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1985-87

1. 1985-1986

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86/97c

CITY OF OAKLAND



THE OAKLAND MUSEUM • ONE THOUSAND OAK STREET • OAKLAND, CALIFORNIA 94607  
TTY (415) 451-3322

February 13, 1986

Ms. Yoshiko Uchida  
1685 Solano Avenue #102  
Berkeley, CA 94707

Dear Ms. Uchida:

On behalf of The Oakland Museum, I wish to express my sincere appreciation for your generous donation to the collections of the History Department. Your gift has been formally received and acknowledged by The Oakland Museum Advisory Commission.

The Oakland Museum is immeasurably enriched by your interest and contribution to its collections. We are grateful for your support.

Sincerely,

*Julian T. Euell*  
Julian T. Euell<sup>h.</sup>  
Director

February 15, 1986

Ms. Yoshiko Uchida  
1685 Solano Ave. #102  
Berkeley, CA

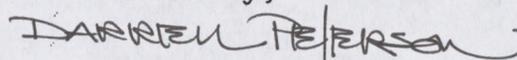
Ms. Uchida,

Just a few comments about your collection.

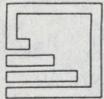
It is seldom a body of artifacts of a fragile nature is in such superb condition and of high quality. This is, of course, only one criteria for the value of things. That your items are well documented, having remained in your family since their acquisition is also very important. Finally, that virtually all of the items have seldom been used or used with great care and appreciation and that many still retain their original storage containers, packing material and/or wrappings makes your collection unique. The packaging of an item is an important asset in examining the material culture of a society.

Because of the above conditions that your collection represents, it has been appraised with these considerations in mind.

Sincerely,

A handwritten signature in dark ink that reads "DARRELL PETERSON". The signature is written in a cursive style with some capital letters and a large, sweeping flourish at the end.

Darrell Peterson  
Appraiser



OAKLAND MUSEUM ASSOCIATION

February 27, 1986

Ms. Yoshiko Uchida  
1685 Solano Avenue #102  
Berkeley, CA 94707

Dear Ms. Uchida,

The Oakland Museum Association has prepared a plaque listing major cash and in-kind contributors to the Museum. Located in the first level lobby, the plaque bears the following legends set on separate panels:

"In grateful recognition, lifetime membership has been given to the following FELLOWS OF THE OAKLAND MUSEUM:";

"In grateful recognition of the following COLLEAGUES OF THE OAKLAND MUSEUM:";

"In grateful recognition of the following who have donated services or made additions to the collections of the Oakland Museum:".

With your approval, we would like to list your name below the applicable legend(s) as follows:

Yoshiko Uchida

We are especially grateful for your contribution of Japanese costumes and textiles. Your donation has assisted the Oakland Museum in its progress toward a position of leadership among the nation's cultural institutions. As this is an annual recognition, it will be reviewed each year.

We would appreciate you sending back the form as soon as possible, due to our upcoming deadline. Thank you.

Sincerely,

Joan M. O'Connor  
Development Assistant

The Oakland Museum Association is authorized to list on its donor recognition plaque for public display the name listed above.

SIGNED

DATE

3/1/86

10/86

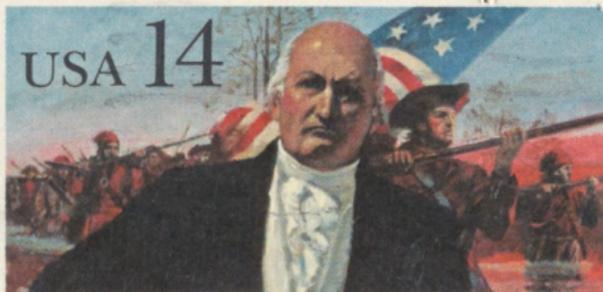
Ms. Uchida,

Just a reminder that if you need assistance with donations and appraisals for 1986 I can be reached at (408) 744-1098.

Sincerely,

Darrell Peterson

2606 Buena Dr.  
Davis, CA. 95616



Francis Vigo, Vincennes, 1779

Ms. Yoshiko Uchida  
1685 Solano Ave. #102  
Berkeley, CA 94707

4-28-86

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*Yoshiko —  
Just let me you know  
I've closed my store and  
only doing appraisals.  
Trust all is well with you.  
Darrell*

December 1, 1986

Ms. Inez Brooks-Myers  
The Oakland Museum  
1000 Oak St.  
Oakland, CA. 94607-4892

Dear Inez:

I am enclosing, herewith, copies of Darrell Peterson's letter and appraisal of the five items I would like to present to the Oakland Museum.

I look forward to seeing you at 11:30 AM on Monday, December 8th at which time I can transfer these items to you.

All the best,

Encl:

12-26-86

Inez -  
~~It's~~ <sup>Enclosed in the which</sup> appraisal <sup>has</sup> just arrived. I hope  
it reaches you in time to be <sup>useful</sup> -  
I'll look forward to seeing you Mon. 12/29  
at 11:30 A. Can you bring a storage box  
or shopping bags to carry ~~all~~ the items?

⊗ Please w/o 1 deletion.

From: Darrell Peterson, Appraiser  
5220 Mountain Blvd.  
Oakland, CA

Fee for appraising assorted Japanese artifacts.....95.

Signed,

*DARRELL PETERSON*

Darrell Peterson

*pd by check ✓*

*# 1334*

*12/29/85*

*\$95<sup>00</sup>*

**GIFT AGREEMENT**

*duplex  
in kit*

*Deborah Cooper, Registrar*

The Oakland Museum  
City of Oakland  
1000 Oak Street  
Oakland, California 94607-4892  
TTY 415-451-3322

Donor:  
Name

*Ms. Yoshiko Uchida*

Street  
City/State/Zip  
Telephone

*1685 Solano Avenue, #102  
Berkeley, California 94707  
(415) 524-1152*

- Art Department  
415-273-3005
- History Department  
415-273-3842
- Natural Sciences Department  
415-273-3884

By these presents, I (we) hereby irrevocably and unconditionally give, transfer and assign to The Oakland Museum all right, title, and interests in, to, and associated with the object(s) described below. I (we) affirm that I (we) own said object(s) and that to the best of my (our) knowledge I (we) have good and complete right, title, and interests to give.

Description of Object(s) (Description, artist, title, date, history, collector, condition, locality, no. of items)

- 1 young woman's kimono, grey/purple silk damask, excellent condition c. 1930's with original store wrapping.*
- 1 young woman's kimono undergarment, peach silk damask, excellent condition c. 1930's with original store wrapping*
- 1 obi heavy silk brocade, butterfly pattern, lined, excellent condition c. 1930's with original store wrapping*
- 1 woman's dark blue crepe kimono w/ bamboo pattern, silk, excellent condition 1920's - 1930's with original store wrapping*
- 1 woman's formal kimono with Uchida family crest (Hon), silk, with handpainted lower portion, excellent condition c. 1920's - 1930's with original store wrapping*
- 5 obidome, silk cords, excellent condition c. 1920's - 1930's (some with original tags)*

The Oakland Museum  
Representative

Title

Date

*J. Brooks-Plyers  
Associate Curator  
Dec. 30, 1985*

Donor's Signature

Title

Date

*Yoshiko Uchida  
Writer  
Dec. 30, 1985*

CITY OF OAKLAND



THE OAKLAND MUSEUM • ONE THOUSAND OAK STREET • OAKLAND, CALIFORNIA 94607  
TTY 839-6451

January 17, 1986

Yoshiko Uchida  
1685 Solano Ave., No. 102  
Berkeley, CA 94707

Dear Ms. Uchida:

Your donation of artifacts to the collections of The Oakland Museum has been assessed for insurance purposes at \$4890.00. This valuation for insurance purposes does not necessarily reflect the market value of your donation. Staff members of The Oakland Museum are expressly prohibited from making appraisals by a resolution of The Oakland Museum Commission.

It may be to your advantage, for tax purposes, to secure an appraisal from a qualified appraiser. Should this be your wish, we would be happy to make your donation available for examination.

Sincerely,

A handwritten signature in blue ink, which appears to read "Deborah Cooper". The signature is fluid and cursive.

Deborah Cooper  
Registrar, History Dept.

January 16, 1986

Ms. Deborah Cooper, Registrar  
Oakland Museum  
1000 Oak Street  
Oakland, Calif. 94607-4892

Dear Ms. Cooper:

Inez Brooks-Myers informed me that you would be able to provide me with a formal letter of acceptance of the gifts I made to the department of history of the Oakland Museum on December 30, 1985.

I do have an itemized listing, but need a letter that states the aggregate appraised value of my gifts (\$4890.) and would appreciate receiving it at your early convenience.

Looking forward to hearing from you.

Sincerely,



12-29-86

Cons. to Inez Brooks-Neyer OAM.

- Altho Dahl is perceived as predom black. - Actually there is no majority of any gp. - black, white, Asian or hispanic
- Blacks have now come into more promin. positions - for ex - Mayor, Director of Museum (Julian Ewell) - (But interestingly enough staff is mostly white.) - They try to have balance - (Ted Cohen - designer, retired.) Jon Hirabayashi uses to be designer - they 1 Asian designer - Cent Dept.
- OAM - just reaccredited. Every 7-10 yrs the Museum Assoc'n (Nat'l Asia) comes to check every thing; displays, storage, staff, - make suggestions -
- In future: I hope Am Mus. or any other can borrow all or part of my <sup>objects</sup> gifts - on loan.   
Head of Hist. Dept. L. Thomas Frye
- She or it might help to locate Smithsonian re better permanent S.A. exhibit.
- Julian Ewell Dir, from Smithsonian - He was 1 of 5 Under Secretaries & the Director in charge of publications & folk life event.

# TO DAM

O.C.\*

sup bowls	300.00	✓+
rice "	185.00	✓
chopstick box	75.00	✓
" "	70.00	✓
10 "	50.00	✓
Sewing " bamboo	35.00	✓
" " carved	25.00	✓
Chopst. rests	100.00	✓
	<del>100.00</del>	<del>+</del>
grooming kit	200.00	✓+
sachinā bowls	250.00	✓
Tea set - gyo-kun	150.00	✓
gr. vase + stand	450.00	✓
pkg turnips	950.00	✓
Seru-Namba	200.00	✓

3140.00 \*

- 100

3040.00

3140.00 +

+ 1720.00 +

---

4860.00 \*

- 100

4760.00

\*1. Painting by Sekido? Gift to parents & someone  
hung in dining room - in '30's - 950  
this new frame in 1971 ~~500~~ ~~800?~~ +

\*2. Set of 10 - Black lacquer soup bowls [wood box] 3000  
I purchased when in Japan on 777 1954.  
used in family - excellent condition, received used.

