jazz” with gin, campari, and Carpano sweet vermouth.

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**B-cycle**
www.sanantonio.bcycle.com

Look for the colorful Matisse B-cycle around town all summer. Take a photo of someone riding the Matisse B-cycle, post it to B-cycle’s Facebook page, and tag San Antonio Museum of Art to enter a weekly drawing for two tickets to the exhibition.

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**Bakery Lorraine**
511 E. Grayson St., 78215
(210) 862-5582
www.bakerylorraine.com

Bakery Lorraine makes special Matisse-inspired macarons this summer: lavender honey butter and apricot saffron. “The lavender honey is so French and the apricot saffron reflects the North African influences in Matisse’s work,” say Anne Ng and Jeremy Mandrell, owners and pastry chefs extraordinaires.

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**Continues next page**
Chez Vatel 218 E. Commerce, 78212 (210) 828-3141 www.chezvatelements.com Chef Damien Vatel has designed a nostalgic dish for the painting Young Woman at the Window, Sunlight. “The young woman is looking out at the sea in Nice.” I imagine she is waiting for a boat to return from fishing." The look on her face is one of longing. I was captivated by this style-setter in a Matisse window vignette. This is my arrangement. We are viewing a woman reclining on "Matisse Paints the Town." The vases are what attracted me to it. The knobs are taken with both the lady and the vibrant yellow color to feel as though Matisse uses many different focal points in his work. I captured this in my arrangement. I feel as though Matisse uses many different focal points in his work. His was not my first encounter with the work of Henri Matisse, French, 1869-1954. The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.262 Small Rumanian Blouse with Foliage, formerly called Portrait of a Young Woman, 1906. (46 cm), w. 15 in. (38.1 cm). 150,000.00. Mary Horne, pin cushion protea, split-leaf philodendron anchors the arrangement, just as it has a prominence in the painting itself. The leaves lend height, clearly translating how they tower over the reclining woman. For texture, I used hydrangea and pin cushion protea. The blue delphinium lends a pop of blue. With the peach freesia I was looking for that orangey red. I feel as though Matisse uses many different focal points in his work. I captured this in my arrangement, as well as it can be viewed all the way around, from any angle.

Matisse and Picasso: A Friendly Rivalry from June 14 to August 10, 2014, an exhibition from the McNay’s rich holdings of Pablo Picasso and Henri Matisse. Paintings, sculpture, drawings, prints, and theatre designs will juxtapose the two visionaries’ unique styles. Visit the McNay Art Museum to see Matisse and Picasso: A Friendly Rivalry from June 14 to August 10, 2014, an exhibition from the McNay’s rich holdings of Pablo Picasso and Henri Matisse. Paintings, sculpture, drawings, prints, and theatre designs will juxtapose the two visionaries’ unique styles. Saveors 209 Broadway St., 78205 (210) 224-9888 www.saveors.net tasty inspiration for native French chef Caturel Nykel and family. She will create a summer dessert evocative of 50th Life with Peach. Enjoy artfully decorated cookies inspired by the shapely found throughout Matisse’s jazz portfolio and collages. Matisse Through Music. Hear the Lincoln Center Orchestra by Ted Nash, performed Shades of Matisse inspired by the colorful patterned prints, and theatre designs will include points in his work. I captured this in my arrangement. I feel as though Matisse uses many different focal points in his work. His was not my first encounter with the work of Henri Matisse, French, 1869-1954. The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.262 Small Rumanian Blouse with Foliage, formerly called Portrait of a Young Woman, 1906. (46 cm), w. 15 in. (38.1 cm). 150,000.00. Mary Horne, pin cushion protea, split-leaf philodendron anchors the arrangement, just as it has a prominence in the painting itself. The leaves lend height, clearly translating how they tower over the reclining woman. For texture, I used hydrangea and pin cushion protea. The blue delphinium lends a pop of blue. With the peach freesia I was looking for that orangey red. I feel as though Matisse uses many different focal points in his work. I captured this in my arrangement, as well as it can be viewed all the way around, from any angle.

Left: The Arrangement

The movement and colors of the painting are picked up in the bouquet with yellow orchid, orchid, peach freesia, brown hydrangeum berries, pin cushion protea, split-leaf philodendron, blue delphinium, and antique hydrangeas.

San Antonio Museum of Art Shop 1500 W. Jones Avenue, 78205 (210) 978-8050 www.sama museum.org/shop The Exhibition Shop will be colorful! Great finds include handmade Mary Rose Young pottery from England and a one-of-a-kind upholstery chair from Mockingbird Handprints in San Antonio.

Saveors 209 Broadway St., 78205 (210) 224-9888 www.saveors.net tasty inspiration for native French chef Caturel Nykel and family. She will create a summer dessert evocative of 50th Life with Peach.

