



Montclair Art Museum

2010

MAM ANNUAL REPORT

JULY 1, 2009 – JUNE 30, 2010



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MISSION

The Montclair Art Museum collects, preserves, and presents American and Native American art. Its innovative exhibitions and educational programs interpret and explore relationships between these two evolving artistic traditions. The Museum’s exhibitions offer groundbreaking scholarship, fresh thematic approaches, first-time presentations of under-recognized artists, examinations of little known aspects of major artists’ careers, and an ongoing commitment to the artists and culture of New Jersey. Sharing its distinguished collections, specialized expertise, and unique resources, including the Yard School of Art, the Museum collaborates with numerous cultural and community partners to inspire creativity and a deeper understanding of America’s unique diversity.

DIVERSITY VISION STATEMENT

The Montclair Art Museum is committed to being an inclusive and diverse organization that respects and welcomes individual differences in order to offer the most meaningful art experience to the widest possible audience. We strive to cultivate an environment that fosters productivity, creativity, and individual satisfaction by celebrating such differences as race, gender, nationality, age, religion, sexual orientation, and physical abilities.

All Museum programs are made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, and by funds from the National Endowment for the Arts, the Vance Wall Foundation, the Geraldine R. Dodge Foundation, Arts Consulting Group, and Museum Members.

BOARD OF TRUSTEES

Fiscal Year 2010

- | | |
|--|---|
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MAM AT A GLANCE

1,025 public activities

594 guided tours reached 15,143 visitors

6 special exhibitions

2 exhibition openings with 1,590 attendees

168 studio art courses and workshops served more than 1,856 students for more than 20,197 classroom encounters

21 need-based scholarships to Yard School of Art classes for area children

2 FREE Family Day programs, attendance of 1,100

14 lectures by visiting scholars and artists including Lorna Simpson, Jane Warman, Peter Ascoli, Nick Cave, and Dr. Robert Steele

12 community exhibitions, featuring work from the Yard School of Art and art education partnerships with local schools

40 outreach programs in schools serving 1,363 students and 104 adults

317 educators participated in Educators' Evenings and Teacher Workshops

The Museum serves New Jersey's diverse general public through programs and exhibitions. Within New Jersey, as determined from our Membership records, MAM reaches constituents from 16 counties, including Bergen, Burlington, Cumberland, Essex, Hudson, Hunterdon, Mercer, Middlesex, Monmouth, Morris, Ocean, Passaic, Somerset, Sussex, Union, and Warren. More than 285 schools, community organizations, universities, museums, senior centers and artist colonies, representing over 190 communities, 25 counties, and 6 states (NJ, NY, CT, FL, MD, PA) participated in guided tours of the Museum's Permanent Collection and special exhibition. Museum members include constituents from 13 different states.

MAM Park Bench, our exceedingly popular drop-in program for preschool age children and their caregivers, has reached its once-monthly capacity with more than 85 visitors regularly participating in guided tours, hands-on art activities and opportunities to socialize over breakfast

12 Home School Days, a program that includes a guided thematic tour and related art project for students and opportunities for parents to observe and discuss ways to integrate the Museum into their curriculum

59 facility rentals

28 Art Birthday Parties serving over 695 attendees

ATTENDANCE AND OUTREACH

94,203 onsite visitors in 2009-2010

65% of visitors were adults

35% were children 18 or younger

1,602 MAM catalogues sold and distributed in 2009-2010

242,006 overall audience impact of visitors (includes onsite visitor, traveling show attendance, unique web visitors and catalogues distributed.)

2,900 member households

FINANCIAL SNAPSHOT

Annual Operating Budget of \$5.4 million

Gifts from individuals, corporations, foundations, and government entities total more than \$3 million

