

Lori Fogarty named new Museum Director



After a months-long coast-to-coast search, countless interviews, and meetings with staff members, trustees, and even a few docents, Lori Fogarty has been chosen to lead the OMCA through its renovation and rebirth as one of the country's outstanding regional museums.

According to Lance Gyorfi, Chairman of the Board of Trustees, Fogarty "was selected on the basis of experience, leadership capabilities, and management skills" honed in her past administrative positions at two Northern California museums. Most recently, she held the title of Executive Director of the Bay Area Discovery Museum in Marin. Prior to this, Fogarty spent four and a half years at SFMOMA as Deputy Director of Curatorial Affairs, then Senior Deputy Director. During that period, she also served as Acting Director while a new Director was sought.

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***Aftershock!* gets up close and personal with the 1906 Big One**

By 1905, San Francisco was the ninth largest city in the United States and, with the help of surrounding cities like Oakland and San Jose, was the chief seaport and manufacturing hub for California and the West. But even this metropolitan powerhouse was no match for the forces of nature. At 5:12 a.m. on April 18, 1906, an estimated 7.8-magnitude earthquake along the San Andreas Fault brought San Francisco and surrounding areas to their knees. Centered under the Pacific Ocean, a mile from Daly City, the 1906 earthquake caused 24 feet of lateral surface slippage near Point Reyes and shifted the ground at an estimated 4 to 5 feet per second while the rupture traveled at about 5,800 mph for nearly 290 miles. The 1906 earthquake was the first significant collision between human development and seismic activity in America and devastated San Francisco, surrounding areas, and thousands of individuals. It ranks as one of the most momentous earthquakes of all time.

The Oakland Museum of California remembers the seismic catastrophe that rocked the Bay Area 100 years ago with *Aftershock! Personal Stories from the 1906 Earthquake and Fire*, April 1–August 13, 2006. This Great Hall Low Bay exhibition with more than 200 artifacts and photographs is the largest exhibition in California dedicated to the centennial of the earth-shaking events of April 18, 1906.

The exhibition follows the story from the eve of the quake to the current day. Personal eyewitness accounts will be embedded throughout the exhibition to allow visitors to get a glimpse of how the disaster would have affected them. Visitors will learn how the Bay Area rebuilt brick by brick, family by family. One highlight of the exhibition is a tent used by refugees during the disaster. Visitors will be able to go inside the tent and explore what life was like for the 200,000 residents who got caught in the melée. Also, the exhibition features a shake table. Located in a recreated Victorian room, the shake table allows visitors to actually feel what the 1906 must have been like. Using many treasures from our museum collection, "Aftershock!" also examines the Reconstruction Era and shows how by 1915 the city had been transformed into a modern metropolis ready to bury its past and look toward to the future. Even so, the 1906 earthquake and fire established a long-term sense of vulnerability.

The exhibit has seven distinct components which lead visitors on a chronological journey through the region's dramatic devastation and reconstruction. "Entry" uses introductory text panels, a pre-1906 map, a multimedia display, and paintings to establish the international importance of San Francisco at the turn of the century.

"Earthquake Theatre" features a film presentation which includes digitally enhanced photographs and film footage in a 42-second loop, letting the visitor see first-hand what happened during the 1906 earthquake.

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Lori Fogarty

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In announcing Fogarty's selection to the museum staff, Gyorfi stressed one of her outstanding qualifications, "the fact that she is an Oakland resident [which] allows for speedy transition and...intimate knowledge of our communities and opportunities." Fogarty lives in the Rockridge district of Oakland with her husband and two young children. She will begin the transition into her new post during the latter part of January.

Aftershock!

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"Earthquake" explores how the earthquake affected the diverse communities found in San Francisco at the time and how it devastated surrounding areas from Eureka to Salinas. This section includes the shake-table environment.

"Fire and Aftermath" uses a burnt-out structure to provide the landscape for the "Fire" presentation. Visitors can learn about the path of destruction through a multime-

dia piece and follow individuals through this event.

"Relief" focuses on how San Franciscans fled their homes and sometimes the city to seek refuge in military installations, make-shift tents, and refugee facilities in Oakland and Berkeley. This section also highlights how race, class, and gender determined relief conditions for individuals.

"Rebuild and Rejoice" highlights the miraculous recovery of San Francisco and the two major festivals celebrating its rebirth, the Portolá Festival of 1909 and the Panama-Pacific International Exposition of 1915.

"Legacy" is devoted to contemporary life in earthquake country. The visitor learns about current seismological technology, California earthquakes since 1906, personal stories from survivors of the Loma Prieta earthquake of 1989, and the ways in which Californians have embraced "quake culture." Visitors are encouraged to participate in the exhibition by documenting their earthquake memories.