\*3. Set of 6 Rice Bowls - used by mother - matsu pattern  
prob since 30's, for company meals 185  
personal -

\*4. Set of 5 porcelain (leaves) chopsticks (boxed) - '30's 1100  
and 3 company

\*5. Set of 5 porcelain chopstick rests (boxed) - '30's 1100  
used 3 company (vegetables)  
beans, mushrooms, turnips, eggplant, bamboo shoot

\*6. Small gyokuro tea set b/w. - gift '30's? 150

~~\*7. Tea dish octagonal dish - same dish - '30's Kutani~~

\*7. 10 chopsticks 5 each 30's 50  
carved bamboo chopsticks in case 35 carved wood chopsticks serving 25

\*8. 2 Box 40 match 1/5 pair = 30 70 75

\*9. 150 roll plum early 1900's sojin  
(Namba) - late 1918 or 1918 Proku silver franklin  
documented - value a 1/52 200 200

10. green vase + stand citadon 450  
unused?

11. 2 black dog boxes - red interior (antiques)  
152

\* Mon's miniature set - 1900's <sup>early</sup> ~~Antiques~~  
 6 pieces + case - serious, fine, wavy ear chains  
 Personal grooming kit in pink (200)

- 5 Inari Kozara set - from 30's  
 By Okagen, Box 250

~~- Gyokuro tea set - 30's-40's? - Unboxed~~

\* - set of 4 - Kutani - Sashimi set (boxed)  
 peach design - (250)

2525

2525  
 450 value  
 + 165 value  
 -----  
 3140

2525

200  
 2725  
 1720  
 -----  
 4445

400  
 300  
 175  
 50  
 35  
 25  
 403 chopstick box +  
 303 " "  
 403 " "  
 303 " "

Please mail asap. - To Miss Family Fri 12/26.

Do Appraisal on letterhead - ( - authentic)  
 Enclose bill

had up 4890 - This year so far 1720  
3000  
 4720

- Ptg -	<del>800</del>	+150	800 ✓	950 ✓
- black log. soap bowls			300 ✓	300 ✓
- Rice bowls		(+10)	175 ✓	185 ✓
- chopstick rest			100 ✓	100 ✓
"    "			100 ✓	100 ✓
10 chopsticks			50 ✓	50 ✓
"    Box		(+5)	70 ✓	-75 ✓
"    "			70 ✓	70 ✓
scroll			200 ✓	200 ✓
Monis manure st			200 ✓	200 ✓
Kutani sashimi sets		"	250 ✓	250 ✓
tea set. b/w.		-	150 ✓	150 ✓
Anta				
			2465	
serving	-		\$ 35 ✓	35 ✓
"    camel			\$ 25 ✓	25 ✓
green base + stand			2525	450 ✓

24<sup>m</sup> n

26<sup>m</sup>

Poem about the spring  
moon - which is hazy.

"Karu wa oboro zuki"

plum

Dojin

Umie

Moku geten - Praised moon / plum

Nanka Ojisan <sup>early</sup> 1900's

painting - poem  
inscribed to Uetada

Paintings for  
screen  
by

Namba, Sentaro

"Mokugetsu Dojin"

Minister who  
captured Grandmother  
Umegaki

December 26, 1986

Darrell Peterson  
2606 Bueno Dr.  
Davis, CA. 95616

Dear Darrell:

Many thanks for your excellent and thoughtful appraisal and for doing it so promptly at a busy time of the year. I appreciate your efforts.

Enclosed is my check for \$75.

Looking to the future, I'm a bit concerned about a comment made by a friend, and would like your candid opinion as to whether the OAM is still a first-rate quality museum which I should continue to gift with my possessions. Please use enclosed p.c. Thank you.

Best wishes,

P.S. I decided to keep the good set of chopstick rests and hope it's OK to simply cross that out.

Ms. Margaret K. McElderry  
Athenum Publishers  
115 Fifth Avenue  
New York, N. Y. 10003

December 9, 1986

December 9, 1986

Ms. Margaret K. McElderry  
Atheneum Publishers  
115 Fifth Avenue  
New York, N. Y. 10003

Walter Brooks Myers

JUGS BLOOMER WILGUS

Dec. 31, 1986

Dear Yoshiko -

Just a note to thank you again for the wealth of material you have donated to The Oakland Museum.

We do have a copy of Desert Epile in our library. Thank you for your offer any day.

Best wishes for a happy new year and on the publication of Picture Bride.

Sincerely, Jz

January 19, 1987

Mr. L. Thomas Frye  
History Department  
The Oakland Museum  
1000 Oak Street  
Oakland, CA. 94607-4892

Dear Mr. Frye:

Because of my past pleasant associations with the Oakland Museum, (the reception for me in 1972 on the publication of my book, **SAMURAI OF GOLD HILL** and my participation in the preparation of the Depatta Jewelry catalog), I decided to donate to the Oakland Museum the Major portion of the Japanese artifacts used in our home since 1920-30. I believe Inez Brooks-Myers has spoken to you of my donations in 1985 and 1986.

I have long admired the excellent displays in the History Department, but have felt that the permanent Japanese American display was not as representative of the rich cultural history and background of the Japanese American community as it could be.

Since both Inez and the appraiser felt my artifacts were of exceptional quality, representative of many facets of JA life and culture, I hope very much that you might consider using them as a nucleus for an upgraded and extended permanent Japanese American exhibit in the History Department.

If such a decision were made, I would be happy to be of whatever assistance I could in its development. I know our mutual friend, George Kondo of the JAACL, would be as well, since he concurs in ~~the~~ above.

Most of the Nisei (my generation) are now reaching retirement age and I believe time is of the essence if you could consider such a project.

I shall look forward to hearing from you.

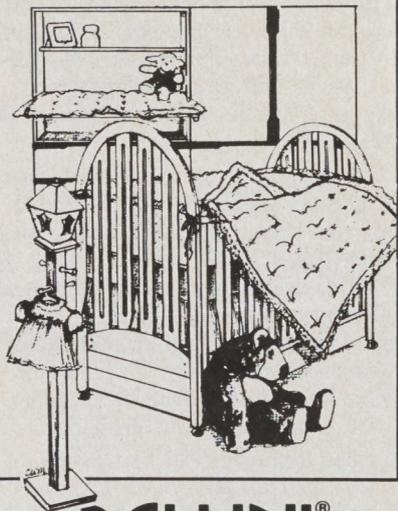
Sincerely,

*bcc to Kern*

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Fall Fashion	Sept. 13
Restaurant Color Display Pages	Sept. 13
Restaurant Directory	Sept. 13
Beauty Products & Services Directory	Sept. 13, Oct. 25, Nov. 22 and Dec. 20
Home Design	Sept. 20
Great Escapes	Oct. 25
Holiday Entertaining	Nov. 22
1987 Gift Catalog	Nov. 22
InsideTrack (IMAGE Part II)	Nov. 22

**Image**

# D I V E R S I N S



## Love 'Em and Weave 'Em: Textiles at Oakland Museum

People don't write enough family histories. That's why history has been so strongly skewed in the direction of the rich and powerful," says Inez Brooks-Myers, curator of costumes and textiles at the Oakland Museum. "Folk life programs like this, which draw upon one's own experiences, based on one's own artifacts, point up our desire to discuss history from a different perspective."

Brooks-Myers is talking about "Samplings," the museum's fourth annual textile fair. Next Sunday, the galleries and gardens of the museum will be filled with hand-painted garments, baskets, soft sculptures, stenciled wall hangings and more. And among the booths that dot the gardens, you can stop and watch demonstrators ply their

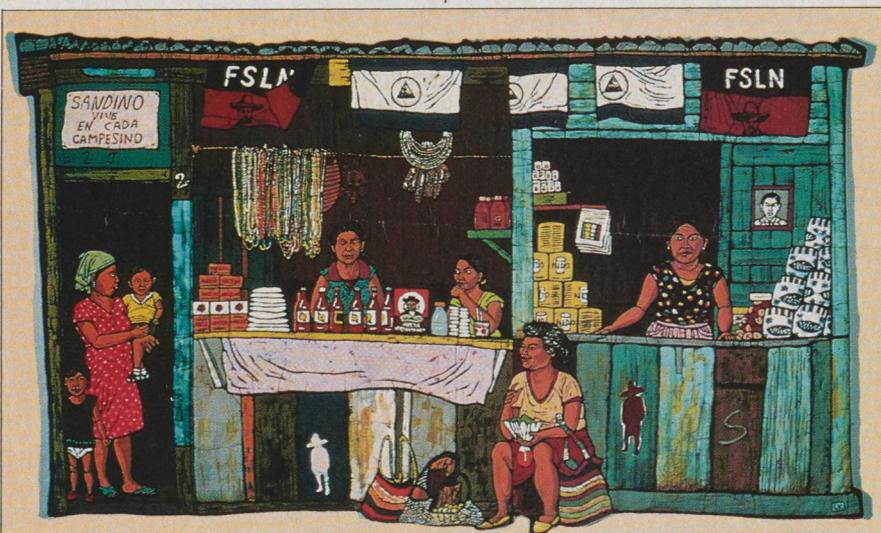


Clockwise, from left: an 1854 Baltimore Album; Straight Furrow, circa 1910-1930; Tumbling Blocks, circa 1875-1900.

Courtesy Rod Kracoff / RK Press

skills in embroidery, applique, weaving, spinning and the like.

At the booth of the Laotian Handcraft Center are "story clothes," some embroidered and stitched with images of farming life in Laos, others depicting people in flight from their homeland after the Vietnam war, swimming across the Mekong River. Some are in reverse applique, intricate and color-



## Art of Peace

Salvadoran wood sculptor Juan Edgar Aparacio and American batik artist Lisa Kokin come together on common ground in "Punto Comun," an exhibit focused on their shared concern for the U.S. role in Central America. Kokin's *Mercado Oriental* (above) is among the works on display through August 28 at Pro Arts, 1920 Union Street, Oakland. For information, call 763-7880.

# D I V E R S I O N S

ideas from the East—Zen Buddhism and yoga and the *Bhagavad Gita* and the *Mahabharata* and all these ideas that had never been mentioned in my education—I became interested in the performing arts of Asia.”

Curchack used elements of noh theater in an anti-Vietnam war play he staged at La Mama in New York and visited noh, *gagaku* (classical court music) and *bugaku* (court dance) masters in Japan. Over the years he has blended more diverse Asian influences into his work, but he admits, “I’ve never pretended to be able to do those arts. It takes decades to master any of them.”

For the past nine years, Curchack has lived in Petaluma, teaching part time at Sonoma State and creating the pieces he has toured to San Francisco, around the country and to Europe. Invitations to tour and give workshops gradually increased to the point that he had to give up teaching and found himself away from home for long periods. Then the University of Texas at Dallas “made me an offer I couldn’t refuse,” he says. Curchack is now a full professor of performance there, with complete freedom to tour and create new works.