\$9.7 million endowment

Gifts to MAM's endowment from 66 donors total more than \$77,000

ACCOMPLISHMENTS

● The special exhibition *Cézanne and American Modernism* premiered in Montclair on Thursday, September 10, 2009, and closed on Sunday, January 3, 2010, to begin a national tour to The Baltimore Museum of Art and the Phoenix Art Museum. In Montclair, reaction to the exhibition was nothing short of extraordinary. Attendance records for special exhibitions reached an all-time high. In just 17 weeks, the exhibition averaged 448 viewers per day, for a total of 51,047 visitors, more than we have had for the entire run of any exhibition in the Museum's history. Moreover, 2,400 people attended our public programs, which ranged from interactive family programs to scholarly discussions. New Memberships also increased by 15%. Tours booked in record numbers, serving over 6,715 visitors, over three times the people that came for tours in the FY09 fall

season. Special marketing and promotional efforts were made to attract adult tours as well as college alumni organizations and students, and to continue to strengthen our school visitations. Considerable effort was also made to broaden the geographical range of visitors by undertaking a tourism campaign as part of the marketing plan. As a result, the exhibition drew visitors from 42 states and over 900 zip codes, as well as from abroad. We are especially proud of accomplishing this without having to charge extra for the exhibition, in light of the existing economic climate.

● Thanks to the quality of the *Cézanne and American Modernism* exhibition, we have raised over \$1.4 million in support of the exhibition from entities including Bank of America, the Terra Foundation for American Art, The Henry Luce Foundation, The American Masterpieces program of the National Endowment for the Arts, The Leir Charitable Foundations, The Thaw Charitable Trust, The Blanche & Irving Laurie Foundation, The Dedalus Foundation, Inc., The New Jersey Division of Travel and Tourism, and The New Jersey Council for the Humanities, as well as an indemnity from the Federal Council on the Arts and the Humanities.

● Phase IV of the Museum’s Diversity Initiative, a multifaceted effort to diversify the Museum’s audience and enhance minority access to and enjoyment of the arts, continued with a generous grant from the New Jersey State Council on the Arts’ Building Arts Participation program. Activities included: (1) continued cultivation, stewardship, and outreach as well as continued research of potential future partners; (2) maintained relationships with regional black media outlets through advertisements and grassroots outreach to ensure the ongoing presence of MAM’s spectacular year of FY10 exhibitions and programs in target communities; and (3) ingrained initiative into the core of MAM with the special exhibition *A Force for Change: African American Art and the Julius Rosenwald Fund*, a groundbreaking show that explored the process by which hundreds of the most promising and important black creative artists, scholars, and researchers in the United States received support for their work during the period from 1928 to 1948. All significantly strengthened our connection to target audiences. Efforts continue with the hope that this Diversity Initiative will contribute to the strengthening of our community and our Museum.

● The catalogue published in conjunction with MAM’s *Cézanne and American Modernism* exhibition won an Honorable Mention in the 2010 Museum Publications Design competition, sponsored by the American Association of Museums, the only national juried competition of its kind. The catalogue was edited by MAM’s Chief Curator Gail Stavitsky and The Baltimore Museum of Art’s Senior Curator Katherine Rothkopf.

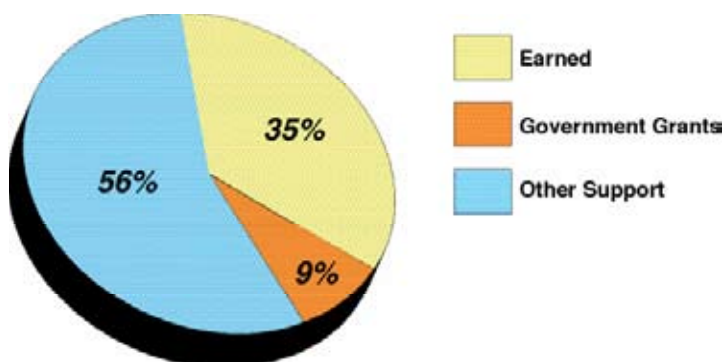
● MAM has been named a “Best of NJ” by *New Jersey Monthly* magazine readers, as featured in its April 2010 issue.

● *A Force for Change: African American Art and the Julius Rosenwald Fund* had the distinction of participating in the 2009–2010 New Jersey season of “American Masterpieces: Three Centuries of Artistic Genius.”