Aimee Klask, Associate Curator, History Department

From the Interim Executive Director



Mark D. Medeiros

The recent large crowds in attendance at the *Baseball As America* exhibition have energized staff and volunteers alike. I've heard feedback from the docents that they feel their services are more valued (especially on the weekends) since they are able to provide more tours and information to our visitors that spill into the galleries. How do we get large crowds and what is the formula? A well received exhibition is certainly part of the equation as is a thoughtful marketing plan with adequate financial resources. However, I've learned through this experience that a very integral part of this formula is tapping into and utilizing communities related to the museum "family."

I've received over ninety (and growing) unsolicited contacts from docents, staff, and other volunteers on groups or key individuals to contact to get the word out on the *BAA* exhibit. Hopefully, I've followed up on each contact and I've found them to be invaluable. One contact resulted in having a tour group operator from the South Bay bring over 500 people to the exhibit. Other contacts may just result in invitations to individuals to attend the exhibit. I was talking about this approach with some members of the museum family, and they said they had contacts but did not think they should bother the curator or the marketing department.



Edwin Deakin, Despair

They viewed the contacts as not that significant or thought that we were too busy to follow up on any potential marketing leads. Absolutely not true! The joy of putting together an exhibition for any curator is seeing the public appreciating the work by attending the show. We need your ideas for getting the word out and *every single staff member* would love to have you help us in marketing our exhibits and programs. If you have a group you want us to speak in front of – we'll be there. If there is a newsletter that needs an article – we'll write it. If a phone call should be made to invite a group to the institution – we'll make it! There is no better invitation to our museum than for someone to be invited by someone they know and trust – YOU!

Our institution has been referred to as Bay Area's "best kept secret" or as Oakland's "hidden jewel," and though some are trying to compliment our museum in using those tag lines, I personally find the references as a challenge to never hear them uttered again. We need your help in getting the word out about this fantastic institution and the wonderful programs and exhibitions that we offer. There will be a day that those tag lines are no longer applicable to the Oakland Museum of California, and the attendance at *Baseball As America* will be just one of a long line of successful and highly attended exhibitions.

Mark Madeiros
Interim Executive Director

DOCENT NEWS

Oakland Museum of California

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History – Dave Elliott

Natural Sciences – Allan Feinstein

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An Uneasy State of Affairs

Inhabitants of California have been shaken into the knowledge that this state's geographical past has been and continues to be tumultuous. For instance, in the week ending January 6, there were 58 earthquakes in California. The largest, on the San Andreas Fault, measured 3.3 on the Richter Scale.

Nevertheless, on most days California seems relatively benign in temperament, but if one visited the Inner Coast Mountains Landscape Model in the Natural Sciences Gallery and read the geological message therein, one would begin to suspect the violence which produced this state. Two entirely different types of soil with associated vegetation, one chaparral on serpentine, the other foothill pine woodland on a more generous soil type, parallel each other. Between them is riparian woodland marking the faultline in a roughly southeast-northwest direction. The serpentine covered with chaparral appears to be moving northward in relationship to the pine woodland.

If earth movement is great enough, there may be surface ruptures, frightening sounds, and earth waves associated with it. Displacement may be as much as twenty feet. During the 1906 earthquake in San Francisco, ten year old Del Crespi "saw the streets rise up like cream puffs and the house across the street crumble and fall into the street." In those few moments, two hundred miles of the San Andreas Fault shifted, "the longest surface rupture ever caused by a single fault movement during recorded history."

Following the earthquake, fire broke out, and consumed the financial district, Chinatown, and the heart of the city. Del Crespi's family was given fifteen minutes by the militia to evacuate their home in North Beach. Del managed to save childish trifles such as his marbles and skates. All other possessions burned to ash and debris—very much like what one sees in the History Gallery exhibit dealing with the Earthquake and Fire of 1906: a blackened pocket watch with no discernible face, a fork bent by the heat, plates soldered together, coins welded into one mass. Del and his family survived both earthquake and fire, but there were many who did not escape. For instance, one man begged a policeman to shoot him before the flames reached him. For others, it was the persistence of kind people who saved them: "men desperately chopped away with axes at the ruins to free a little girl, who was dragged to safety just before the flames reached her—thanks to people who held up a wet blanket between the diggers and the fire." Many people, however, were not so fortunate.

A destroyed San Francisco needed rebuilding, and turning away from Victorian architectural excess, some individuals began to construct homes that were more in harmony with the natural world. Arthur and Lucia Mathews became major influences through a "multifaceted project for the esthetic rehabilitation of San Francisco." One such venture was the Furniture Shop. In Bay 9 of the Art Gallery are examples of the kind of work which the Mathews

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Connections

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produced. The flame poppy, seen on various objects, such as the box with lid and the clock in the central case, served as a motif on many objects produced by the Furniture Shop. The flame poppy, springing to life after a fire (an example from nature shown in the chaparral case in the Natural Sciences Gallery) can be viewed as a symbol of renewal after great disaster.

In this sense, the entire Mathews' exhibit shows the spirit that fueled construction after the 1906 earthquake and fire which had destroyed so much of the old world of San Francisco and introduced a new one.