Curchack premiered *Inquest for Freddy Chickan* in Quebec last year and has per-



Sam Curchack

**An evening with Fred Curchack offers adventures in theatrical schizophrenia.**

formed it widely—in Dallas, Berlin, Petaluma and Baltimore, among other places—but never in San Francisco. The piece is an investigation of what’s become of the mythical Freddy Chickan, a popular comedian who has disappeared during a performance.

Curchack begins as the investigator, interrogating the audience as possible witnesses and/or suspects, then becomes “a whole slew of people: his agent, producer, girlfriend, a German-Japanese performance artist who taught him everything he knows.

“It’s an extremely nonlinear collage of masks and shadows and tapes,” he explains. “I’m using the idea of the black hole—the star that’s burned out and collapses and sucks everything into it. Only in this case the star is a stage and screen star.

“Some physicists believe that in a black hole the functions of time and space could be reversed—perhaps you’d be able to encounter yourself outside of time, moving backward, meeting yourself again and again at different stages of your life. So this is a mystery with something of the titillation of far-out physics speculation. It’s funny and it’s serious; it’s structured and it has improvisation. I hope it’ll wake us all up together.”

*Inquest for Freddy Chickan opens July 30 and plays Thursdays through Saturdays at 8:30 p.m., and Sundays at 2 and 7:30 p.m., through August 14, at the Victoria Theatre, 2961 Sixteenth Street, San Francisco. For information, call 863-7576.*

ROBERT HURWITT

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CDA member-dentists commit to establish practices to meet your needs, the needs of the profession and the community. They agree to abide by the decisions of peer review committees. And they also pledge to continue to improve their professional skills and knowledge, and to share that expertise with their colleagues. The goal of every CDA member is to continually improve standards of dental care in their practice and provide service to their community.

So when you or someone in your family need dental care, seek out a member of the California Dental Association. Call the local component dental society nearest you. 14,000 CDA members statewide are ready to care for you.



**CDA CALIFORNIA DENTAL ASSOCIATION**  
We're the Dentists who Set the Standards.<sup>SM</sup>

© 1987

## ...And Here Are 32 More:

There are 32 California Dental Association local societies statewide. Here are the ones in your area:

**Alameda County** (415) 832-4461  
Metropolitan Oakland  
1904 Franklin Street #812  
Oakland, CA 94612

**Berkeley** (415) 865-6334  
2107 Dwight Way, Suite 107  
Berkeley, CA 94704

**Contra Costa** (415) 283-4845  
3520-D Golden Gate Way  
Lafayette, CA 94549

**Marin County** (415) 459-7385  
893 Sir Francis Drake Boulevard  
San Anselmo, CA 94960

**Mid-Peninsula** (415) 941-3005  
(Menlo Park to Mt. View)  
444 First Street, Suite A  
Los Altos, CA 94022

**Monterey Bay** (408) 758-8406  
680 E. Romie Lane  
Salinas, CA 93901

**Napa-Solano** (707) 643-4870  
773 Tuolumne Street  
Vallejo, CA 94590

**Redwood Empire** (707) 546-7275  
3033 Cleveland Avenue #106  
Santa Rosa, CA 95401

**San Francisco** (415) 986-5845  
760 Market Street #828  
San Francisco, CA 94102

**San Mateo County** (415) 345-5714  
1941 O'Farrell Street, #10  
San Mateo, CA 94403

**Santa Clara County** (408) 264-8085  
1670 Hillsdale Avenue  
San Jose, CA 95124

**So. Alameda County** (415) 886-3404  
(South & East of Oakland)  
2867 Grove Way  
Castro Valley, CA 94546

CONF #2

sent to  
10/6/87

McPatta

C- 10/5/87

Susan  
Hagen

~~AM~~

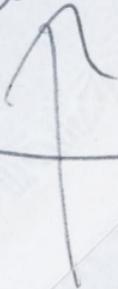
4678 Fair Ave  
Oakland 94619

Jan '88

482-1360

Office

In annual report  
value of stock



10-6-87

Susan Hagen <sup>Interim</sup>

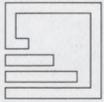
OAMC 10/5/87

fn Council Report

Sent Bio +  
note -

Since it's an annual  
report, if I need  
appraisal figure  
My 1985 gift <sup>unknown acc</sup> was  
valued at 4890  
My 1986 gift <sup>various</sup> of home  
household items + art  
valued at 4760.

all items belong to my  
Jo.



OAKLAND MUSEUM ASSOCIATION

---

16 March 1988

Ms. Yoshiko Uchida  
1685 Solano Avenue, Apt #102  
Berkeley, CA 94707

Dear Ms. Uchida,

I'm enclosing a copy of the Oakland Museum Association's 1987 Annual Report, of which you were an important participant. On behalf of the entire Association and the Museum Family, I would like to thank you for generously contributing your time and thoughts to our report. I think the report reflects very well on the Museum, the Association, and yourself.

You are a strategic partner in the cultural centerpiece of the entire East Bay -- The Museum of California.

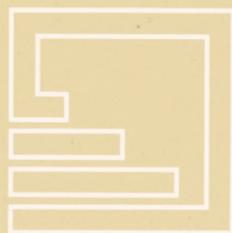
Thank you for your major contribution.

Sincerely,

Laura Anderson  
Executive Director

*P.S. the writing box  
is beautiful!*

LA:cl



*T H E M O M E N T U M O F G I V I N G*

OAKLAND  
MUSEUM  
ASSOCIATION  
ANNUAL  
REPORT  
1987

**Oakland Museum Association  
Board of Directors  
Fiscal Years 1986 and 1987**

*Chairman*

Mr. Walter E. Ousterman, Jr., 1988  
Mr. James A. Vohs, 1987

*President*

Mr. Steven H. Oliver, 1988  
Mr. Donald J. Heng, Jr., 1987

*Vice President*

Joan Tornlof, 1988  
Mr. Richard M. Brooks, 1987

*Treasurer*

Mr. John R. Becker, 1987, 1988

*Assistant Treasurer*

Mr. Ralph J. Grant, 1987, 1988

*Secretary*

Mrs. Paul Hertelendy, 1988  
Mrs. James W. Moore, 1987

Mr. Walter A. Abernathy  
Mr. Ted S. Augustine  
Ms. Rebeca E. Barron  
Mr. Scott Beamer  
Ms. Rena G. Bransten  
Mr. Richard M. Brooks  
\* Mrs. Rodger F. Dobbel  
Mrs. J. Lloyd Eaton  
Miss Jan Faulkner  
Mrs. Alan C. Furth  
\* Mrs. Frederick M. Gans  
Mr. Joseph J. Haraburda  
Mrs. Richard Heafey  
Mr. Richard G. Heggie  
Mr. Donald J. Heng, Jr.  
\*\* Mr. Richard E. Holmes  
\* Mrs. Lynn Holt  
Ms. Beverly W. Lane  
Mr. Michel Laverne  
Mrs. Paul L. Ludlow  
Mrs. Kimi Matsumoto  
Dr. Ellis E. McCune  
\*\* Mrs. Winton McKibben  
Mrs. James W. Moore  
Mr. T. Andrew Morse  
\*\* Mr. H. Lovell Mosely  
\* Mrs. A.C. Meyer, Jr.  
\* Mr. Richard Neault  
Mr. David E. Nelson  
\*\* Mr. Gary R. Peterson  
\* Mrs. Donald M. Parker  
\* Electra Kimble Price  
\* Ms. Haydee Rodriguez-Pastor  
Mrs. Ellen D. Rush  
Mr. Richard L. Saalfeld  
Mr. Gary Schnitzer  
Dr. Norvel Smith  
\* Mrs. Charles M. Sprincin  
Mrs. William R. Timken  
Frances H. Townes  
Mr. William E. Trautman  
Mr. James A. Vohs  
\*\* Mr. David S. Way  
\*\* Mrs. George Wong  
\* Mrs. Karl L. Wentz

\* Term began in 1987  
\*\* Term ended in June 1987

**Ex-Officio**

*Chairman, Art Guild*

\* Mrs. Sandra Wolfe  
\*\* Ms. Sylvia Bennett

*Chairman, Council on Architecture*

Ms. Ruth Kleinman

*Chairman, Cultural and Ethnic Guild*

Mr. Elza H. Minor

*President, Docent Council*

\* Sharon Green  
\*\* Mrs. Gary Willcuts

*President, Food Services Council*

\* Mrs. Arthur Pingatore

*Chairman, History Guild*

Mrs. Cecil S. Riley

*Chairman, Museum Service Council*

\* Mrs. Mildred Roe  
\*\* Mrs. John D. Carroll

*Chairman, Natural Sciences Guild*

Mr. William R. Keeler

*President, Women's Board*

\* Janice H. Vohs  
\*\* Joan Tornlof

**Oakland Museum Association  
Staff Members**

ADMINISTRATION

Laura Anderson  
*Executive Director*  
Carrie J. Lederer  
*Assistant to the Executive Director*

FINANCE

Betsy Hoadley  
*Controller*  
Luiz Sequeira  
*Senior Accountant*

Carlos Campos  
*Junior Accountant*  
Sue Rivers  
*Office Manager*

MEMBERSHIP/DEVELOPMENT

Gary E. Dolin  
*Director of Development*  
Susan Booth  
*Development Manager*

Joon O'Connor  
*Development Associate*

Molly Freeman  
*Membership Manager*

Carrie Ceniseroz  
*Membership Assistant*

FOOD SERVICES

Hal Corbinook  
*Restaurant Manager*

MUSEUM STORE

Joyce Ambrosini  
*Manager*

DOCENT COUNCIL

Emilita MacDonald  
*Docent Coordinator*

Aida Henry  
*Tour Coordinator*



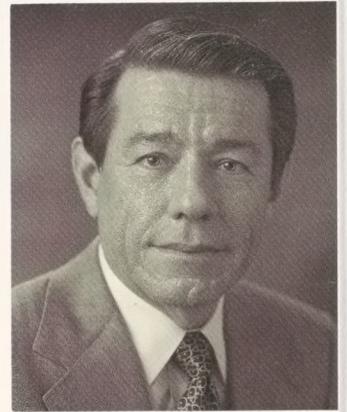
**E**ach time a contribution is made to The Oakland Museum by a member of its community, it is the community at large that is the true recipient of the gesture. The Oakland Museum belongs to everyone; and as such, it stands as the largest public/private partnership serving the East Bay.

The Oakland Museum represents a testament to California—a testament to the eclectic diversity of our heritage, our history, our lifestyles, and our peoples.

Gifts to the Oakland Museum Association last year came from individuals and families, businesses and corporations, foundations, and government sources. The diversity of their giving reflects the diversity of the Museum itself.