STATEMENT OF FINANCES

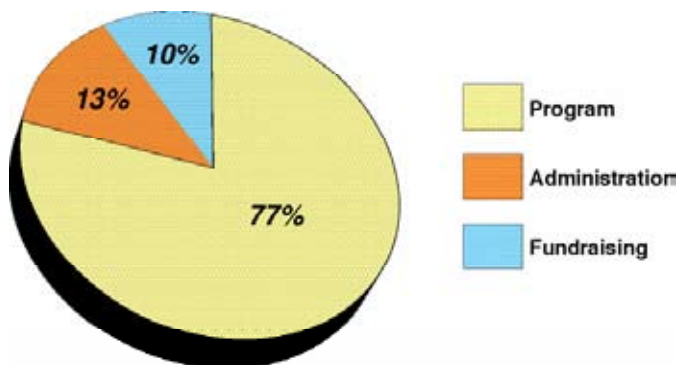
OPERATING INCOME

Earned	
\$1,945,613.....	35%
Government Grants	
\$490,371.....	9%
Other Support	
\$3,133,082.....	56%
<hr/>	
\$5,569,066.....	100%



OPERATING EXPENSE

Program	
\$4,185,452.....	77%
Administration	
\$714,599.....	13%
Fundraising	
\$520,357.....	10%
<hr/>	
\$5,420,408.....	100%



Annual Operating Budget.....\$5.4 million
Endowment.....\$9.7 million

EXHIBITIONS

Out of the Vault: 95 Years of Collecting at MAM

August 8, 2009 – July 18, 2010



Childe Hassam (1859-1935), *Summer at Cos Cob*, 1902, Pastel on paper, Gift of William T. Evans, 1915.24

Marking the occasion of MAM's 95th anniversary, and its distinction as the first institution in New Jersey designed as a museum, the exhibition celebrated the Museum's unique focus on American and Native American art in this installation of over 60 works. Many of the most recent acquisitions are by living artists, a testament to the origins of the Museum as an institution that collected the contemporary art of its time, with the donation of such works as Childe Hassam's *Summer at Cos Cob* (1902) by MAM co-founder William T. Evans, in 1915.

Cézanne and American Modernism

September 13, 2009 – January 9, 2010



Paul Cézanne, *Five Apples*, 1877-78, Oil on canvas, 4 3/4 x 10 in. Collection of Mr. and Mrs. Eugene V. Thaw

The Montclair Art Museum, in collaboration with The Baltimore Museum of Art, presented the first exhibition to fully examine the influence

of Paul Cézanne (1839-1906) on modern American artists from 1907 to 1930. It explored the critical function American artists and others played in establishing the reputation of Cézanne, who has been universally acclaimed as the definitive bridge between late 19th-century Impressionism and the modern art movements of the 20th century.

As the largest, most ambitious exhibition in the 95-year history of the Museum, *Cézanne and American Modernism* comprised 131 works, including 18 works by Cézanne and painting, works on paper, and archival documents representing 34 American artists, as well as critics. Artists included Marsden Hartley, Arshile Gorky, Man Ray, Max Weber, Morgan Russell, Charles Demuth, Macdonald Wright, and Alfred Maurer.




Morgan Russell, *Three Apples*, 1910, Oil on cardboard, 9 3/4 x 12 7/8 in. The Museum of Modern Art, New York. Given anonymously, 1949 (349.1949.2)

Following its premiere at MAM, the show traveled first to The Baltimore Museum of Art and then to Phoenix Art Museum. The exhibition was accompanied by a fully illustrated catalogue co-published by Yale University Press, and coedited by Gail Stavitsky, MAM chief curator, and Katherine Rothkopf, senior curator and department head of

European painting and sculpture, The Baltimore Museum of Art.

Cézanne and American Modernism was organized by the Montclair Art Museum and The Baltimore Museum of Art.

This exhibition was made possible by Bank of America. 

Additional funding was provided by The Leir Charitable Foundations, the Terra Foundation for American Art, The Henry Luce Foundation, the National Endowment for the Arts, Thaw Charitable Trust, The Blanche and Irving Laurie Foundation, and the Dedalus Foundation, Inc. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Additional support was provided by Exhibition Angels Carol and Terry Wall, The Bershad Foundation, Inc., Rose and John Cali, Bob and Bobbie Constable, Patti and Jimmy Elliott, Jacqueline and Herb Klein, Jacqueline McMullen, Lyn and Glenn Reiter, Newton B. Schott, Jr., and Toni LeQuire-Schott, Adrian A. Shelby, Margo and Frank Walter, and Joan and Donald Zief as well as by Angela and Michael Frasco, Lynn and Stephen Glasser, Karen and Larry Mandelbaum, Katherine and Frank Martucci, Donna M. Uher, and Marica and Jan Vilcek. Marketing assistance has been provided by Ed Moed of Peppercom in New York City. Travel support for the national tour has been provided by Continental Airlines.