Claudette Sigg

Wanted: Highlight Tour Groups

Our Highlight docents (who give multi-disciplinary tours to adult groups) see the April opening of the *Aftershock!* exhibition as an opportunity to introduce our museum to new groups of adult visitors. To that end they have requested your help. If you belong to an alumni association, church, professional organization, garden or book club—in short, if you are affiliated with any group whose members may not know much about the museum—please let us know. If the group has a website, just send the URL to Clare in the Docent Center (colivares@museumca.org). If it does not, please send her the contact information.

We'll market our Highlight tours to these groups. The *Aftershock!* exhibition will be followed in October 2006 by *The Art of Arthur and Lucia Mathews* which will also have broad appeal to adult visitors. Please help us corral these adults!

OMCA reaches out to the Deaf

Did you happen to see the group of visitors recently enjoying the baseball show with the help of two docents *Bea Heggie* working in tandem, one reading, one signing? Or have you come across a group of children animatedly talking with their hands while a docent signs in front of a painting? If so, you have witnessed one of the museum's longest-running and most successful outreach programs, to the Deaf communities of the Bay Area.



Museum involvement with the Deaf began more than 30 years ago, when Bea Heggie (NS) began training in sign language for docents with the Fine Arts Museums of SF. Two years later, in 1975, Lolly Todd (Art) also took sign-language classes. Stan and Marie Smith (Art) and Igor Kolombatovic (Art), who are themselves deaf, trained as signing art docents in 1989-90, inspired by a special exhibition of deaf landscape artist Granville Redmond (two of Redmond's paintings hang in the Impressionist bay of the Art gallery).

Stan and Marie are profoundly deaf (that is, deaf from birth). They specialize in art and history tours for deaf children and their families, using American Sign Language. ASL is not in English-language order but is another language altogether, with its own structure and grammar. Developed during the 1960s as a manifestation of the strength and pride of Deaf culture, ASL is the preferred language of the profoundly deaf.

Bea and Lolly tour special exhibitions with a group of adults. Some are profoundly deaf, others are developing hearing loss and are there to practice their signing. For this group, Bea and Lolly work together, one of them reading a script and the other using a combination of ASL and signed English (that is, in English word order). The program's name, Total Communication, reflects this combined use of voice, signing, facial expression, and body language—"whatever works." Before each tour they consult with Betty Ann Prinz, a profoundly-deaf professor at SF State, who makes sure that they are using the most up-to-date signs for that show. As Bea explains, sign language changes through time just as spoken language does.

Igor Kolombatovic is an artist himself. During the Redmond show, he led his first workshop with deaf students, showing them his own art and that of other deaf artists, and giving them a chance to do paintings of their own. This approach became the prototype for ongoing museum offerings that bring in deaf role models, be they artists, performers, or teachers, to explore the OMCA with deaf children.

Finally, an invaluable bridge between the OMCA and the Bay Area's deaf communities is DEAF Media, a Berkeley-based advocacy organization for deaf artists and performers and an education clearing house for deaf people and their families. If you have seen the OMCA's rack cards announcing special exhibitions and events like the *Days of the Dead* exhibition or the Winter Festival and World Craft Market, you will have noticed the line "Presented in Collaboration with DEAF Media." Through its own outreach, this organization helps bring deaf people and their families to the museum for special events and hands-on art experience. When a school schedules a tour for deaf students, the museum

can hire an interpreter from DEAF Media with funding from the City of Oakland.

The OMCA's deaf patrons seem to fall into two categories, visitors who have developed hearing loss during their lifetime (as apparently 40% of adults do), and profoundly deaf children (and their families, who may or may not be deaf). While the children continue to come to the museum through their schools or through DEAF Media, Bea and Lolly's loyal group has suffered attrition over the years. Will the museum be able to invest in the continuation of Total Communication? This would involve reaching out to the adult schools and religious and social organizations that support hearing-impaired adults. Perhaps it's time to offer docent training to the deaf community (DEAF Media could help get the word out), to develop a group of docents who could take this unique program into the future. In any case, we should all be proud of the work done by Bea, Lolly, Stan, Marie, and Igor, and of OMCA's strong involvement with the deaf communities of the Bay Area.

Doris Kretschmer

"Wish Upon A Star" at the Golden Gala 2006

Mark your calendar now for the museum's fabulous semi-annual fundraiser to be held on April 29, 2006. This year Diane Disney Miller, Walt Disney's daughter, is the honorary event chair, and she's lending some of her personal family heirlooms exclusively to OMCA's exhibition of *"Behind the Magic – 50 Years of Disneyland."* This glorious evening is always a sellout, so call today for reservations: (510) 238-2919.

Cavagnero on board as new museum architect

Think zinc. That's the theme suggested by architect Mark Cavagnero for the major exterior renovations of the museum building when work finally gets underway in 2006.