In 1987, a total of \$1.4 million in contributions from Museum supporters went to acquire, exhibit and conserve artifacts and art pieces for the Museum's permanent collections and numerous special exhibitions. Gifts to the Oakland Museum Association are the primary support for the Education Department and fund the entire Docent Program.

Those who contribute to The Oakland Museum give much more than dollars and cents, talent and time. Together, their contributions provide an opportunity for every individual who enters its halls to know the splendor of the one and only Museum of California.



**WALTER E. OUSTERMAN, JR.**  
Chairman of the Board, OMA





**JOAN TORNLOFF**  
President of the  
Women's Board of the Oakland  
Museum Association

*[The White  
Elephant Sale]  
is a fabulous  
community effort  
in support of  
the Museum.*



A urethane model of a Redband Trout being painted in preparation for the Aquatic Biology exhibition "RIVER RUNS DOWN." The exhibition will consist of five sections illustrating a California stream flowing from Mt. Shasta, down the Sacramento River and into the salt water of San Francisco Bay.

"In essence, the Women's Board serves as a safety net for the Museum, providing funding in those areas of greatest need. We try to see that the money raised through our annual White Elephant Sale benefits all the departments, although our attention in recent years has been turned toward the Natural Sciences because the need for funding to support the new Aquatic Biology Exhibition has been so great.

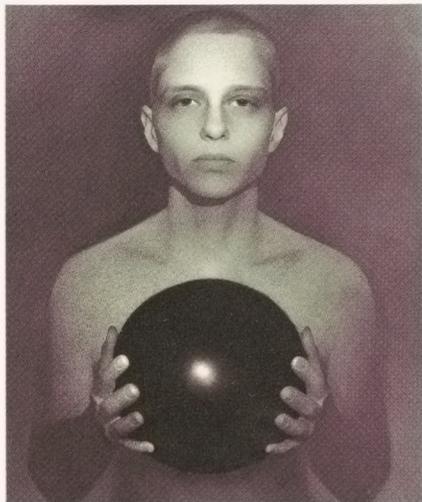
"So far, we have contributed to the planning, development and design of the project, and now we're giving more money toward implementation. The OMA is seeking additional funding for the project, which has been a gradual process over the last three years. The Women's Board has been the largest contributor to date.

"It's really the entire community that has made this project possible, because they support our White Elephant Sale every year. Although the Women's Board manages the sale, it's community members—over 400 of them—volunteering their time each year who make the sale such a huge fundraising success. It's a fabulous community effort in support of the Museum."

—Joan Tornloff



THE MOMENTUM OF GIVING



Susan Hauptman, "Self Portrait with Bowling Ball," 1986, charcoal and pastel on paper, 40" x 30."



JEAN R. WENTE  
Board of Directors, OMA

"I contribute specifically to the Art Department at the Oakland Museum because that's where I volunteer my time. As a docent, I understand firsthand the importance of private funding and foundation support for the Museum. Because the City is able to provide funds only for staff and maintenance, I seriously doubt that the Museum collection would even exist if it were not for private contributions.

"All the Museum's acquisitions are paid for by private donations. Last year, I contributed toward the purchase of a self-portrait by Susan Hauptman, a local artist whom the Museum art curators have been watching for a long time. Susan is very talented, and her works continue to attract national attention. She does realist drawings that have an almost photographic quality to them. The acquisition of her work was recently featured in the *Best Picks* exhibition and is now part of the Museum's permanent collection.

—Judith Timken

"It's very difficult to raise unrestricted funds for the Museum; yet, these are very important contributions since they literally run the Association office. Unrestricted funds are an integral element in the clockwork of the Oakland Museum Association because they enable the internal wheels to keep turning. Salaries, office equipment, the annual report, the Docent Council—all these rely totally on contributions made for unrestricted use.

"As donors become more sophisticated, they tend to want to specify how their contributions are used. That's understandable. It's a lot more fun to say, 'I donated X-number of dollars for this program or that acquisition.' But it's also important not to lose track of the fact that, without a healthy corpus of unrestricted funds, there would be little need for either programs or acquisitions because there would be no funding to administer either.

"Many of the things we take for granted in our public institutions either would suffer terribly or simply not exist at all without unrestricted funds. That's why I earmark my contributions for use at the discretion of the OMA and rely on the Association to put my dollars where they are needed most." —Jean R. Wente

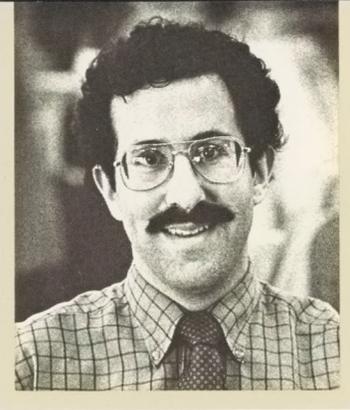


"Total Communication"  
Tours for the hearing impaired,  
Docent Council program at The Oakland Museum.



JUDITH TIMKEN  
Board of Directors, OMA,  
Art Docent

**STEVEN M. BERGER**  
President, New York Fabrics



**Black History Month at The Oakland Museum, Dimension Dance Theater, "Kakilambe."**

**“We** like to view ourselves as members of the communities in which we do business; therefore, we feel it is our social responsibility to make contributions to the quality of life in communities where our employees live and work. As such, we make an effort to support community agencies, promote their use and encourage community participation as a way to enrich the lives of our friends, neighbors, employees and customers.

“Oakland is very rich in ethnic culture. The decision to fund outreach programs and exhibits for Black History Month at the Museum was really our way of paying special tribute to one of those ethnic groups—the black American community in Oakland.

“The *Hope Street* exhibit was an excellent installation of art that we felt was an outstanding celebration of the rich heritage of black Americans in our nation’s society. It stressed a common human link from which we all could learn a great deal.”

—Lisa M. Lacey



**LISA M. LACEY**  
Northern California Public  
Relations Manager, American  
Savings and Loan Association

**“Our** company started in Oakland in the 1940s, and we have always had close ties to the city and its culture. So when we were presented with an opportunity to sponsor the quilt exhibition at the Oakland Museum, it seemed like a natural way to support a community and an organization for which we have great respect.

“Because many of our customers are quilters, we felt that this exhibition would be a good tie-in with our business. But we were really motivated on a more emotional level by our commitment to support communities in which we do business and our desire to maintain public interest in quilting and other forms of needlework.

“In this time of government cut-backs, it is more important than ever that businesses who can support the arts do so to the extent of their ability. If we’re not doing our part, then we run a substantial risk of reducing the availability of these kinds of exhibits to the public. I would see that as a real shame.”

—Steven M. Berger



**“Postage Stamp” Variations, ca.1875-1900, Lancaster or Lebanon County, Pennsylvania, pieced cottons, 79”x79.” Exhibited in “Homage to Amanda: 200 Years of American Quilts.” From the collection of Edwin Binney, 3rd & Gail Binney-Winslow.**

**“We’ve had a good relationship with the Oakland Museum and Association for a number of years. They know they can bring us an idea on paper, and we’ll have enough faith in the institution to help them give it a shot.**

“A lot of our grants to the Museum have been behind-the-scenes sorts of grants. They haven’t been real splashy, but they’ve allowed the Museum to do some very important work.

“About a year and a half ago, the Museum came to us with a proposal for a major show emphasizing the importance of California artists in the arts and crafts movement of 1910–30. Producing a show of this magnitude requires significant funding for research, interviews, travel and planning. Skaggs made a three-year commitment to the project with seed money that puts our stamp of approval on the Museum’s efforts. In doing so, our goal is to encourage other major donors to build on our show of faith in the Museum in order to highlight California as an important component in the artistic movement of this period.”

—*Jillian Steiner Sandrock*



**JILLIAN STEINER SANDROCK**  
Asst. Secretary, Program Director,  
The L. J. Skaggs and Mary C.  
Skaggs Foundation



Deborah Butterfield, “Horse #6,” 1978, earth and sticks, 9’ x 12’ x 2’

*Our goal is to encourage  
other major donors to  
build on our show of  
faith in the Museum*

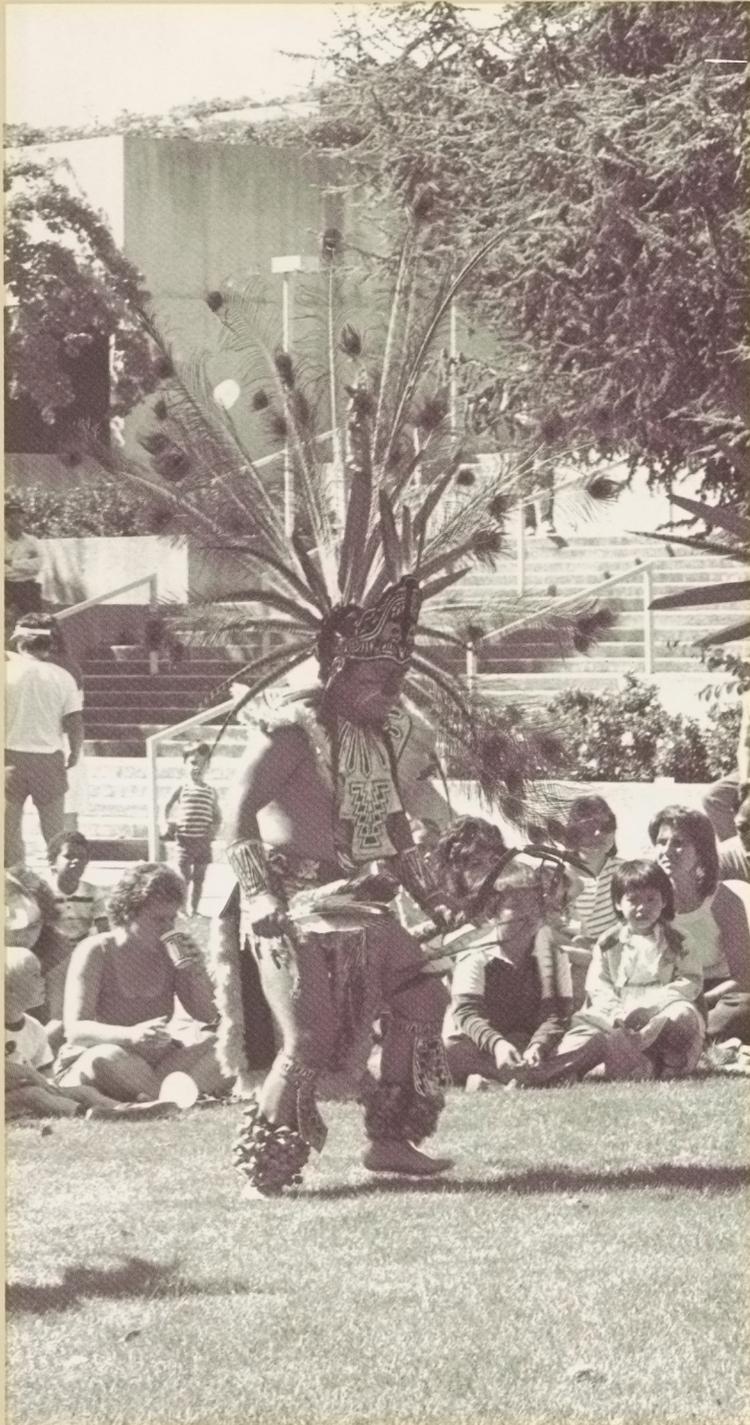
T H E M O M E N T U M O F G I V I N G





THE MOMENTUM OF GIVING

6



Family Day Festival, "Xitlalla" Aztec dancers.