Uptown Flowers 202 Broadway St., 78205 (210) 224-9888 www.uptownflowers.com Talented designers use flowers and plants to transpose compositional elements and vibrant colors from Matisse’s work to floral arrangements. See facing page.

Wyndham Garden Riverwalk/ Museum Reach 103 Poc, 78210 (210) 515-4555 www.wyndham.com At the Wyndham Garden Hotel Riverwalk Museum Reach, a five-minute walk from the Museum, guests who sign on for the hotel’s Matisse package receive a copy of the exhibition catalog, two VIP tickets (good anytime), and a bottle of Matisse’s signature rose.

Find more details in early June on “Matisse Paints the Town” at www.sama museum.org. William Garza, floral designer and owner of Uptown Flowers, channels Matisse in familiar surroundings and everyday clothes. I chose the early evening to evoke this casual, comfortable feel.

When I began imagining flowers and greenery for the arrangement, I knew I wanted to use leaves. The split-leaf philodendron anchors the arrangement, just as it has a prominence in the painting itself. The leaves lend height, clearly translating how they tower over the reclining woman. For texture, I used hydrangea and pin cushion protea. The blue delphinium lends a pop of blue. With the peach freesia I was looking for that orangey red. I feel as though Matisse uses many different focal points in his work. I captured this in my arrangement, as well as it can be viewed all the way around, from any angle.

MEET THE ARTISTS RIGHTS SOCIETY (ARS), NEW YORK SPRING/SUMMER 2014 11 SPRING/SUMMER 2014
Glories of the Baroque

17th-Century European Art

Artists in seventeenth-century Europe changed aesthetics towards a focus on greater realism, dynamic forms, and dramatic compositions. This Baroque style—developed in and often associated with Rome—spread to affect visual and decorative arts, architecture, and urban design across Europe. The small special exhibition Glories of the Baroque features important contributions by two non-Romans who helped shape the development and dissemination of this movement, as well as other works from the period in the Museum’s collection.

Through French by birth, Simon Vouet (1590–1649) studied painting in Rome from 1613 to 1627 and became one of the important artists developing the new Baroque style. The chalk drawing Two Philosophers, a recent gift to the Museum, is considered to be a sketch for one of Vouet’s impressive frescoes dedicated to St. Francis of Assisi for the Albani Chapel in San Lorenzo, Lucca, Rome—a showcase for leading painters, sculptors, and designers of this period. Vouet is credited with bringing the Baroque painting style to France when he returned in 1627 at the behest of Louis XIII to decorate his royal palaces at the Louvre, Palais du Luxembourg, and the Chateau de Malmaison. He became the dominating force in French painting, training a whole school of French painters for the following generation.

Florentine painters also made long-overlooked contributions to the Baroque movement. Vincenzo Dandini (1607–1675), who was active mainly in Florence but also worked in the studio of Pietro da Cortona in Rome, was a member of the Dandini family of painters who adapted and spread the Baroque style in Florence. Vincenzo Dandini’s painting St. Mark the Evangelist, on loan to the Museum by Sir Mark Haukohl in honor of the Evangelist Mark Watson III and Mark Watson IV—illustrates many of the style’s important characteristics. The painting’s intense realism, dramatic lighting, and portrayal of St. Mark as a recognizable character drawn from everyday life are typically Baroque.

In November, the Museum will present an exhibition of fifteen of the eighteen Picasso tapestries commissioned by Governor Nelson Rockefeller. The tapestries are modeled after the artist’s most important paintings, including Girl with Mandolin, Interior with Girl Drawing, Night Fishing at Antibes, and Three Musicians. Commissioned between 1968 and 1975, the tapestries were woven entirely by hand by Madame J. de la Baume Durrbach in Southern France. The Guernica tapestry (which was on loan from the Rockefeller family to the San Antonio Museum of Art in 2012) was the first of these to be made.

Enormous in scale, these woven works of art took many months to complete. They reflect Rockefeller’s interest in the medieval tradition of tapestry and his love of modern art, while appealing to his egalitarian spirit. Much more durable than paintings, these tapestry “copies” of great works by Picasso can be viewed by a much larger audience. Picasso collaborated with the weaver on the color choices of many of them and kept up a lively exchange of letters with Rockefeller until his own death in 1973. Sadly, the great patron and artist never met, but we can see the fruits of their collaboration in the exhibition, Rockefeller’s Picassos.
Never one to take things at face value, Dr. Jessica Powers, Curator of Art of the Ancient Mediterranean World, is taking a good look at a portrait head in the museum’s collection—Antinous, the emperor Hadrian’s youthful lover, in the guise of the god Dionysos. While we are accustomed to seeing ancient Greek and Roman statues as white marble, these statues were originally brightly painted and sometimes even gilded. Powers is collaborating with Dr. Michelle Bushey of Trinity University and Dr. Mark Ashby of the University of Georgia to discover traces of the portrait’s ancient polychromy. To help unravel some of the mystery, they are using a technology known as XRF (x-ray fluorescence) to analyze elements of pigments and other components of the sculpture.