At a trustees' meeting on November 17, Lance Gyorfi, Chairman of the Board, said that Cavagnero's San Francisco firm was carefully chosen for the museum's remodel because they "know how to put the emphasis on people," not buildings. Although exhibition designers Gallagher & Associates have been hard at work for over eighteen months on this project, meeting regularly with museum staff to refine their plans, administrative delays pushed the City's approval of the architectural firm to late summer 2005. Now up to speed on the project, Cavagnero offered a slide show and a scale model of the building's exterior to explain his innovative plan for "cogent, not episodic" additions to this landmark structure.



Mark Cavagnero

The three main problems he's been charged with solving are the enclosure of the outside courtyards on the art gallery's West and North sides, the enhancement of the Oak Street entrance including the addition of an ADA compliant ramp, and an upgrade of the Watergate and 10th Street entrances with provision for students' pre-tour gathering and backpack storage.

Introducing his presentation, Cavagnero explained his search for an exterior material that would not conflict with the museum's seamless, textured gray surface, but would instead compliment it. Zinc, a smooth, lightweight, non-reflective metal that weathers to a soft patina, seems ideally suited to this purpose. In addition, zinc will not stress existing walls where it joins them and is seismically strong. The architect's slides showed how the metal would be used to form sleek, L-shaped roofs over the art gallery's courtyards that will add over a hundred linear feet of new, high ceiling interior wall space enhanced by natural lighting. The same strong but visually lightweight metal sheeting would be used to create new canopies over the main staircases to protect visitors from rain. This "green construction" technique, leaving staircases in an "open air" state, avoids the huge heating/cooling costs that completely enclosed passageways would require.

Renovations will be approached in phases with initial work starting on the art and history galleries followed by enhancements and additions in other areas. Funds for this project will come from the bond measure passed in 2002 by Oakland voters and from additional donations being sought through a capital campaign.

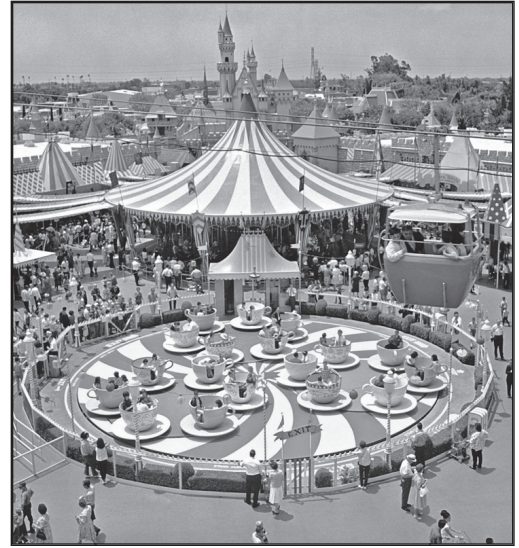
Cavagnero Associates states that the goal in its museum work is designing spaces "with an attention to orientation to provide north light, flexibility for changing exhibits as well as the flow of the visitor through the space." Regionally, the firm has worked on numerous projects including the Legion of Honor, the Judah Magnes Museum, the San Jose Museum of Quilts and Textiles, and the Museum of Contemporary Art at the Luther Burbank Center.

Beth Hurwich

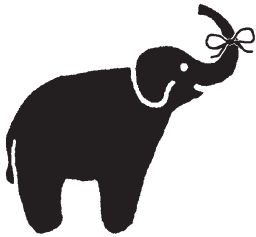
"Behind the Magic - 50 Years of Disneyland" opens May 6

This is the first exhibition of Walt Disney Imagineering art and artifacts focused on Disneyland's creation. Included in the 7500 sq.ft. display are 250 pieces of original Imagineering artwork, hand-crafted models, construction drawings, and marketing materials tracing the growth and history of the California landmark. Historic photos, film, and video footage are blended with original interpretative media created especially for the exhibit.

Visitors can view and in some case interact with more than 40 three-dimensional artifacts, among them original arcade games from the "Pirates of the Caribbean" attraction and the Model T-like vehicle used in "Mr. Toad's Wild Ride." One of the highlights in this exhibition is the life-sized Abraham Lincoln figure created for the 1964 World's Fair in New York City, the first Audio-Animatronics "human" to appear in a Walt Disney production. This exhibition will be the High Bay through August 21, 2006.



Mad Tea Party ride at Disneyland



Ready! Set! Shop! White Elephant Sale begins March 4

The fabulous 2006 White Elephant weekend sale takes place on Saturday and Sunday, March 4 and 5. This event, produced annually by the Women's Board of the OMCA, is free to the public. Last year, over \$1 million was raised for our museum from this sale.

Guest shopping for docents wearing their badges takes place throughout February, Monday through Saturday, from 10:30 a.m. - 2:30 p.m. You may bring one guest with you on these days. Cash and credit cards are accepted for purchases.

If you would like to make a donation of usable furniture, house-

wares, artwork, etc., before the end of February, call (510) 839-5919 to schedule a free pickup. Items must be in good condition.