Myths, Memories, and Inspirations:

A Mural by Dan Fenelon

November 1, 2009 – November 2010



Dan Fenelon is best known for his vibrantly colored works that include sculpture, toys, paintings, and murals. His work is a blending of cartooning, street art, graffiti, and ancient tribal motifs. Dan created this site-specific mural for MAM's Blanche and Irving Laurie Foundation Art Stairway. The mural, inspired by works from the Montclair Art Museum's permanent collection, re-imagined these images with Fenelon's distinct tribal style.

A Force for Change: African American Art and the Julius Rosenwald Fund

February 7 – July 25, 2010

A Force for Change was the first exhibition to explore the artistic legacy of the Julius Rosenwald Fund, created in 1917 by Chicago businessman and philanthropist Julius Rosenwald (1862-1932), who made his fortune as CEO of Sears, Roebuck and Company. The Fund supported issues that affected the lives of African Americans in the first half of the 20th century. From 1928 to 1948, the Rosenwald Fund's Fellowship Program awarded stipends to hundreds of African American artists, writers, teachers, and scholars, as well as white southerners with an interest in race relations. The exhibition explored the artistic products of that support. Included were works by such artists as Elizabeth Catlett, Eldzier Cortor, Aaron Douglas, Jacob Lawrence, Gordon Parks, Augusta Savage, and Charles White.

A Force for Change: African American Art and the Julius Rosenwald Fund was presented at the Montclair Art Museum with major support from JPMorgan Chase & Co.

 CHASE

J.P.Morgan

Additional funding was provided by the Vance Wall Foundation, Annie sez, Mandee, and Exhibition Angels Bob and Bobbie Constable, as well as through a Building Arts Participation grant from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.

SNAPSHOTS FROM THE GALAS

Two galas highlighted our 2010 calendar. In November, *An Evening in Paris* showcased our *Cézanne and American Modernism* exhibition, while May's *A Force for Change: Jazz for Art's Sake* brought together art with an incredible evening of jazz.



1. The Eiffel Tower lights up a long line of tables / 2. Cancan dancers let loose to the crowd's delight / 3. *Cézanne* Event Chair Lynn Glasser / 4. *Cézanne* Event Chair Adrian Shelby / 5. Melissa Walker sings soulful tunes / 6. *Jazz* co-chairs Patti Elliott and Benilde Little / 7. Guests bid on live auction items, including an exotic safari / 8. The band belts it out for a cheering crowd / 9. Journals adorn the festive tables

GIFTS & PURCHASES

Maker Unknown
Inuit
Model Umiak (whaling boat), ca. 1900
Hide, seal skin, wood, fabric
3 x 17 ½ x 2 inches
Gift of The Meadowlands Museum,
Rutherford, NJ
2009.8.1

Maker Unknown
Boat, n.d.
Wood, hide, fabric, fur, metal, thread
3 ½ x 25 x 6 inches
Gift of The Meadowlands Museum,
Rutherford, NJ
2009.8.2 a-f

Maker Unknown
Hopi
Katsina, ca. 1900
Cottonwood, pigment, hide, string
9 ¾ x 4 x 3 ½ inches
Gift of The Meadowlands Museum,
Rutherford, NJ
2009.8.3

Tom Nussbaum (b. 1953)
Listen, 2008
Polyurethane, fiberglass
53 x 77 x 56 inches
Gift of Patricia A. Bell
2009.9

Robert Kipniss (b. 1931)
To the Reservoir, 1995
Mezzotint
Artist's Proof
14 ¼ x 11 ¼ inches (sheet)
9 3/8 x 7 inches (plate)
Gift of James F. White
2009.10.1

Robert Kipniss (b. 1931)
Forest Nocturne II, 2000
Mezzotint
Ed. 43/75
13 ¾ x 16 ¾ inches (sheet)
9 3/8 x 11 5/8 inches (plate)
Gift of James F. White
2009.10.2

Robert Kipniss (b. 1931)
The White Forest, 2000
Mezzotint
Ed. 26/60
30 x 22 ¼ inches (sheet)
23 7/8 x 17 ¾ inches (plate)
Gift of James F. White
2009.10.3