French video and installation artist Sylvie Blocher was in San Antonio in January shooting three videos for an installation at the Museum opening September 28. The artist is taking on the themes of the Alamo, ethnicity and color, and guns with the overriding theme of social identity—concepts she arrived at after an extensive visit to the city last year. Invited by former Contemporary Art Curator David S. Rubin to create a new work on Anglo/Latino relations, Blocher toured the museums, met with Latino focus groups, dined with former mayors, and visited a Hill Country ranch—then returned to Paris to reflect and plan. The finished exhibition, one large video installation that includes earlier works shot in Brazil and China, will open just in time for Foolproof September 28 and closes December 28, 2014.

Visitors can now Hop-On-Hop-Off the City Sightseeing Bus at our front door. The red, double-decker bus has added the Museum as a stop this spring, making it easier for some of the twenty-eight million visitors to San Antonio to find us.

**Museum docents are creating tours for the visually impaired.** Our docents became interested upon hearing Larry Johnson, chairman of Bexar County’s technical advisory committee for persons with disabilities, discuss etiquette when interacting with a visually impaired person. “Museums around the world are implementing various ways for the visually impaired to experience art,” said docent Suzanne O’Brien. “For instance, the Vatican Museum has Braille labels and the Metropolitan Museum of Art gives “touch tours.” San Antonio Museum of Art docents held a pilot tour in February for a group of blind and partially sighted visitors (and three guide dogs). The group toured five objects: Ivan Navarro’s Pink Electric Chair, 2006; Carlos Mérida’s Los Tres Reyes (The Three Kings), 1955; Atlantean Figure, Maya or Toltec, 300-600 AD; and Menéndez’s Atlantean Figure, 1150-1250 AD. A prop was passed around with each piece to allow the visitors to “see” the objects with their hands. The tours are still being developed and will be completed in time for the American Council of the Blind of Texas convention in San Antonio this September.

Have your art and get your exercise, too. That’s what thirteen-year-old middle schooler Estrella Hernandez figured out when she went on a scavenger hunt during a Museum event—we have 64,000 square feet of galleries and lots of stairs. Inspired to do something about childhood obesity, this young entrepreneur is working on a smartphone app to get her generation moving and learning. Her first WhoWalk tour was of Mission San José, and when she asked us if she could create one for our museum, we said “Yes!” The app allows you to earn points and include questions about the collection. (For instance, do you know who painted La Sota? And what’s the mythical creature on the Chinese jar?) At press time, Estrella was completing her “hero” (not) version. H.E.B. and the 80-20 Foundation are sponsoring her initiative, and the Mayor’s Fitness Council is providing support. Learn more about Estrella and WhoWalk at who-walk.org, or visit Facebook.com/who-walk.

**Old friends are new friends.** Visit our new Friends of the Museum, the group of supporters who help keep the Museum vibrant and growing. For more details go to www.friendsofthesamuseum.org.

**Now at the Lifesavings Café, Matisse: Life in Color Café**

**Young Friends: Matisse and Merlot**

**Matisse Gala**

**Themed Tours**

**Members Preview Day: Matisse: Life in Color**

**Young Friends: Matisse and Merlot**

**Matisse: Life in Color**

**View of the Matisse Exhibit**

**The Artist’s Studio**

**Exhibition Map**

**Exhibition Information**

**Exhibition Guide**

**Discovery Zone**

**Visitor Feedback**

**Become a Member**

**Visit San Antonio**

**Museum Shop**
Cultivate, nurture, and inspire creativity
Ages 2-4
infant. Includes playtime and refreshments.
selections engage both you and your
and walk through the galleries. Art
Second Thursdays | 10:00–10:45 a.m.

BABIES 0–18 MONTHS

Gallery Tours for Caregivers and

make cultural connections while
paint Islamic tessellations, and learn about
stamping, construct a Roman mosaic,
designs, and symbols throughout Asia and
Sunday, June 1 | 12:00–4:00 p.m.