To get to the sale, take the Fruitvale Ave. exit under 880, turn right on E. 7th St., then left on Lancaster. The warehouse is located on the estuary at 333 Lancaster St.

Get new ideas for "downtime" tours

Want to expand your touring repertoire, especially with the upcoming temporary gallery closures and changes in the near future? The Saturday, February 4 meeting for weekend docents, at which other docents are welcome as well, will provide just such an opportunity.

The meeting will be at 9:30 a.m. and, as usual, refreshments will be served and advanced training credit will be given. Marlynn Dykstra and Joanne McKray, chairs of our two weekday multidisciplinary tours, Indian Lifeways and Gold Rush, will guide us briefly through the galleries, pointing out areas

and objects used in these tours; Sandra and Michael Coleman of the Council on Architecture are going to talk about the building and gardens tour that they will give the following day, Sunday, February 5. Other COA members will be offering this tour in the future. Questions and discussion will be welcome. We can also discuss your ideas for a useful spring meeting, perhaps presenting actual samples of the multidisciplinary tours or topics such as special advanced training for weekend docents.

Gail Weininger,
Weekend Coordinator

HOLE TO FILL

ART

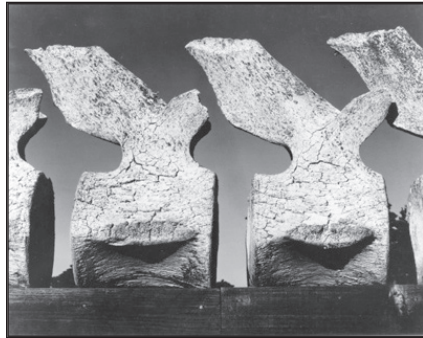
A master photographer is rediscovered

In these days of digital photography, an omnivorous media that feeds on itself, it is good to look back at the works of one of the masters of the art of film photography. Opening on January 7 and running through June 11 in the Art Special Gallery, *Edward Weston: Masterworks from the Collection* will document the career of a man who lived and breathed photography in the days when art on film was at its creative best.

The Oakland Museum of California has a comprehensive collection of Edward Weston's work and memorabilia, one that covers his entire California career as an artist. As Drew Johnson, Curator of Photography reports, "When the opportunity arose to fill a space in our schedule, I suggested Edward Weston as a chance to mount a truly first class exhibition from our own resources and honor a master of the art of black and white photography."

Photographs in the exhibition range from portraits and still lifes to nudes and landscapes, each illustrating some aspect of Weston's creative imagination and his eye for the unusual, the moment that needed to be captured. He once wrote, "Success in photography, portraiture especially, is dependent on being able to grasp those supreme instances which pass with the ticking of a clock, never to be duplicated."

He knew he was a photographer at the moment his father gave him a Kodak Box camera in 1902 when he was sixteen. Entirely self-taught, he moved to California



Edward Weston, *Whale Vertebrae*, 1934, gelatin silver print. Gift of Brett Weston, collection of the Oakland Museum of California.

from Chicago in 1906 and started looking for commercial work. Here he met Flora Chandler, the daughter of a wealthy, land-owning family, and decided to become a professional photographer. He went back to Chicago to take photography lessons, then returned to California and married Flora in 1909.

They raised four sons in Glendale, but Weston, ever restless, could not just photograph his models. He became involved with them to the point where his wife finally left him. As Charis Wilson, his second wife and one of his models, stated, "Edward made a model feel totally aware of herself. It was beyond exhibitionism or narcissism... he made her feel more completely *there* than she had probably ever felt in her life."

Weston rejected the artistic ways of the Pictorialists in favor of sharp-focused, pure photography and became one of the gurus of the f/64 Group, a new generation of photographers. His precisely focused still lifes that turn an ordinary seashell or pepper into an object of art are some of his best known works. He is also noted for his carefully posed nudes and expansive landscapes, but perhaps his favorite subject was Point Lobos just below Carmel. He returned there again and again to photograph the trees and shoreline and took his last

photograph there in 1948 before succumbing to Parkinson's disease. He died in 1958.

Weston interacted with all of the best known photographers in California, and this is documented in the *Associates* and *Memorabilia* sections of the exhibition which includes a number of photographs of Weston by other noted photographers. Drew Johnson suggests that docents might well find good material for their tours in developing these relationships.

Drew Johnson will give a gallery talk in the exhibition on Friday, March 3, at 7 p.m..

Joe Fox

Art Advanced Training

Meet Lance Jackson, digital artist

Did you by any chance see those caricatures of Woody Allen and the U-2's Bono when the San Francisco Chronicle ran articles on them last fall? And who supplied that Holiday Card – *Peace* – with the contorted letters connoting anything but *peace*? Lance Jackson, digital artist for the *San Francisco Chronicle*, will meet face to face with Art docents and any other docents that are interested at our next Advanced Training Session.