"This is my tenth year as a History docent for the Oakland Museum. Coming from a pioneer California family, I felt there was something I could both contribute and learn from this volunteer experience. My family has been in the Placerville and Oakland areas since the Gold Rush, so in my tours, I tell people about my own family's experiences of that period.

"As volunteers, we try very hard to attract a variety of different cultures to the projects and programs of the Oakland Museum. Our mornings are generally very full with classes of school children coming in, and often we have bilingual classes or families who come to the galleries. The Museum has so much to offer everyone. It is a focal point for community activities and has become a vital part of our local culture.

"The Museum has reached out to all segments of the community in many, many ways. I feel it is very important that individuals like myself support the Museum by becoming General Members and being involved in it as much as we can." —Audrey L. Robinson

**AUDREY L. ROBINSON**  
History Docent





**ISABEL WIEL**  
Museum Service Council

The Gallery of California Art.



7

“I began working at McGraw-Hill in 1957 as secretary to the Vice President and retired in 1973. After I started volunteering my time at the Museum’s information desk a couple of years ago, I decided to apply for a \$1,000 grant for the Museum through McGraw-Hill’s Employee Volunteer Support Program.

“The idea of the program is for the corporation to contribute funds to organizations in which employees or retirees of McGraw-Hill are actively involved as volunteers. The grant is being put to good use by helping to pay for a series of interpretive panels that will explain various groups of objects in the Museum’s permanent Art Gallery.

“The Oakland Museum is a super place, and there is no other museum like it in the world. They offer such a wonderful civic education program. It’s really the type of organization I like to be associated with. I can’t tell you how excited I was when I found out that my old company had accepted my request. It set my heart sky-high to be able to help the Museum in such a way.”

—Isabel Wiel

*The Museum has so much to offer everyone. It is a focal point for community activities and has become a vital part of our local culture.*



**YOSHIKO UCHIDA**  
Author

“My parents immigrated to this country in 1917, and they brought with them a great deal of the Japanese culture. As a Japanese-American today, I appreciate the fact that they shared so much of their culture with me. I also believe it’s important to share that culture with others.

“Because I have no remaining family to inherit many of the objects my parents kept in their home or used in their daily life — silk kimonos and accessories, soup and rice bowls, lacquer chopstick boxes and other household items — I made them gifts to the Oakland Museum, where I knew they would be given professional care of the highest quality. All were very beautiful and precious to me, so I wanted them preserved in such a way that others could enjoy them and they would be of value.

“It is important for people to understand one another and to celebrate our common humanity by sharing our past and our culture. It is my hope that these objects will help convey a deeper understanding of the Japanese-American life in this area.” —*Yoshiko Uchida*

*It is important  
for people to  
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by sharing our past  
and our culture.*



An early 20th century Fuzuri-bako (writing box) which belonged to Yoshiko Uchidas' grandfather.

DR. JOSE L. GUEVARA  
Surgeon



“Collecting Koi carp is a hobby of mine, and every year I purchase 20–30 more from a dealer who gets them in Japan from the mud ponds where they are grown.

“About ten years ago, I visited the Oakland Museum and noticed this 65,000-gallon pond with nothing in it but little goldfish. Since my own pond was becoming overcrowded, I thought this would be a nice place to put my fish so that other people could enjoy them. Since then, I’ve donated anywhere from five to 30 fish every year.

“I take a great deal of pleasure in sharing these beautiful fish with the public. The pond at the Oakland Museum is an excellent place for them, because there’s lots of swimming room and they are well tended. It also helps me keep my own pond from getting too crowded, which can cause some of the fish to die. In the right conditions, these fish can live more than 200 years. I think of them as a contribution to the future as well as to the present.”

—Dr. Jose L. Guevara



The Oakland Museum Fish Pond, Japanese Koi.

*I take a great deal of  
pleasure in sharing these  
beautiful fish  
with the public.*





The Oakland Museum.



T H E M O M E N T U M O F G I V I N G

*The City  
of Oakland  
supports the  
Oakland Museum  
because we consider  
it a very important  
part of the  
cultural life of  
our community.*



**MARGE GIBSON HASKELL**  
Vice Mayor, City of Oakland



**LOIS BURKE SHEPARD**  
Director, Institute of  
Museum Services

“The City of Oakland supports the Oakland Museum because we consider it a very important part of the cultural life of our community. It’s important that children have an opportunity to see close-up the artifacts and lifestyles of California’s history. It’s also important for them to view original art and understand the richness of its quality; and to experience the uniqueness of California’s ecology by exploring the Museum’s Natural Sciences Gallery.

“We spend a considerable amount to keep the Museum functioning, and the pennies are pinched as carefully as possible in order to provide for as many services as we can. While the City keeps the Museum doors open, it’s really the public — individuals, foundations, businesses and corporations — that breathes life into its programs and services with supplemental contributions.

“I believe that the Museum is a very important part of this city in that it both attracts people to our community and gives our own citizens a good understanding of their heritage and culture. The Museum’s reputation for quality is clearly an integral part of our effort to maintain a positive image of the City of Oakland.”

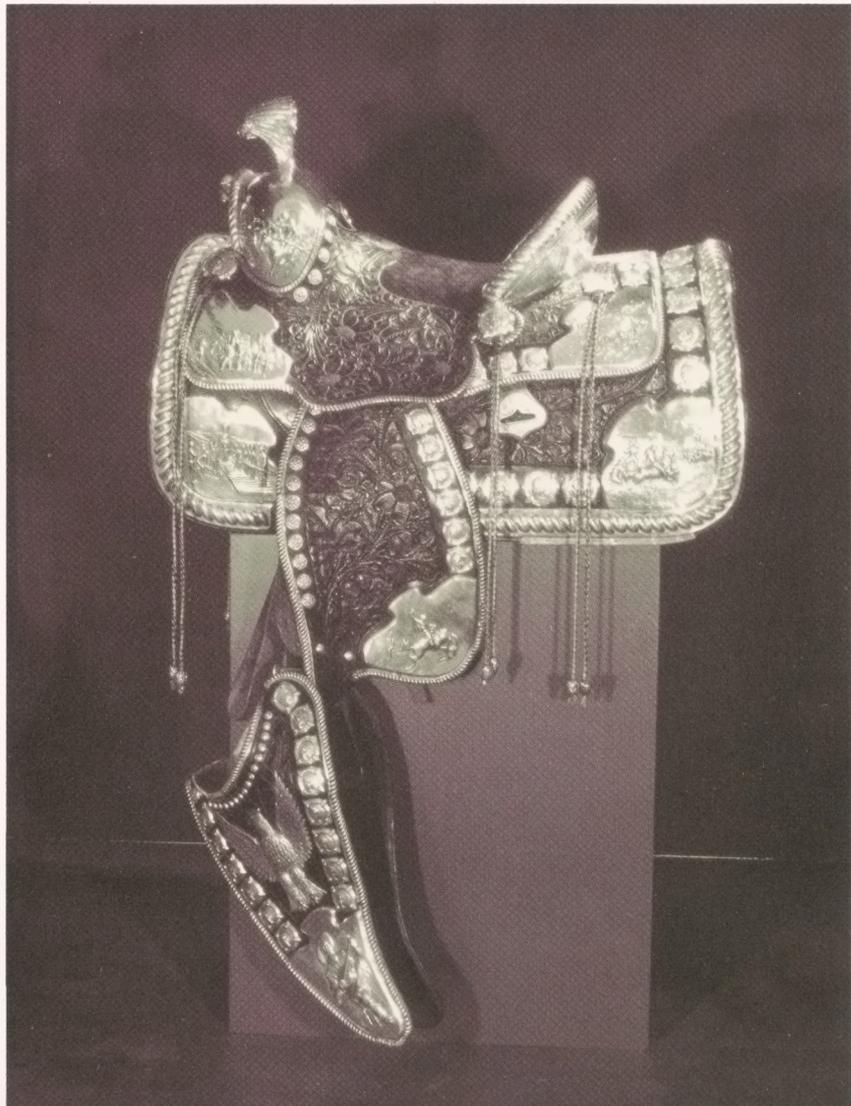
—Marge Gibson Haskell

“The Institute of Museum Services is the only federal agency that funds general operating support and conservation for all 13 categories of museums in the United States. We feel it is very important for all museums to have an opportunity to compete on very stiff terms with each other in their own category. So when the Oakland Museum receives a grant from us, what it shows is clearly a high level of excellence.

“A grant from the IMS is not only an award, but also a reward. We fund only about one-third of the museums who apply to us for general support. Because our grants are not automatic and outright, a museum that receives federal monies can maximize the use of those dollars by appealing to other donors with the knowledge that the federal government has deemed it an excellent museum.

“IMS grants are important not only for their dollar value, but also because museums may use the monies at their discretion — to hire security guards, to pay the electric bill — for all the important, unglamorous work that needs to be done in a museum.”