Pattern Play
Sunday, June 1 | 12:00–4:00 p.m.
Travel through time and design patterns, and designs throughout Asia and
the Mediterranean. Learn the art of batik stamping, consider a Roman mosaic,
paint Islamic tessellations, and learn about
symbolism in Chinese Ceramics by

FREE DAY FOR ALL
May 1–June 8
National Art Museum Day
Sunday, May 18
FREE Admission

MEMBERS-ONLY EVENTS
Members, invited to enjoy light refreshments followed by a docent-led tour.
Docent-Led Tour: Stories of the Baroque: 17th-Century European Art
Saturday, May 3
Registration: 5:00–6:00 p.m.
Tour: 1:00–2:30 p.m.
Members! • Free to Members

EDUCATOR WORKSHOPS
FREE Workshop for Educators:
Life in the Ancient World
Sunday, June 22 | 3:00–4:00 p.m.
Offered to 10 educators. Enjoy refreshments, pick up a
teaching ideas, and discounts in the exhibition

Art Teacher Institute: Mini-courses
Tuesday, June 17–Friday, June 20
Lectures for Exciting Opportunities to Enter a members-only drawing

Corporate Partner Days
May 1–June 8 • June 13
Thank you to our generous Corporate Members!
Corporate Circle Members (all staff with

TODAY'S GALLERIES
MEMBERSHIP OFFER
• 20% discount on Museum Shop purchases (applies to regular-priced items only)
• $10 discount on all gift if purchased from the Museum Shop
• Refer a new Member and receive a free bag tag
• Check us out on Facebook and at the May 9 Art Party for exciting opportunities to enter a members-only drawing

Corporate Partner Days
May 1–June 8 and a discount on personal membership purchases.
Members Preview Day: Matisse: Life in Color, Masterworks from The Baltimore Museum of Art

Thursday, June 12 | 6:00–8:30 p.m.
River Pavilion | $35 per Young Friends member
Registration Required: samuseum.org or (210) 978–8121
$10 members, $20 non-members
4:30–5:30 p.m.
Gallery Talk: Curator’s Choice: "The Genius of Mikhail Caulovarvov" by Curator Marian Oettinger
6:00–6:25 p.m.
Sketching in the Galleries
6:30–7:30 p.m.
Run with SAMA

Thursday, June 19 | 4:30–5:30 p.m.
Gallery Talk: Curator’s Choice: "Matisse and Plasticity" by Curator Marion Oettinger
6:00–6:25 p.m.
Sketching in the Galleries
6:30–7:30 p.m.

Thursday, June 26 | 6:00–8:30 p.m.
Members-Only Tour: Glories of the Baroque: 17th-Century European Art
Tour: 1:00–3:00 p.m.
Gallery Talk: Museum Highlights
4:30–5:30 p.m.
Sketching in the Galleries
7:00–9:00 p.m.
Drawing on Instinct: Sketching Animals

Friday, June 27 | 10:00–11:00 a.m.
Playdates: My Family and Me

Saturday, June 28 | 10:00–11:00 a.m.
Art Party: Bob Kuhn: Drawing on Instinct

Saturday, June 28 | 6:00–11:00 p.m.
Run with SAMA

Sunday, June 29 | 10:00–11:00 a.m.
Art Party: Bob Kuhn: Drawing on Instinct

Wednesday, July 2 | 10:00–11:00 a.m.
Playdates: An Elephant and the Hare

Wednesday, July 2 | 6:00–8:30 p.m.
Gallery Talk: Museum Highlights

Thursday, July 3 | 10:00–11:00 a.m.
Playdates: The Perils of Paradise

Thursday, July 3 | 6:00–8:00 p.m.
Gallery Talk: Museum Highlights

Sunday, July 6 | 10:00–11:00 a.m.
Art Party: Sketching in the Galleries

Sunday, July 6 | 6:00–8:00 p.m.
Gallery Talk: Curator’s Choice: "The Spirit of the European Baroque" by Curator Marion Oettinger

MARK YOUR CALENDAR
May 25 | Tuesday
Gallery Talk: Museum Highlights
7:00–9:00 p.m.

May 26 | Wednesday
Playdates: When a Line Bends, A Shape Begins
6:00–8:00 p.m.

May 30 | Saturday
7:00–9:00 p.m.

June 1 | Saturday
Meditation in the Japanese Gallery
10:00–11:00 a.m.

June 2 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.
Exhibition Closing: Thomas Sully: Painted Performance

June 6 | Thursday
Lecture: The Fashion of Foreign: Outside Influences on Chinese Ceramics by Rose Kerr, Curator Emeritus, Victoria and Albert Museum
6:30–7:30 p.m.

June 7 | Friday
Members Preview Day: Matisse: Life in Color
10:00 a.m.–6:00 p.m.
National Museum Day

June 8 | Saturday
Art Crawl
4:30–5:30 p.m.
Lecture: The Traditional Conception of Foreign: Outside Influences on Chinese Ceramics by Christian and Ananda K. Coomaraswamy’s "The Traditional Conception of Ideal Portraiture" from Christian and Oriental Philosophy of Art
5:00–7:00 p.m.
$15 for members, $25 for non-members
Registration Required: (210) 978–8121
Family Plicks: Where the Wild Things Are
10:00–11:00 a.m.
1:00–2:00 p.m.
San Antonio Zoo
$10 members, $20 non-members
Registration Required: (210) 978–8121

June 9 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.
Exhibition Opening: Glories of the Baroque: 17th-Century European Art
Mediation in the Japanese Gallery
10:15–11:00 a.m.
Members-Only Tour: Glories of the Baroque: 17th-Century European Art
Reception: 10:00–11:00 a.m.
Tour: 10:00–11:00 a.m.
First Sundays for Families: Animal Instincts
12:00–4:00 p.m.