Jackson has worked with diverse clients ranging from *Time Magazine*, *The Washington Post*, *The Los Angeles Times*, *Sports Illustrated*, MacWorld Expo and Dominican College. He is also an adjunct professor at the California College of Arts. You can see his section cover illustrations and opinion page images on a regular basis in the *Chronicle*.

He recently exhibited at the George Krevsky Gallery in San Francisco

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Art Advanced Training

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and participated in the Hearts in San Francisco Foundation project in 2004. Examples of his work are in the collections of Robin and Marsha Williams, Governor Arnold Schwarzenegger, and Mills College.

The lecture will be held in the Lecture Hall on Feb. 21 from 10:30-noon, after the Art Steering Committee Meeting. Attention History docents: Judy Shallat notes that Jackson will also cover the history of this type of editorial cartooning.

Changing Faces: A Hands-on Workshop Focusing on Portraits

By popular demand, Arlene Shmaeff will return for another hands-on portrait workshop on Monday, March 20, from 10:30-noon. The focus will be to look at our collection in a fun, non-threatening workshop where docents will participate. No artmaking experience necessary!

Ms. Shmaeff is a studio artist working in pastels and collage and has exhibited nationally. She taught elementary school as both a classroom teacher and an art specialist and has worked for the Museum of Children's Art for the last 11 years as their Education Director. She designs and implements all of the professional development work for MOCHA. She has an M.A. in Curriculum Development and Educational Administration. She has done research on developmentally appropriate teaching practices in the British Infant Schools and participated in the Reggio Emilia Winter Study Tour.

The workshop will be held in the Art Studio.

HISTORY

The History Gallery of the Future

As you know, planning for the reinstallation of the History Gallery is proceeding apace. When Christiaan Klieger spoke to our Advanced Training session on November 14, he presented an overview of a gallery that will be quite different in many ways from the one we have come to love over the years. One significant change will be a greater emphasis on diversity with more extensive presentations of the range of cultures that make up California. Another difference of particular interest to touring docents will be a shift from object-based interpretation to an emphasis on telling the stories of those who peopled the history of our state.

Some specific additions will include gold panning outside but adjacent to the gallery, and, in the same general area, a California Native Meeting House; inside, a walk through the Ott Assay Office; and multimedia presentations of ambient sound, directed audio, visual and oral history stations throughout the rest of the gallery.

Dr. Klieger also reported that the schematic development stage was 100% complete and the design development at least halfway done. Both of these development stages have already been influenced by docent input and there is still room for us to influence the final plans, especially in regard to the displays that are most relevant to our 4th grade tours. Your History Reinstallation Committee will be working to encourage and facilitate your participation over this next year.

How can you keep informed about the plans?

1. Attend Quarterly Meetings with

Christiaan Klieger. These meetings have been set for: February 27, May 30, September 11, and December 5.

2. Read articles in the Docent News and e-mail messages that will appear from time to time to report on new developments.

How can you participate in the planning?

1. Respond to plans outlined in a binder in the Docent Office. A summary of the plans, especially as they affect our 4th grade tours, is located on the main table in the Docent Office. You are invited to add your questions and comments to this binder.

2. Send your questions and suggestions directly to the History Reinstallation Committee. This can be accomplished by contacting committee members directly. Docent members of the committee are June Brumer, Al Ciabattini, Cal Case, Dave Elliott and Sue Waller. For contact information, consult the Docent Council Directory.

How will your suggestions and concerns be shared with the planners?

1. The Reinstallation Committee, which includes staff members Inez Brooks-Myers and Carolee Smith, will be meeting monthly to discuss the Gallagher & Associates' plans as they develop and to work with and pass along your suggestions as they come in.

2. A docent representative will attend the design meetings with Gallagher & Associates and the History Staff Reinstallation Team to keep in touch with developments and to relay docent suggestions and concerns. Dave Elliott has been designated as our representative with Cal Case as alternate.

Dave Elliott

Special History Guild lecture on state's SE Asian communities

Dr. Eric Crystal, Lecturer for the Group in Asian Studies at the University of California, Berkeley, will give a lecture entitled "From Southeast Asian Mountains and Plains to the Central Valley: Refugee Cultures in Transition" on Thursday, March 9 at 1 p.m. in the Lecture Hall. History advanced training credit will be offered.

As Southeast Asian refugee communities coalesced in Central Valley locales in the 1980s,

Dr. Crystal spent a year as Coordinator of the National Endowment for the Humanities Project "Indo-chinese Cultures of California" working with Mien, Hmong, and Cambodian refugees from Marysville to Merced. Dr. Crystal continues to undertake cultural anthropological research on traditional Asian culture and will lead a History Guild tour in April which will focus on the Cambodian New Year celebration in San Joaquin County.