Robert Kipniss (b. 1931)
Rooftops, Lakeville, 2002
Mezzotint
Ed. 32/60
14 ½ x 10 inches (sheet)
9 ¾ x 6 inches (plate)
Gift of James F. White
2009.10.4

Robert Kipniss (b. 1931)
Winter Nocturne II, 2006
Mezzotint
Ed. 39/60
9 x 9 ¾ inches (sheet)
3 ¾ x 5 inches (plate)
Gift of James F. White
2009.10.5

Robert Kipniss (b. 1931)
Reappearing, 2009
Mezzotint
Ed. 8/60
14 x 15 ¾ inches (sheet)
9 3/8 x 11 5/8 inches (plate)
Gift of James F. White
2009.10.6

Maud Oakes (1903-1990)
Portfolio of 18 prints recording text and
paintings of *Where The Two Came To
Their Father: A Navajo War Ceremonial*
Given by Jeff King, with commentary by
Joseph Campbell
1969 Princeton University Press (Second
Edition)
Gift of Nancy and Luis Pi-Sunyer
2010.1.1-18

Tom Nussbaum (b. 1953)
Untitled (related to sculpture *Listen*), 2006
Charcoal on paper
14 1/16 x 16 3/8 inches
Gift of the Artist
2010.2

Sam Francis (1923-1994)
No. 1 Untitled, ca. 1950
Ink on paper
18 7/8 x 12 3/8 inches
Gift of the Sam Francis Foundation,
California
2010.3.1

Sam Francis (1923-1994)
Untitled, 1970
Lithograph
Ed. 9/35
27 5/8 x 39 ¾ inches
Gift of the Sam Francis Foundation,
California
2010.3.2

Sam Francis (1923-1994)
Untitled, 1970
Acrylic on paper
5 1/8 x 7 3/8 inches
Gift of the Sam Francis Foundation,
California
2010.3.3

American Abstract Artist's 60th
Anniversary Print Portfolio, printed 1997
Portfolio of 40 prints by 40 artists with
introduction by Stephen Westfall, produced
at the Rutgers Center for Innovative Print
and Paper
Ed. 72/100
13 ½ x 10 ½ inches (portfolio)
12 ¾ x 9 ¾ and 9 ¾ x 12 ¾ inches (various
print sizes)
Gift of American Abstract Artists, 2010.4

Sharon Core (b. 1965)
*Early American, Still Life with Balsam
Apples*, 2010
Chromogenic print
Ed. AP 1/3 (from Ed. of 9)
12 ¼ x 18 3/8 inches
Gift of Patricia A. Bell
2010.5

George Diebold (b. 1953)
*White Trash Elk, Redwood Forest,
California*, 2008
Color photograph
30 x 40 inches
Gift of George Diebold
2010.6



Tom Nussbaum (b. 1953), *Listen*, 2008, Polyurethane, fiberglass, 53 x 77 x 56 inches, Gift of Patricia A. Bell, 2009.9.

Jaune Quick-to-See Smith (b. 1940)
Salish, French-Cree, Shoshone
Two Horse Totem, 1988
Oil on canvas with collage
66 x 55 1/8 inches
Gift of Philip P. Thorpe and Carol A. Hogan
2010.7

Preston Duwylene (b. 1951)
Hopi
Monochrome Jar, n.d.
Clay
4 x 5 1/2 inches
Gift of Audrey and Norbert Gaelen
2010.8.1

Jennifer Estevan (b. 1963) and Michael Patricio (b. 1968)
Acoma Pueblo
Jar, n.d.
Clay, pigment
6 1/2 x 8 inches
Gift of Audrey and Norbert Gaelen
2010.8.2

Polly Rose Folwell (b. 1962)
Santa Clara Pueblo
Jar, n.d.
Clay, pigment
4 x 6 1/2 inches
Gift of Audrey and Norbert Gaelen
2010.8.3

Susan Folwell (b. 1970)
Santa Clara Pueblo
Jar, 1992
Clay, pigment
4 x 4 7/8 inches
Gift of Audrey and Norbert Gaelen
2010.8.4