June 13 | Monday
Gallery Talk: Museum Highlights
5:00–6:00 p.m.
An Evening of Song with Eric Owens
6:00–11:00 p.m.
Concert: $75 | Concert and Dinner: $250
Tickets: www.theoperasa.org or (210) 673–7270

June 14 | Tuesday
Gallery Talk: Museum Highlights
4:30–5:30 p.m.
Sketching in the Galleries
6:00–8:00 p.m.

June 20 | Monday
Lecture: Oriental Philosophy of Art
10:00–11:00 a.m.

June 20 | Tuesday
Lecture: Without the Exams! The Calling of St. Matthew, Caravaggio (Baroque)
6:30–7:30 p.m.

June 21 | Wednesday
Gallery Talk: Museum Highlights
4:30–5:30 p.m.
Sketching in the Galleries
6:00–8:00 p.m.

June 24 | Saturday
Meditation in the Japanese Gallery
10:00–11:00 a.m.

June 27 | Saturday
Exhibition Opening: Glories of the Baroque: 17th-Century European Art
Mediation in the Japanese Gallery
10:15–11:00 a.m.
Members-Only Tour: Glories of the Baroque: 17th-Century European Art
Reception: 10:00–11:00 a.m.
Tour: 10:00–11:00 a.m.
First Sundays for Families: Animal Instincts
12:00–4:00 p.m.

June 28 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.
Exhibition Closing: Thomas Sully: Painted Performance

June 30 | Tuesday
Gallery Talk: Museum Highlights
6:30–7:30 p.m.
Sketching in the Galleries
6:00–8:00 p.m.

July 1 | Wednesday
Playdates: The Elephant and the Hare
10:00–11:00 a.m.

July 3 | Friday
Lecture: Art History 101: Without the Exams! The Calling of St. Matthew, Caravaggio (Baroque)
6:30–7:30 p.m.

July 4 | Monday
Members-Only Tour: Glories of the Baroque: 17th-Century European Art

July 5 | Tuesday
Meditation in the Japanese Gallery
10:15–11:00 a.m.

July 6 | Wednesday
Drawing on Instinct: Sketching Animals at the San Antonio Zoo
10:00 a.m.–12:00 p.m.
$10 members, $20 non-members
Registration Required: (210) 978–8121

July 7 | Thursday
Gallery Talk: Museum Highlights
10:00–11:00 a.m.

July 11 | Monday
Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.
Exhibition Closing: Thomas Sully: Painted Performance

July 12 | Tuesday
Readers: A Cool Summer Garden Party
6:00–8:30 p.m.

July 17 | Saturday
Meditation in the Japanese Gallery
10:15–11:00 a.m.

July 19 | Monday
7:00–9:00 p.m.

July 20 | Tuesday
Gallery Talk: Museum Highlights
4:30–5:30 p.m.
Sketching in the Galleries
6:00–8:00 p.m.
Gallery Talk: Zoo Educators Respond to Bob Kuhn: Drawing on Instinct
6:00–8:30 p.m.

July 21 | Wednesday
Playdates: My Family and Me
10:00–11:00 a.m.

July 24 | Saturday
Meditation in the Japanese Gallery
10:00–11:00 a.m.

July 25 | Sunday
Gallery Talk: Museum Highlights
11:00 a.m.–12:00 p.m.

July 27 | Tuesday
Gallery Talk: Museum Highlights
6:30–7:30 p.m.
Sketching in the Galleries
6:00–8:00 p.m.

July 28 | Wednesday
Playdates: When a Line Bends, A Shape Begins
6:00–8:00 p.m.

August 1 | Saturday
7:00–9:00 p.m.

August 2 | Sunday
Meditation in the Japanese Gallery
10:00–11:00 a.m.

The Big Give SA
A 24-hour day of giving online to support local non-profits. More than 300 non-profits participating.