—Lois Burke Shepard



**Silver mounted saddle made by Frank H. Coenen for David Llewellyn to ride in the Rose Parade, ca. 1940s. Exhibited in “Silver in the Golden State.” Lent by the Natural History Museum of Los Angeles County.**

**Oakland Museum Association  
Balance Sheet  
June 30, 1987**

	Unrestricted Funds			Restricted Funds	
	General Fund	Women's Board	Concession	Other	Total All Funds
<b>Assets</b>					
Current Assets:					
Cash and cash equivalents (Note 2):					
Cash, including money market funds	\$559,382	\$ 211,893	\$155,056	\$516,088	\$1,442,419
Certificates of deposit	—	1,124,000	—	10,915	1,134,915
Accounts receivable and accrued revenue	7,143	6,030	14,867	—	28,040
Grants receivable	—	—	—	75,168	75,168
Interfund accounts	13,122	( 175)	( 77,835)	64,888	—
Inventory (Note 1)	—	—	112,954	344	113,298
Other current assets	24,342	—	5,035	—	29,377
<b>Total Current Assets</b>	<b>603,989</b>	<b>1,341,748</b>	<b>210,077</b>	<b>667,403</b>	<b>2,823,217</b>
Improvements and equipment, at cost	35,069	14,017	64,815	—	113,901
Less accumulated depreciation (Note 1)	( 17,841)	( 10,553)	( 64,815)	—	(93,209)
	17,228	3,464	—	—	20,692
Investments	—	—	—	6,000	6,000
Other Assets	6,638	—	—	—	6,638
<b>Total assets</b>	<b>\$627,855</b>	<b>\$1,345,212</b>	<b>\$210,077</b>	<b>\$673,403</b>	<b>\$2,856,547</b>
<b>Liabilities and Fund Balances</b>					
Current liabilities:					
Accounts payable and accrued liabilities	\$ 41,657	\$ 6,443	\$ 35,690	\$ —	\$ 83,790
Fund Balances (Note 1):					
Restricted	—	—	174,387	673,403	847,790
Unrestricted:					
Designated by the Board for computer	100,000	—	—	—	100,000
Undesignated	486,198	1,338,769	—	—	1,824,967
<b>Total fund balances</b>	<b>586,198</b>	<b>1,338,769</b>	<b>174,387</b>	<b>673,403</b>	<b>2,772,757</b>
<b>Total liabilities and fund balances</b>	<b>\$627,855</b>	<b>\$1,345,212</b>	<b>\$210,077</b>	<b>\$673,403</b>	<b>\$2,856,547</b>

12

**Statement of Activity  
Year ended June 30, 1987**

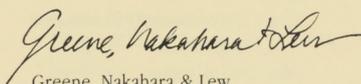
<b>Support</b>					
Gifts and private grants:					
Individual	\$107,650	\$ —	\$ —	\$ 98,474	\$ 206,124
Corporate	16,035	—	—	124,063	140,098
Foundation	25,500	—	—	97,900	123,400
Other	2,630	—	—	11,618	14,248
Government grants	—	—	—	241,822	241,822
	151,815	—	—	573,877	725,692
<b>Revenue</b>					
Membership, net (Note 4)	174,350	—	—	—	174,350
Women's Board, net (Note 4)	—	384,730	—	—	384,730
Other income and fees	30,217	6,601	1,517	184,106	222,441
Interest and investment income	73,522	68,050	—	17,496	159,068
Guild and council activities	—	—	—	107,920	107,920
Concessions (Note 3)	—	—	162,073	—	162,073
	278,089	459,381	163,590	309,522	1,210,582
<b>Total support and revenue</b>	<b>429,904</b>	<b>459,381</b>	<b>163,590</b>	<b>883,399</b>	<b>1,936,274</b>
<b>Expenses</b>					
(Note 5) Museum enhancement:					
Exhibitions and programs	79,902	164,610	—	779,928	1,024,440
Acquisitions	—	—	—	76,116	76,116
Guild and council activities	—	—	—	170,767	170,767
Concession costs	24,017	—	133,092	—	157,109
	103,919	164,610	133,092	1,026,811	1,428,432
Supporting services:					
Management and administration	222,627	7,008	—	—	229,635
Development	172,281	—	—	—	172,281
Public relations	21,552	—	—	—	21,552
	416,460	7,008	—	—	423,468
<b>Total expenses</b>	<b>520,379</b>	<b>171,618</b>	<b>133,092</b>	<b>1,026,811</b>	<b>1,851,900</b>
<b>Fund Balances</b>					
Excess of support and revenue over (under) expenses	( 90,475)	287,763	30,498	(143,412)	84,374
Fund Balances, beginning of year	708,197	1,051,006	172,889	756,291	2,688,383
Transfers, Net (Note 6)	( 31,524)	—	( 29,000)	60,524	—
<b>Fund balances, end of year</b>	<b>\$586,198</b>	<b>\$1,338,769</b>	<b>\$174,387</b>	<b>\$ 673,403</b>	<b>\$2,772,757</b>

The Notes to Financial Statements are an integral part of these statements.

To  
The Board of Directors  
Oakland Museum Association

We have examined the accompanying balance sheet of the Oakland Museum Association at June 30, 1987 and the related statement of activity for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion the financial statements referred to above present fairly the financial position of the Oakland Museum Association at June 30, 1987 and results of operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.



Greene, Nakahara & Lew  
Accountancy Corporation

August 26, 1987

#### Notes to Financial Statement June 30, 1987

##### 1. Summary of Significant Accounting Policies:

The financial statements of the Oakland Museum Association (the "OMA") are prepared on the accrual basis. The OMA is a not-for-profit corporation organized in 1958 to increase the educational and cultural services of the Oakland Museum (the "Museum") and to stimulate public support and participation in Museum activities. Its activities include the raising of funds to develop Museum exhibits, and the sponsorship of groups dedicated to Museum-related cultural and educational activities. The financial position and results of operation of the Oakland Museum which is operated by the City of Oakland, are not included herein.

**Fund accounting:** To ensure observance of limitations and restrictions placed on the use of resources available to the OMA, the accounts of the OMA are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds established according to their nature and purposes. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group.

**Unrestricted Funds:** The Women's Board Fund is used to account for unrestricted revenues earned from fund raising activities sponsored by the Women's Board and

the use of those funds. The General Fund is used to account for all other unrestricted financial resources.

**Restricted Funds:** Concession Funds are used to account for the operations of Museum concessions and are restricted (see Note 3). Other restricted funds are used to account for grants, gifts and other contributions whose use is restricted to programs or services specified by donors.

**Support and revenue:** Grants and contributions for support of current activities are recorded as support revenue in the funds to which they apply on the accrual basis of accounting. Membership dues and pledges are recorded when received.

**Inventory:** Bookstore inventories are stated at the lower of cost (determined by the retail method) or market. Art work held for rental or sale by the Collectors Gallery is on consignment from artists and is not recorded as inventory.

**Depreciation:** Depreciation is computed using the straight-line method based upon estimated useful lives of the respective assets which range between 5 and 10 years.

**Contributed services:** Volunteers have made significant contributions of their time to develop the OMA's programs. The value of this contributed time is not reflected in these statements since it is not susceptible to objective measurement or valuation.

**Income tax status:** The OMA is a qualified organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

2. **Cash and Cash Equivalents:** Cash and cash equivalents consist primarily of interest bearing bank deposits, investments in a money market mutual fund and certificates of deposit.

3. **Concession Operations:** The OMA operates the Museum's bookstore, art rental and sales shop and food services under a contract with the City of Oakland. According to the agreement between the City of Oakland and the OMA, the City and the OMA's General Fund will equally share 15% of the first \$100,000 of annual gross receipts plus 10% of annual gross receipts in excess of \$100,000. Any excess of revenues over expenses is restricted for acquisitions or exhibitions and other similar purposes and may not be used for maintenance, operational expenses or capital improvements within the museum complex.

Food service operations are conducted by an independent management company engaged by the OMA. Operating subsidies to support this concession activity are provided from unrestricted resources of the OMA's General Fund.

The Concession Fund includes the operations of the bookstore and Collectors Gallery and is reported net of cost of goods sold of \$227,776.

##### 4. Membership and Women's Board Revenue:

Membership revenue is reported net of related expenses of \$177,914. Women's Board revenue is reported net of fund raising costs of \$90,944.

##### 5. Functional Allocation of Expenses:

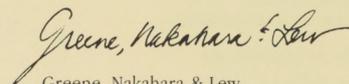
The costs of sponsoring the various programs and other activities have been summarized on a functional basis in the statement of activity. Accordingly, certain costs have been allocated among the programs, supporting services and other activities benefited.

6. **Transfers:** The following is a breakdown of transfers between funds for the year ended June 30, 1987:

	General Fund	Concession Funds	Other Restricted Funds
Annual transfer to support museum programming	\$ —	\$(29,000)	\$29,000
Annual subsidy of Docent Council	(26,365)	—	26,365
One-time transfer for a natural science project in a restricted fund	( 5,159)	—	5,159
	\$(31,524)	\$(29,000)	\$60,524

To  
The Board of Directors  
Oakland Museum Association

Our examination was made for the purpose of forming an opinion on the basic financial statements taken as a whole. The supplementary information is presented for purposes of additional analysis and is not a required part of the basic financial statements. Such information has not been subjected to the auditing procedures applied in the examination of the basic financial statements and, accordingly, we express no opinion on it.



Greene, Nakahara & Lew  
Accountancy Corporation

August 26, 1987

#### Supplementary Information June 30, 1987

**Restricted Fund Balances:** The OMA's restricted fund balances are all committed to exhibitions, acquisitions and special projects that span one or more fiscal years. The fund balances at June 30, 1987 were committed as follows:

Exhibitions	\$188,333
Acquisitions	171,159
Special projects	313,911
	\$673,403

**Contributed Services:** The management of the Oakland Museum Association estimates that volunteers have contributed over 154,000 hours of time during the year ended June 30, 1987.

## Fellows

*In grateful recognition, lifetime membership has been given to the following FELLOWS OF THE OAKLAND MUSEUM*

1965

The Kahn Foundation

1966

Mr. & Mrs. Edgar L. Buttner

1967

Bank of America, NT & SA  
The Kaiser Affiliated Companies

1968

S.H. Cowell Foundation  
Junior League of Oakland-East Bay, Inc.

Mr. & Mrs. James R. Moore  
ANONYMOUS

1969

Dr. & Mrs. Dudley Bell  
ANONYMOUS  
The San Francisco Foundation  
The Tribune Publishing Company

1970

Crocker National Bank  
Mr. & Mrs. Hubert A. Dafoe  
The Lakeside Foundation  
Charles E. Merrill Trust  
Mrs. Lilian Fletcher Nichols  
The Marshall Steel, Sr. Foundation  
Wells Fargo Bank

1971

The Henry J. Kaiser Family Foundation  
Pacific Gas and Electric Company

1972

National Endowment for the Arts

1973

National Endowment for the Humanities  
Dr. & Mrs. Stanley R. Truman

1974

Genevieve Lichtig  
Elizabeth Keith Pond

1975

The Bank of California, NA  
Dr. & Mrs. Robert K. Cutter  
Mrs. J. Lloyd Eaton  
Mr. & Mrs. Frederick Greenlee  
Dr. & Mrs. Frederick G. Novy, Jr.  
Elizabeth E. Ross  
Rotary Club of Oakland  
L.J. Skaggs and Mary C. Skaggs Foundation  
Mason B. Wells  
Helen Hathaway White

1976

Dr. & Mrs. O.A. Breiling  
William Randolph Hearst Foundation  
Mr. & Mrs. John F. Merriam  
National Science Foundation  
Mr. & Mrs. Sidney L. Schwartz  
Dr. Blanche C. Weill

1977

Compton Foundation  
Mr. & Mrs. R.F. Hotle

1978

Bechtel Foundation  
Mr. & Mrs. Robert L. Bridges  
Buttes Gas & Oil Company  
Institute of Museum Services  
Kaiser Aluminum & Chemical Corporation  
Mr. & Mrs. Robert J. Riddell, Jr.