Juanita C. Fragua (b. 1935)
Jemez Pueblo
Wedding Jar, n.d.
Clay
9 1/2 x 6 inches
Gift of Audrey and Norbert Gaelen
2010.8.5

Shawna Garcia-Rustin (Acoma b. 1969) and Patrick Rustin (Apache b. 1970)
Jar, n.d.
Clay, pigment
4 x 3 1/2 inches
Gift of Audrey and Norbert Gaelen
2010.8.6

Tina Garcia (1957-2005)
Santa Clara Pueblo
Jar, 1990
Clay
7 x 5 1/2 inches
Gift of Audrey and Norbert Gaelen
2010.8.7

Lucy Martin Lewis (ca. 1900 -1992)
Acoma Pueblo
Jar, 1977
Clay, pigment
7 x 9 inches
Gift of Audrey and Norbert Gaelen
2010.8.8

Rebecca Lucario (b. 1940)
Acoma Pueblo
Jar, ca. 1993
Clay, pigment
4 1/4 x 5 1/4 inches
Gift of Audrey and Norbert Gaelen
2010.8.9

Santana Martinez (1909-2002) and Adam Martinez (ca. 1903-ca.2000)
San Ildefonso Pueblo
Jar, ca. 1999
Clay
3 3/4 x 5 1/4 inches
Gift of Audrey and Norbert Gaelen
2010.8.10

Santana Martinez (1909-2002) and Adam Martinez (ca. 1903-ca.2000)
San Ildefonso Pueblo
Jar, n.d.
Clay
2 7/8 x 3 1/8 inches
Gift of Audrey and Norbert Gaelen
2010.8.11

Sofia Medina (b. 1932)
Zia Pueblo
Jar, n.d.
Clay, pigment
9 x 9 1/2 inches
Gift of Audrey and Norbert Gaelen
2010.8.12

Dolly Naranjo (b. 1946)
Santa Clara Pueblo
Bowl, n.d.
Clay
3 1/4 x 5 1/2 inches
Gift of Audrey and Norbert Gaelen
2010.8.13

Karen Naranjo-Samaniego (Navajo, b. 1967) and Forrest Naranjo (Santa Clara, b. 1963)
Santa Clara Pueblo
Bowl, n.d.
Clay
1 3/4 x 3 1/8 inches
Gift of Audrey and Norbert Gaelen
2010.8.14

Kevin Naranjo (b. 1972)
Santa Clara Pueblo
Jar, n.d.
Clay
2 3/8 x 3 1/2 inches
Gift of Audrey and Norbert Gaelen
2010.8.15

Dora Tse-Pe Pena (b. 1939)
Zia/San Ildefonso
Jar, 1991
Clay, turquoise
4 1/4 x 5 inches
Gift of Audrey and Norbert Gaelen
2010.8.16

Al Qoyawayma (b. 1938)
Hopi
Corn Maiden Jar, 1994
Clay
7 1/8 x 4 3/8 inches
Gift of Audrey and Norbert Gaelen
2010.8.17

Ida Sahmie (b. 1960)
Navajo
Pictorial Jar, 1991
Clay, pigment
4 x 9 inches
Gift of Audrey and Norbert Gaelen
2010.8.18

Richard Zane Smith (b. 1955)
Wyandot
Jar, 1985
Clay, pigment
16 1/4 x 12 inches
Gift of Audrey and Norbert Gaelen
2010.8.19

Jacque Stevens (b. 1949)
Winnebago
Seed Pot, n.d.
Clay, leather, bone beads, bone
12 x 19 inches
Gift of Audrey and Norbert Gaelen
2010.8.20

Marie Suazo (b. 1957)
Tewa/Santa Clara
Bowl, n.d.
Clay, pigment
2 1/2 x 3 3/4 inches
Gift of Audrey and Norbert Gaelen
2010.8.21

Linda Tafoya-Oyenque (b. 1962)
Santa Clara Pueblo
Bulbous Jar, n.d.
Clay, micaceous clay
3 3/4 x 5 inches
Gift of Audrey and Norbert Gaelen
2010.8.22

Robert Tenorio (b. 1950)
Santo Domingo Pueblo
Jar, n.d.
Clay, pigment
5 x 5 1/4 inches
Gift of Audrey and Norbert Gaelen
2010.8.23