Click Away! Support your favorites!
**LOCAL SPROUT**

Inside a closed printing warehouse, a few blocks southeast of the Museum, a green, five-story shipping container emulates a flourish glow. What could pass for a rogue Matisse-flavored art installation is in fact a productive, efficient urban farm. If you eat at The Cove, One Lucky Duck, or Urth Juice Bar, you’ve probably enjoyed Local Sprout’s vibrant greens and herbs—kale, spring lettuces, Swiss chard, arugula, epazote, parsley, basil, and more—delivered fresh from roots attached within one hour of harvest. The vertical hydroponic design behind Local Sprout is a practical response to global climate change: it produces an acre’s worth of crops in only 400 climate-controlled square feet, uses no pesticides and has no runoff or recycling all water so that each plant uses less than a gallon of H2O in its entire lifetime. “Growing and delivering within a five-mile radius cuts over 95% of the emissions associated with transporting most vegetables on the U.S. market and results in a considerable saving of flavor and nutrition,” says twenty-two-year-old Mitchell Hagney as he spanned among tight hanging rows of greens and strings of LED lights to harvest. Hagney became impassioned with sustainable farming as a high-school student in Natchez, NH, and studying debate and International Environmental Studies at Trinity University. He teamed up with Pat Condon of Backpace to create Local Sprout, and their produce is in demand by local chefs that he hopes to expand to hydroponic greenhouses that can be used anywhere in the nation. Look for Hagney at the Main Plaza Farmer’s Market selling greens and seedlings and spreading knowledge —at the farm he both tills two hours for irrigation and grows exquisite greens with grown-up flair.

**SACRAMENTO**

TacoLand
343 W. Grayson St. (916-578-3443)

Let’s have family, friends, and punk-rock parents to debate what Chris Rodolfo, the owner of TacoLand in San Francisco, has to offer. TacoLand is an undeniably genius bar. Ayala’s beloved music/dive bar, the site of his fatal 2003 shooting. Some of the original graffiti, including Ayala’s memorial portrait, is still intact, as is the huge old oak and the overgrown rear tree. The neighborhood has certainly changed, but Pearl’s La Gloria is now catering to this local institution, and the only patrons carrying knives areさえ川 C.I.A. students. Still, the revived outdoor bar usually serves from 4 p.m. till the very last person (look Facebook for updates)! welcomes bikes, dogs, kids, eccentrics, and smokers, hosts a rotation of food trucks (Bite Bistro, at last visit); and bades in a million equally fantastic summer visits. Arrive before dusk to glimpse TacoLand’s a Restaurant, a drink bar, a large, naturally calm barn-owl.

**RECOFFEE**

Rosella Coffee
203 E. Jones Ave. #101
210.246.1270
www.recoffee.com

The name says “Coffee,” but there’s so much more (very good) grounds brewing just up the block at the Museum’s own neighbor. Rosella serves light breakfast, lunch, and dinner fare,Convivial, cakes, wines, beers, juices, and craft sodas from Dublin Bottling Works. Owner Charles Gonzalez knows how to pick his partners: breads and blends from Bakery Lessman, pastries and desserts from Boozy Biscuit, and smoked ham, cheddar, grain mustard, and tomato. Photo courtesy of David Rangel.

**LOCAL SPROUT**

Keeping Up With Jones Street

**NEW YORK**

The Truck Stops Here

1600 Broadway St.; 210.299.1800

A movable feast is evolving at the 1600 Broadway lot, where a rotating schedule of food trucks park and serve Monday through Thursday from 6 to 9 p.m. Favorites include Big Daddy’s BBQ, Slide Provider, Tailgate Bistro, Institute of Chili, Spice Sea Gourmet, Bistre Street Bistro, The Fridge, Rickshaw Stop, and Duke’s Bistro. Email 1600broadwayatpreyt@preyt.com. Have a new 78215 discovery, or local mystery that we should check out? Write editor@samuseum.org.

**ARCHITECTURAL ANTIQUES**

403 Dawson St.
210.226.6863
www.sa-antiques.com

Doors, window sashes, and room screens in every style and size; wrought metal gates, fences, streetlamps, and bird cages; fireplaces, mantles, pillars and columns, wood stove grates, and ceramic hearths; boxes, boxes, pedestals, and fins; porcine iron tubs and sinks; lighting, brass, porcelain, and crystal door-knobs; antique hinges and drawer pulls; pressed tin ceilings... Architectural Antiques is 10,000 square feet of salvaged architectural detail (a good place to shop for any, even the most refined; all at least 20,000 of which is open to the public. Owner Lindsay and Barry Raulier know what they’ve got, exactly where it is, and, alas, what’s worth it. Whether you’re building or restoring a house, or just love the architecture; it’s a fascinating place in which to get lost.
Art of the Ancient Mediterranean World

THE CURATOR EXPLAINS

JESSICA POWERS, THE GILBERT M. DENMAN, JR. CURATOR OF ART

This impressive statue of a young man from ancient Cyprus is on loan from the Metropolitan Museum of Art. One of many votive statues dedicated to the gods in a sanctuary at Golgoi, in southeastern Cyprus, the statue is part of the collection assembled in the 1860s and 1870s by the American consul to Cyprus, Luigi Palma di Cesnola. The Cesnola collection, which the Metropolitan Museum acquired between 1874 and 1876, includes the most important group of Cypriot limestone statues outside of Cyprus. Though now missing its lower legs and feet, the statue was probably intended to stand in the sanctuary as a perpetual worshipper on behalf of the man who dedicated it. The man’s distinctive outfit consists of a tunic worn over a pleated undergarment, a band of cloth draped over his left shoulder and tucked under his belt, and an elaborate headband with rosettes. He carries a sword and a perfume bottle in his left hand. The man’s facial features and slight smile reflect Cypriot familiarity with Greek art of the late sixth century B.C.