Travel in time to The Half Note Club - Then and Now

On Sunday, February 26, 2006, from 2-4 p.m., you'll have a chance to visit a famed Oakland nightspot from the 1950s without leaving your seat in the James Moore Theater. Located in San Francisco's Western Addition, The Half Note Club had an iconic following that contributed to the groundwork for justice during the civil rights movement. This visually exciting theater piece with music provided by the Pete Magadini Trio is inter-

laced with the stories of courage, joy, and hope at a crucial time in American history. *Bay Area Sun Reporter* entertainment columnist Rochelle Metcalf engages the owner, bartenders, and patrons about the era that made the Half Note Club a legendary Bay Area cultural night spot. This program is produced in collaboration with the OMCA History Guild. Included with museum admission. For more information, call (510)238-3842.

History Advanced Training

Tuesday, February 14, 10:30

Lecture Hall: "Black Beauties: The History of Oakland's Miss Bronze Pageant." This Valentine's Day treat will feature California State University East Bay scholar and author Dr. Maxine Craig and broadcasting legend Belva Davis. They will offer a lecture and slideshow on the history of Oakland's Miss Bronze Pageant, 1967-71. This highlight of Oakland's recent past will feature former Miss Bronze Pageant contestants and winners. Dr. Craig will also sign copies of her book, *Ain't I a Beauty Queen? Black Women, Beauty, and the Politics of Race*.

Monday, March 13, 10:30

Lecture Hall: "*Behind the Magic - 50 Years of Disneyland*."

Mark Medeiros, Deputy Director of the museum, will speak on the upcoming show, "*Behind the Magic*." This presentation will include a virtual walk-through of the exhibit which opens on May 6.

Monday, April 10, 10:30

"California: Celebrating Diverse Food Cultures"

Docent-to-Docent tour.

Monday, May 8, 10:30

Merienda

Monday, June 12

Field trip to the Wells Fargo Museum in San Francisco.

NATURAL SCIENCES

The Art of Seeing views nature through an illustrator's eye

It takes very little time exploring our home state to realize that it is a remarkably diverse place, rich in its variety of habitats and surprising in its multitude of native plant and animal species. Some of the human denizens of the state are moved to create fascinating works of art in response to that richness and as a means of furthering their own personal explorations of California. The soon-to-open exhibition, *The Art of Seeing: Nature Revealed Through Illustration*, features an impressive selection of recent art celebrating California's biological and environmental diversity.

Every three years, artists nationwide are invited to submit art works to be considered for this exhibition. A three person jury selects the final works to be presented from among the many submissions. This year's jury consisted of Harvey Jones, Senior Curator in the Museum's Art Department; Jim Ales, Art Director for the Monterey Bay Aquarium; and Catherine Watters, a Bay Area free lance illustrator and instructor. Over 300 works were submitted more than 130 artists, but only 50 works were selected for the exhibition.

When originally conceived, the exhibition featured only traditional two-dimensional biological and botanical illustration of species.

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The Art of Seeing

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Over time, the guidelines for the exhibition have been broadened to include a greater range of two-dimensional media, sculptural pieces, landscapes, and computer-aided art. Selection is based on technique, composition, originality and accurate depiction of the species or habitat.

There is perhaps no better way to observe and understand something than to attempt to draw or otherwise depict it. The act of creating a visual representation focuses our attention and requires a different way of observing than we are normally accustomed to. Within the exhibition, visitors, both large and small, will be able to try their own hand at observing and drawing, working with a variety of specimens from the Natural Science Collection. Trying your hand at illustration can be a truly “eye-opening” experience.

Visitors will also get a glimpse at the various ways the exhibited artists approach their work. Some small exhibits will feature sketches, field notes, trial pieces, reference materials and commentary by several of the artists on their creative process for the works they have in the exhibition.

A small student exhibit will be included within the larger exhibition, featuring works created at local elementary schools. Adult illustration programs will accompany the exhibition, including a teacher’s workshop that helps teachers to utilize illustration and field journals as valuable teaching tools, particularly in the sciences.

The Art of Seeing: Nature Revealed Through Illustration opens in the Natural Sciences Special Gallery on February 18th and runs through June 4th, 2006. The exhibition is

made possible by the generous support of the Oakland Museum Women’s Board and the Ruth Williams/Anne Macpherson Endowment for Biological Art & Illustration.

Elephant seals readied for NS gallery

During the November Natural Sciences Steering Committee meeting, we were promised a special treat. The treat turned out to be a visit to the exhibit preparatory area where we saw the construction of three full size elephant seals which will be included in the re-installation of the NS gallery.

Lindsay Dixon, Chief Preparator in the NS department, along with Jennifer Cole, Gail Binder, and Gavin Lee, are the preparators working on this project to make our NS gallery so special.

The elephant seals models were originally part of a display at the California Academy of Sciences in

Golden Gate Park. When the Academy was taken down for improvements, the elephant seals were transferred to the Farallon Marine Sanctuary Association’s visitor center at Crissy Field near the Golden Gate Bridge. The seals can still be seen today, although not in the originally designed exhibit. Fortunately, the molds were saved and made available to our museum to create another generation of elephant seals.