1979

Mr. & Mrs. Scott Beamer  
The Clorox Company  
Elizabeth Dougherty  
Emporium-Capwell  
Mr. & Mrs. Edgar F. Kaiser  
Cornell C. Maier  
Helen Pritchard  
ANONYMOUS  
Mrs. Karl L. Wentz

1980

Best Products Foundation  
California Arts Council  
Frank E. Gannett Newspaper Foundation  
Elizabeth B. Graeser  
Dr. & Mrs. Charles Henri Hine  
National Historical Publications and Records Commission  
Mr. & Mrs. S. Dwight Skaggs  
World Savings & Loan Association

1981

California Council for the Humanities  
ANONYMOUS  
Mervyn's and Dayton Hudson Foundation  
Ellen Davies Rush  
George Roland Therkof  
Mr. & Mrs. William R. Timken  
Margretta von Sothen

1982

Belvedere Scientific Fund  
ANONYMOUS  
Mrs. Stuart Hedden  
Dr. Margot Hedden Green  
Kaiser Foundation Health Plan, Inc.  
Mrs. Charles S. Rogers  
Mr. & Mrs. Eric Sutcliffe

1983

Mr. & Mrs. William Hatch  
Mrs. Vivian Uren Jacobs  
Marguerite J. Laird  
Mrs. Western Logan  
United Media Enterprises  
Anne & Stephen Walrod

1984

Mr. Shirley C. Burden  
T.W. Corder Fund  
The East Bay Community Foundation  
Walter & Elise Haas Fund  
Mrs. Edward B. Howell  
Metropolitan Life Foundation  
Mr. & Mrs. James W. Moore  
Pacific Bell

## Colleagues

*In grateful recognition of the following*

*COLLEAGUES OF THE OAKLAND MUSEUM JANUARY 1, 1987 DECEMBER 31, 1987*

Alameda County Art Commission  
American President Companies Foundation  
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ANONYMOUS  
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Kaiser Foundation Health Plan, Inc.  
Sherman & Elizabeth Kent  
Mrs. Catherine Kettlewell  
The Lakeside Foundation  
Mr. & Mrs. John A. Linford  
Mrs. Western Logan

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In-Kind 1987**

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Miller Packing Company  
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ANONYMOUS  
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*In grateful recognition of the following donors who have made additions to the collections of the Oakland Museum*  
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Don Wobber\*  
B.J. Young

*The above have been named Colleagues or Fellows of the Oakland Museum in appreciation of their gifts of objects or art.*

*In grateful recognition for the generous contributions and the hours of service by the following OAKLAND MUSEUM ASSOCIATION organizations:*

*The Board of Directors  
The Women's Board  
The Art Guild  
The Cultural and Ethnic Guild  
The History Guild  
The Natural Sciences Guild  
The Council on Architecture  
The Docent Council  
The Food Services Council  
The Museum Service Council  
The Collectors Gallery  
Concours D'Antiques  
and the members of the Oakland Museum Association*

The exhibitions listed at right were supported in part through funds raised by the Oakland Museum Association. Curatorial and technical support for exhibitions is provided by the City of Oakland.

## E X H I B I T I O N S

### ART

- *Cat and a Ball on a Waterfall: 200 Years of California Folk Painting and Sculpture*
- *Italo Scanga: 1972 - 1985*
- *Contemporary American and European Glass from the Saxe Collection*
- *Armin Hansen Etchings: A First View*
- *Jacob Lawrence, American Painter*
- *Best Picks*
- *Architectural Photographs from the Roger Sturtevant Archive*
- *Robert Arneson: A Retrospective*
- *Marie Johnson-Calloway: "Hope St."*
- *Richard Misrach: Photographs of the American Desert*
- *Cream of California Prints*
- *Gordon Cook: A Retrospective*

### HISTORY

- *History in Hand: Fans from the Collections of The Oakland Museum*
- *Hmong Art: Tradition and Change*
- *Silver in the Golden State*
- *Working Miracles: Conservation and Restoration in the History Department*
- *His Light Still Shines: The Life and Work of Dr. Martin Luther King, Jr.*
- *Andrew Jackson Grayson: Audubon of the West*

### NATURAL SCIENCES

- *California Raptors: Hawks and Owls*
- *Andrew Jackson Grayson: Audubon of the West*
- *California Species*
- *California Plants in Peril: Color Drawings by Barbara Adair*
- *18th Annual Wildflower Show*

**July 1, 1986-June 30, 1987  
The City of Oakland  
The Oakland Museum**

Lionel J. Wilson  
*Mayor of Oakland*  
Henry Gardner  
*City Manager*

**City Council**

Marge Gibson Haskell  
Mary Moore  
Aleta Cannon  
Richard Spees  
Wilson Riles, Jr.  
Carter Gilmore  
Leo Bazile  
Frank H. Ogawa

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Commission**

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Marie Griffith  
Sheryl Hayman  
Robert Jacobvitz  
William F. Sharon  
John Streetz  
Wenefrett Watson

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*Administrative Secretary*  
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*Senior Information Representative*  
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*Information Representative*  
Bob Boudreaux  
*Media Representative*

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Ruth Green  
*Senior Clerk*  
Marilyn Egan  
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*Builder/Designer*

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Kenneth Trapp  
*Associate Curator*  
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Vic Oliver  
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\* Anna Navakov  
*Curatorial Assistant*  
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*Interpretive Specialist*

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*Associate Curator*  
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*Associate Curator*  
Seena Brown-Allison  
*Secretary*  
Debbie Cooper  
*Registrar*

Tom Curran III  
*Researcher*  
Kaoru Kitagawa  
*Preparator/Exhibits*  
John Burke  
*Preparator/Conservation*  
\* Ronald Wogaman (6/86-12/86)  
*Interpretive Specialist*

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*Senior Curator*  
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*Associate Curator*  
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Caroline Rissanen  
*Curatorial Aide*  
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*Intermediate Typist Clerk*

\* Alisa Galo (7/86-1/87)  
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\* Dede Moore (3/87-6/87)  
*Interpretive Specialist*

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*Acting Deputy Curator of Education*  
\* Janet Hatano  
*Education Coordinator*  
Elvernetta Elebee  
*Secretary*  
John Scott  
*Coordinator of Community Resources*

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Nick Amador, *Senior Guard*  
Delbert Bard, *Senior Guard*  
Keith Riley, *Senior Guard*

*Guards:*  
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Bruce Baxter  
Sammie Gordon  
Nolan Hibbard  
Doug James  
Hazel James  
Robey Johnson  
Candido LaCourt  
Arturo Leon  
Russom Mesfun  
David Morrison  
Rudy Perryman  
Doris Pirack  
David Scott  
Debbie Scott  
James Stewart

\* Museum Staff  
Funded by  
the Oakland Museum Association

*Project Manager:* Carrie J. Lederer  
*Design:* Suzanne Anderson-Carey Design  
*Editor:* Hagen & Seales Organizational  
Journalism  
*Typography:* Designer Type  
*Printing:* Richmond Printing

*Photography:*  
Judy Allen: Audrey L. Robinson, Jillian  
Steiner Sandrock, Judith Timken,  
Joan Tornloff, Isabel Wiel, p. 6, p. 8-9.  
Ankers Photography, Inc.: Lois Burke Shepard  
M. Lee Fatherree: inside cover, p. 2., p. 5,  
p. 7, p.8, p. 10  
Katy Raddatz: Steven M. Berger  
Skelton Photography: Jean R. Wente  
Harry Wade: p. 4  
Nita Winter: p. 3

Oakland Museum Association  
1000 Oak Street  
Oakland, California 94607  
415/893-4257

Original + 1.  
~~duplex~~

December 20, 1985

Ms. Yoshiko Uchida  
1685 Solano Ave. #102  
Berkeley, CA

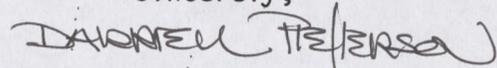
Ms. Uchida,

Just a few comments about your collection.

It is seldom a body of artifacts of a fragile nature is in such superb condition and of high quality. This is, of course, only one criteria for the value of things. That your items are well documented, having remained in your family since their acquisition is also very important. Finally, that virtually all of the items have seldom been used or used with great care and appreciation and that many still retain their original storage containers, packing material and/or wrappings makes your collection unique. The packaging of an item is an important asset in examining the material culture of a society.

Because of the above conditions that your collection represents, it has been appraised with these considerations in mind.

Sincerely,



Darrell Peterson  
Appraiser

December 20, 1985

From: Darrell Peterson, Appraiser  
5220 Mountain Blvd.  
Oakland, CA

Ms. Yoshiko Uchida  
1685 Solano Ave. #102  
Berkeley, CA

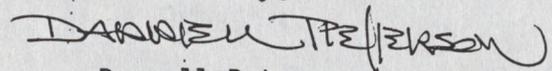
Ms. Uchida,

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Because of the above conditions that your collection represents, it has been appraised with these considerations in mind.

Sincerely,



Darrell Peterson  
Appraiser

STATEMENT

To: Yoshiko Uchida, Donor  
1685 Solano Ave. #102  
Berkeley, CA

From: Darrell Peterson, Appraiser  
5220 Mountain Blvd.  
Oakland, CA

Fee for appraising assorted Japanese artifacts.....95.

Signed,

*DARRELL PETERSON*

Darrell Peterson

*pd by check ✓*

*#1334*

*12/29/85*

*\$95<sup>00</sup>*

December 20, 1985

Ms. Yoshiko Uchida  
1685 Solano Ave. #102  
Berkeley, CA

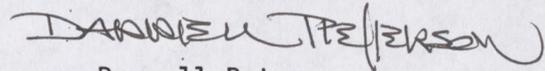
Ms. Uchida,

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Because of the above conditions that your collection represents, it has been appraised with these considerations in mind.

Sincerely,

A handwritten signature in dark ink that reads "DARRELL PETERSON". The signature is written in a cursive style with a large, sweeping flourish at the end.

Darrell Peterson  
Appraiser

KIMONOS  
JAPAN

KIMONO; young woman's; grey/purple silk damask w/ tie dye and rice paste resist techniques of butterflies and clouds in blue, white, black, and brown; original store paper wrapping w/ name.

Condition: excellent Date: circa 1930's Value: 800.

Comments: purchased by mother for donor

KIMONO UNDERGARMENT (Ojiban); young woman's; lt. peach silk damask w/ leaf pattern; white collar w/ embroidered prunus blossoms and mums in yellow, white, peach; original store paper wrapping w/ name.

Condition: excellent Date: c.1930's Value: 400.