The statue is on view in the Greek Gallery along with other Cypriot works in the Museum’s collection, including a head of Heraclius and several vases.

China during this period due to disruptions caused by the dissolution of the Ming dynasty (1368–1644). Dishes of this type—which are in top museum collections such as the Victoria and Albert Museum, the British Museum, and the Metropolitan Museum of Art—are known as “VoC Dishes” because of the prominent monogram of the Dutch East India Company (Vereenigde Oostindische Compagnie) that appears in the central medallion. Here, phoraeus and flowering plants encircle the “VoC” monogram, and the broad outer border is divided into rectangular panels of decoration in the Rococo style that originated in Holland. This very East-West object was likely designed for use by Dutch East India Company staff at company bases in East and Southeast Asia.

Asian Art

THE CURATOR EXPLAINS

JOHN JOHNSTON, CORTÉS-COWDEN-BROWN CURATOR OF ASIAN ART

This delicate porcelain dish, a new acquisition for the Museum, is decorated with cobalt blue underglaze and was made in Japan in the last quarter of the seventeenth century. Production of blue and white porcelain for the European trade moved from Japan to Blue and White VOC Dish, Japan, Edo period, 17th century. Decorated with the “VoC” monogram; h. 2 7/8 in. (7.3 cm), d. 9 1/2 in. (24 cm). Gift of Kittie Nelson Ferguson and Henry L. Ferguson, purchased by subscription, 1941.174. ©Estate of Miguel Covarrubias

Production of blue and white porcelain for the European trade moved from Japan to Blue and White VOC Dish, Japan, Edo period, 17th century. Decorated with the “VoC” monogram; h. 2 7/8 in. (7.3 cm), d. 9 1/2 in. (24 cm). Gift of Kittie Nelson Ferguson and Henry L. Ferguson, purchased by subscription, 1941.174. ©Estate of Miguel Covarrubias

After the opening of the Suez Canal in 1869, “egyptomania” swept Europe, and influenced design of architecture and the decorative arts. The jar was made circa the 1860s.

ANATOMY OF A… WEDGWOOD JAR

THE CURATOR: Merritt Parslow WHERE TO FIND IT East Tower, Level 4M, European Gallery

It looks Egyptian...

Is Wedgwood always blue?

Josiah Wedgwood revolutionized production of ceramics by developing different hard clays that were stronger than other types and had a material finish that did not need to be glazed. This type is called “jasperware,” which could be manipulated with colors, such as bright blue and the famous, softer “Wedgwood blue.” Other colors could be used including green, pink, and lavender. Ultimately, white decoration was added to the surface, usually as moldings or pseudoclassical motifs.

Why and when was it made?

Wedgwood Factory

English, est. 1759

Wedgecrwed Pheenoxal Fugur, 1850–1870

Stoneware with applied relief decoration (jasperware)

h. 10 in., d. 5 7/8 in.

Gift of Kitte Nelson Ferguson and Henry Ruggeri Ferguson, 2001.52.78.a-b

So, who made it?

Marks on the bottom of the base show that it was made by the Wedgwood factory in England, an important pottery founded in the mid-eighteenth century by the ceramicist Josiah Wedgwood, which continues today.

What’s this, a cookie jar?

After the opening of the Suez Canal in 1869, “egyptomania” swept Europe, and influenced design of architecture and the decorative arts. The jar was made circa the 1860s.

These were not Egyptian imitations, but instead, practical items that were popular in the eastern Mediterranean region and North Africa.

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The production of color has a rich history that spans the millennia and the globe—and the collection at the San Antonio Museum of Art offers many fine opportunities to peek into the history, economics, and chemistry behind the human drive to color our world. Knowing what materials were used in the production of an artwork helps to date the piece and provides context about how its pigments, paints, or dyes were produced.

Look for our printed Color Tour brochure for kids (grown-ups will enjoy it, too!) in the Great Hall kiosk. This tour of color around the globe—and the collection at the Museum is loosely based on Colores, published in 2012–2013 in collaboration with Trinity University Press and the San Antonio Public Library Foundation. Written in Spanish and English, it uses works from the Museum's Stark-Willson Collection, 86.138.182

PHOTOGRAPHY BY PEGGY TENISON

Linden Smith, Teacher and School Program Manager, leads SAISD kindergarten students on a "Tour of Art" in the Contemporary Galleries.