We were able to get three seals - one male, the female, and the pup - re-molded by a company in Alameda. Unfortunately, the molds had deteriorated, requiring substantial repairs to the casts that did not come out of the molds properly. Our preparators have had to add fur texture to areas from which it was missing, make whiskers and drill holes for them to fit into, sculpt and add nails to the flippers, make and insert eyeballs, and finish the mouth of the Bull Elephant seal. Once all of the sculptural details are finished, they will be able to complete the paint on the seals. Lindsay Dixon notes that, “a



CAPTION

major portion of the work we have been doing on this future exhibit is developing a technique for painting the casts that will result in the most realistic outcome possible.”

The final display has not been completely designed, but it is expected to be a large beach area, probably simulating the Farallon Islands. We can look forward to seeing this display as part of the re-installation of the Natural Science Gallery.

Allan Feinstein

NS docents: Hands-on help needed!

This is a “hat in hand” solicitation for any personal tactile aids and treasures you have personally accumulated and might consider sharing with your fellow docents for the enhancement of our educational aids collection. Many aids are not readily catalogue-available for purchase, thus must be found by actively pursuing them in our natural environment whether at the beach or in the forest, etc. Docent field trips are an ideal time to look for these much needed treasures.

Examples of the “hands on” materials needed to enhance our collection include: snake skins, sand dollars, sea stars, hinged mussel shells, feathers, coyote teeth and claws, bird talons, barnacles, Joshua tree wood, driftwood. Please be aware that collecting is prohibited at most state and national parks and in the East Bay Regional Park system.

Donations should be brought to the Docent Center Staff or you may phone NS docent Lorene Benning at (510) 655-7230 who will confirm how the donation is to be

readied for introduction into the museum.

Thanks for your much-needed participation in our ongoing search for treasures!

Mentor a Junior Guide

Looking for something different and vastly rewarding in your docent experience? Then help out with the Junior Guides Program!

Fifth graders from Escuelita School are trained on two related museum exhibits by Natural Sciences docents. In the process, they earn the right to wear a special T-shirt designating their status as Junior Guides. Then, over a period of several weeks, these students present tours to the rest of the entire student body. On a Sunday Family Day, these youngsters tell their gallery stories to their parents and siblings and wrap up their program activities with a graduation ceremony.

This Education Department program is now in its twelfth year. Any Escuelita student who has been at the school since kindergarten will have come to the museum five times and, as a fifth grader, becomes a Junior Guide. And they do look forward to the privilege and responsibility!

Here is a unique chance to work with a group of five students covering both content and communication techniques over five or six afternoon sessions in March and April. The Education Department offers great support, and it is a joy to watch the kids as they build their presentations.

If you're interested in participating, please e-mail or phone Amy Billstrom at abillstrom@museumca.org or 238-3818, voicemail #3.

Natural Sciences Advanced Training

Monday, January 23, 10:30

“The Sea Otter Has Returned.” Jim Estes, Research Wildlife Biologist and Adjunct Professor of Biology, University of California at Santa Cruz.

Monday, February 6, 10:30

“Tree of Life.” Alan Kaplan, Naturalist with the East Bay Regional Park District at the Tilden Nature Area in Berkeley.

Monday, March 6, 10:30

Docent-to-Docent. “Adaptations for survival of the kangaroo rat and the wood rat: a rodent rumble.” Betsy Willcuts on the kangaroo rat, and Marilyn Rhodes, the wood rat.

Monday, March 20

Field trip to the California Academy of Sciences in San Francisco for the “California Hotspots” exhibit. Meet at the Academy of Sciences at 10.

Monday, April 3, 10:30

“Communities of Reptiles and Amphibians of the Bay Area.” David Herlocker, Interpretive Naturalist, Marin County Open Space District.

Monday, May 6

Field trip to the Tilden Park Botanical Garden for “Plants Have Stories” with Robert Mackler, NS docent and Botanical Garden docent. Time to be determined.

Monday, June 5, 10:30

“Rapturous Raptors of California.” Allen Fish, Program Director at Golden Gate Raptor Observatory.

EXHIBITION SCHEDULE 2006/2007

Edward Weston: Masterworks from the Collection. Through June 11. Art Special Gallery.

Enriue Martinez Celaya: Works on Paper. Through March 26. Oakes Gallery.

Oakland's Coach: The Legacy of George Powles. Through February 26.
History Spotlight Gallery.

The Latino Baseball Story: Photographs by Jose Luis Villegas. Through May 28. History Special Gallery.

The Art of Seeing: Nature Revealed Through Illustration. February 18 – June 4. Natural Sciences Special Gallery.

Aftershock! Personal Stories from the '06 Quake & Fire. April 1 – August 13. Great Hall Low Bay.

Behind the Magic: 50 Years of Disneyland. May 6 – August 21.

OFF SITE

Walter Robinson: Greenhouse. Through April 21. Oakland Museum Sculpture Court, 1111 Broadway, Oakland.



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DOCENT NEWS

WINTER 2006