Dorothy Torivio (b. 1946)
Acoma Pueblo
Seed Pot, n.d.
Clay, pigment
8 x 6 1/2 inches
Gift of Audrey and Norbert Gaelen
2010.8.24

Dorothy Trujillo (1932-ca. 1990)
Cochiti Pueblo
Storyteller, n.d.
Clay, pigment
4 5/8 x 3 1/2 x 4 inches
Gift of Audrey and Norbert Gaelen
2010.8.25

Sandra Victorino (b. 1958)
Acoma Pueblo
Seed Pot, n.d.
Clay, pigment
2 1/4 x 3 inches
Gift of Audrey and Norbert Gaelen
2010.8.26

Nathan Youngblood (b. 1954)
Santa Clara Pueblo
Charger, n.d.
Clay
14 1/2 x 12 inches
Gift of Audrey and Norbert Gaelen
2010.8.27



Dorothy Torivio (b. 1946),
Acoma Pueblo, *Seed Pot*,
n.d., Clay, pigment, 8 x 6 1/2
inches, Gift of Audrey and Norbert
Gaelen, 2010.8.24

- Maker Unknown
 Acoma Pueblo
Jar, n.d.
 Clay, pigment
 12 x 8 inches
 Gift of Audrey and Norbert Gaelen
 2010.8.28
- Maker Unknown
 Santo Domingo Pueblo
Jar, n.d.
 Clay, pigment
 8 ¾ x 7 ¼ inches
 Gift of Audrey and Norbert Gaelen
 2010.8.29
- Edward Curtis (1868-1952)
Chief Joseph – Nez Percé, ©1903 from *The North American Indian* series, reprinted ca. 1980
 Photogravure
 22 ¼ x 17 ½ inches (sheet)
 17 ½ x 12 ½ inches (plate)
 Gift of the Moore Family Trust, CA
 2010.11.1
- Edward Curtis (1868-1952)
The Rush Gatherer – Kutenai, ©1910 from *The North American Indian* series, reprinted ca. 1980
 Photogravure
 17 ½ x 22 ¼ inches (sheet)
 13 ¼ x 17 inches (plate)
 Gift of the Moore Family Trust, CA
 2010.11.2
- Edward Curtis (1868-1952)
At Nootka, ©1915 from *The North American Indian* series, reprinted ca. 1980
 Photogravure
 23 ¼ x 18 ¾ inches (sheet)
 17 ½ x 9 ⅞ inches (plate)
 Gift of the Moore Family Trust, CA
 2010.11.3
- Edward Curtis (1868-1952)
Basket Maker, ©1912 from *The North American Indian* series, reprinted ca. 1980
 Photogravure
 19 x 23 ½ inches (sheet)
 13 ¾ x 16 ¾ inches (plate)
 Gift of the Moore Family Trust, CA
 2010.11.4
- Edward Curtis (1868-1952)
Fishing Camp – Skokomish, ©1912 from *The North American Indian* series, reprinted ca. 1980
 Photogravure
 18 ⅞ x 23 ¼ inches (sheet)
 13 ¾ x 17 inches (plate)
 Gift of the Moore Family Trust, CA
 2010.11.5
- Edward Curtis (1868-1952)
Hámasaka in Tlù`wúláhü Costume with Speaker's Staff - Qágyuhl, ©1914 from *The North American Indian* series, reprinted ca. 1980
 Photogravure
 23 ½ x 19 inches (sheet)
 17 ¼ x 11 ¾ inches (plate)
 Gift of the Moore Family Trust, CA
 2010.11.6
- Edward Curtis (1868-1952)
A Hesquiat Maiden, ©1915 from *The North American Indian* series, reprinted ca. 1980
 Photogravure
 23 ½ x 18 ¾ inches (sheet)
 17 ¼ x 13 inches (plate)
 Gift of the Moore Family Trust, CA
 2010.11.7
- Edward Curtis (1868-1952)
Jackson, Interpreter at Kotzebue, ©1928 from *The North American Indian* series, reprinted ca. 1980
 Photogravure
 23 ½ x 19 inches (sheet)
 17 ⅝ x 12 ¾ inches (plate)
 Gift of the Moore Family Trust, CA
 2010.11.8
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Andrea Cerbie

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Michael Gillespie

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Renee Slatkin

Museum Store Associate

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