EDUCATION

SPRING/SUMMER 2014

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RED
Carminic acid is derived from cochineal, an insect that lives concealed in a white clump of fluff on prickly pear cacti in South America and Mexico. To keep the color from fading, ancient Meso-Americans mixed crushed cochineal nymphs with tin or alum, which is still done today. Cochineal-derived carmines continue to be prized pigments in cosmetics.

ORANGE
Safflower oil has been used to make orange pigment for over five thousand years. It is difficult to cultivate because of the stems, which it caught in the throat of a combine harvester are almost impossible to get out. Ancient Egyptians used safflower to dye their mummy wrappings and to turn their ceremonial ointments an oily orange.

YELLOW
This color can be made from saffron, the world’s most expensive spice. Saffron is harvested by painstakingly picking the stigmas from the flowers of Crocus sativus and carefully drying them. Artificial yellows that have been produced since the 1800s are cobalt, chrome, cadmium, and lemon.

GREEN
Verdigris was a popular green made of copper acetate, but its vibrant color vanished quickly if not properly varnished. It is sometimes referred to as “Van Eyck Green” because the Flemish Renaissance painter used it often and beautifully.

BLUE
Egyptian faience is a turquoise blue created by mixing powdered soapstone with either malachite or azurite (one of the oldest blue minerals known) and then heating.

Source material: Color: A Natural History of the Palette by Victoria Finlay.

PHOTOGRAPHY BY PEGGY TENISON

Felipe Archuleta
American, 1910–ca. 1989
Bear (Oso), ca. 1980
Gift of the artist, 2004.18
PHOTOGRAPHY BY VICTORIA FINLAY

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Sergio Hernandez
Mexican, born 1957
Estampa del Palenquero with 18 pieces (The Sorcerer of the East Indies), 2004
Gift of Frost National Bank, 90.115.13
PHOTOGRAPHY BY VICTORIA FINLAY

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Red pigment was discovered by the Ancient Egyptians and is associated with royalty. It is formed by the mucus gland of various mollusks.

BLACK
Charcoal was one of the earliest black pigments and easy to find because it was available wherever there had been a fire. Charcoal has been succeeded as a source of black pigment by koift, pencils, ink, soot, galls, vine hips, and burned animal bones.

BROWN
Joseph Lovibond produced the first colorimeter in 1886, while attempting to categorize the range of brown colors in the beers he brewed. This was adapted into the Lovibond Color Scale, which revolutionized color testing.

PURPLE
Purple pigment was discovered by the Ancient Phoenicians and is associated with royalty. It is formed of brown colors in the beers he brewed. This was adapted into the Lovibond Color Scale, which revolutionized color testing.

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ARTSCENE

Gallery Gala & Afterparty April 2, 2014

Board chairman John Eade, Susanna and Denny Wade.

Darrell Jones, Hamel Martin, and Michael Gentry.

Sylvia and Marty Rodriguez.

Salvador Jimenez and Leandra Hernandez.

 Trustees W. Richey Wyatt and Tucker Dorn.

Amanda Williams, Eric Knox, and Regina Roche.

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Williams and Roche were Afterparty chairs.

John and Kathryn Keeton.

Gala chair Ana Paula Watson, Peggy Lewis, and Rosemary Leon.

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Barbara Nava, Consul General of Italy, and Monte Nava.
Valentine’s Day Art Party

ARTSCENE

Director Katie Luber, Harmon Kelley, Harriet Kelley, and Tucker Dorn at the Eldzier Cortor: Master Printmaker private opening reception.

Spring Break Free Day fun! Over 2,000 people took advantage of free admission and art activities.

Elizabeth Lende, Diane Smith-Waynick, and Peggy Mays at the 17th Annual Mays Symposium.

Family Flicks.

Michael Cortor (third from right) with family and friends at the Eldzier Cortor: Master Printmaker opening reception.

Local artist Rex Hausmann works on his graduate school project in the Museum’s contemporary galleries.

Night At the Museum brought out our Young Friends for a night of dancing, food trucks, and cocktails.

The recently renovated St. Anthony Hotel Steinway grand piano found a temporary home in our Great Hall this spring.

Thomas Sully (great-grandson of the painter), Karen Hixon, Katie Luber, and Susan Sully.

The recently renovated St. Anthony Hotel Steinway grand piano found a temporary home in our Great Hall this spring.

Dr. Carol Eaton Soltis, Philadelphia Museum of Art, Director Katie Luber, and Chief Curator William Rudolph.

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SPRING/SUMMER 2014

SPRING/SUMMER 2014