Comments: purchased by mother for donor

OBI; heavy silk brocade w/ embroidery in green, purple, rust, drk. blue of large butterflies; extra wide style of period; w/ lining; original store paper wrapping.

Condition: excellent Date: c. 1930's Value: 700.

Comments: purchased by mother for donor; kimono, undergarment and obi were purchased as an ensemble.

KIMONO; woman's; drk. blue heavy crepe; overall stylized vertical "bamboo" pattern in lt. blue; red and lavender silk lining; original store paper wrapping.

Condition: excellent Date: 1920-1930's Value: 700.

Comments: donor's mother's

KIMONO; formal; woman's; silk; upper portion grey/purple w/ family crest(Mon) at back of collar; silver grey lower portion w/ handpainted mountains and thatched huts in black; original store paper wrapping.

Condition: excellent Date: 1920-1930's Value: 800.

Comments: donor's mother's

KIMONO ACCESSORIES  
JAPAN

OBIDOME(5); braided silk cord to be secured around obi; woman's;  
1.) red and white w/ red embroidery 2,3.) alternating  
grey and white bands w/ silver 4.) lavender grey bands  
5.) drk. lavender and grey w/ stone in setting.

Condition: excellent; some never used still w/ original tags

Date: 1920-1930's

Value: 20. ea.=100.

Sashes(2); to tie around waist; 1.) pink and red shibori for obi  
2.) pink damask floral pattern for undergarment

Condition: excellent

Date: e.20th C. Value: 35.ea.=70.

TABI(3pr.); white cotton; two w/ original store bags.

Condition: excellent; never used Date: e.20th C.

Value: 35.ea.=105.

OBI BOW BRACE; to be worn in back; chrome metal; T-shape w/ clip.

Condition: excellent

Date: e.20th C. Value: 15.

KIMONO CLASPS(2); fastens in front to keep short kimono from opening;  
silk; 1.) purple 2.) rust, white and silver

Condition: excellent

Date: mid-20th C. Value: 10.ea.=20.

Zori(1pr.); woman's; size 5; plastic; silver w/ lavender and tan marbeling;  
container of cleaning fluid; original store box w/ kiri crest.

Condition: excellent

Date: 1970's

Value: 30.

LACQUER WARE  
JAPAN

WINE CUP w/ STORAGE BOX

Wine cup; red lacquer w/ gold KIRI crest inside; commemorative inscription in gold around outside edge.

Comments; presented in 1969 to donors parents for the 100th anniversary(1869-1969)for good relations from the Foreign Office.

Condition: excellent Date: 1969 Size: ht. 1½" diam. 4½"

Storage box w/ lid; wood; contains original protective cloth and cotton padding; green silk tie.

Condition: excellent Size: ht. 2½" 5 7/8" x 5 7/8"

Value: cup and box; 450.

WRITTING BOX(Suzuri-bako); containing rectangular inkstone, two brushes, oval metal water container and used ink block fragment; box rectangular w/ lid; wood; black lacquer; lid of leather texture (Inden-nuri or pitted lacquer); chrysanthemum branch in gold relief (taka-makie).

Condition: very good; lid's lower right seam cracked

Date: late 19th C. Size: ht. 1 3/4" 7 1/8" x 9 5/8"

Comments: donors grandfathers Value: 700.

Deborah Cooper, Registrar

**GIFT AGREEMENT**

The Oakland Museum  
City of Oakland  
1000 Oak Street  
Oakland, California 94607-4892  
TTY 415-451-3322

Donor: Ms. Yoshiko Uchida  
Name  
Street 1685 Solano Avenue, #102  
City/State/Zip Berkeley, California 94707  
Telephone (415) 524-1152

- Art Department  
415-273-3005
- History Department  
415-273-3842
- Natural Sciences Department  
415-273-3884

By these presents, I (we) hereby irrevocably and unconditionally give, transfer and assign to The Oakland Museum all right, title, and interests in, to, and associated with the object(s) described below. I (we) affirm that I (we) own said object(s) and that to the best of my (our) knowledge I (we) have good and complete right, title, and interests to give.

**Description of Object(s)** (Description, artist, title, date, history, collector, condition, locality, no. of items)

- 1 young woman's kimono, grey/purple silk damask, excellent condition c. 1930's with original store wrapping.
- 1 young woman's kimono undergarment, peach silk damask, excellent condition c. 1930's with original store wrapping
- 1 obi heavy silk brocade, butterfly pattern, lined, excellent condition c. 1930's with original store wrapping
- 1 woman's dark blue crepe kimono w/ bamboo pattern, silk, excellent condition 1920's - 1930's with original store wrapping
- 1 woman's formal kimono with Uchida family crest (Hon), silk, with handpainted lower portion, excellent condition c. 1920's - 1930's with original store wrapping
- 5 obidome, silk cords, excellent condition c. 1920's - 1930's (some with original tags)

The Oakland Museum  
Representative

Title  
Date

J. Brooks-Myers  
Associate Curator  
Dec. 30, 1985

Donor's Signature

Title  
Date

Yoshiko Uchida  
Writer  
Dec. 30, 1985

# CONTINUATION OF OBJECT LIST

*Deborah Cooper, Registrar*

The Oakland Museum  
City of Oakland  
1000 Oak Street  
Oakland, California 94607-4892  
TTY 415-451-3322

Institution or Individual

*Mrs. Yoshiko Uchida*

- Art Department  
415-273-3005
- History Department  
415-273-3842
- Natural Sciences Department  
415-273-3884

The object(s) listed on this page are subject to the conditions of loan or gift stated on the form noted below:

Form

*Gift Agreement*

(Receipt Agreement, Loan Agreement, Release Agreement, Gift Agreement)

Description of Object(s) Continued

- 2 sashes, silk, excellent condition, 20<sup>th</sup> c*
- 3 pr. tabi, white cotton, excellent condition, with original store packaging, 20<sup>th</sup> c.*
- 1 obi low brace, excellent condition, 20<sup>th</sup> c.*
- 2 kimono clasps, excellent condition, 20<sup>th</sup> c.*
- 1 pr. zori in original box with tube of cleaner, excellent condition, c. 1970's*
- 1 wine cup in wooden storage box; red lacquer cup, commemorative inscription presented in 1969 (100<sup>th</sup> anniversary), excellent condition*
- 1 writing box, containing water container, ink stone, 2 brushes, fragment of ink block; handsome lid, very good condition (crack at lid corner) 19<sup>th</sup> c. belonged to donor's grandfather (used by donor's mother)*

I understand the conditions of this agreement.

The Oakland Museum  
Representative

Title

Date

*De Brooks-Myers*  
*Associate Curator*  
*Dec. 30, 1985*

Signature

Title

Date

*Yoshiko Uchida*  
*Writer*  
*Dec 30, 1985*

# GIFT AGREEMENT

The Oakland Museum *Dep.*  
City of Oakland  
1000 Oak Street  
Oakland, California 94607-4892  
TTY 415-451-3322

Donor: Yoshiko Uchida  
Name

Street 1685 Solano Avenue, No. 102  
City/State/Zip Berkeley, CA. 94707  
Telephone (415) 524-1152

- Art Department  
415-273-3005  
 History Department  
415-273-3842  
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Description of Object(s) (Description, artist, title, date, history, collector, condition, locality, no. of items)

- ✓ one portable pen and ink case (yatate), late 19th century; bamboo pen holder with carved ivory loop; wood cylindrical ink container.
- ✓ one wall plaque, brass, bamboo and kiri wood, with silk tassel, 20th century.
- ✓ one scroll, calligraphy, poem, early 20th century.
- ✓ one three-tiered "Sweet Meat" Box with storage box, black lacquer with gold wisteria and prunus blossoms; early 20th century.
- ✓ one box (tebako) with lid; wood, lacquer (gold and pastel Mandarin ducks). c. 1910's

All artifacts are Japanese and have been in donor's family. The collection represents the donor's family and ties in with a significant collection of family material already in the collections of The Oakland Museum (given by Yoshiko Uchida).

The Oakland Museum  
Representative

*J. Brooks-Myers*  
Title Curator of Costume and Textiles  
Date December 8, 1986

Donor's Signature

*Yoshiko Uchida*  
Title Donor  
Date December 8, 1986

# GIFT AGREEMENT

The Oakland Museum  
City of Oakland  
1000 Oak Street  
Oakland, California 94607-4892  
TTY 415-451-3322

*Dup.*

Donor: Yoshiko Uchida  
Name

- Art Department  
415-273-3005
- History Department  
415-273-3842
- Natural Sciences Department  
415-273-3884

Street 1685 Solano Avenue, No. 102  
City/State/Zip Berkeley, CA. 94707  
Telephone (415) 524-1152

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*all artifacts are from the home of the donor's parents, with the exception of the green vase, which was a gift to the donor in the 1950*

Description of Object(s) (Description, artist, title, date, history, collector, condition, locality, no. of items)

- 1 set of 10 black lacquer soup bowls with lids; 1954*
- 1 set of rice bowls with lids, white porcelain with pine cones and pine needle motifs; c. 1930's*
- 1 red lacquer chopstick box with two pair of chopsticks of red/black lacquer, inlay of mother-of-pearl; mother of pearl inlay on lid of box.*
- 1 brown lacquer chopstick box with two pair of chopsticks, one red lacquer, the other red/black lacquer with inlay of mother-of-pearl; mother of pearl inlay on lid of box.*
- 10 pair of assorted chopsticks: 6<sup>th</sup> black lacquer; 3<sup>rd</sup> maroon lacquer; 1<sup>st</sup> yellow lacquer*
- 1 pair brown lacquer serving chopsticks, 1930's.*
- 1 pair carved wood (cedar?) serving chopsticks, 1930's.*
- 1 set of chopstick rests, 5 in a box; rests are of porcelain representing different leaves*

The Oakland Museum  
Representative

*Dr. Brooks-Myers*  
Title Curator of Costume and Textiles  
Date Dec. 29, 1986

Donor's Signature

*Yoshiko Uchida*  
Title Donor  
Date Dec. 29, 1986

# CONTINUATION OF OBJECT LIST

The Oakland Museum  
City of Oakland  
1000 Oak Street  
Oakland, California 94607-4892  
TTY 415-451-3322

*dup.*

Institution or Individual

Yoshiko Uchida

1685 Solano Avenue, No. 102  
Berkeley, CA. 94707  
(415) 524-1152

- Art Department  
415-273-3005
- History Department  
415-273-3842
- Natural Sciences Department  
415-273-3884

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Form

Gift Agreement

(Receipt Agreement, Loan Agreement, Release Agreement, Gift Agreement)

Description of Object(s) Continued

- 1 personal grooming kit with 6 implements, c. 1900; loaned to donor's mother.
- 1 set of sashimi bowls with dipping bowls (4 pair) in wood storage box; c. 1930's.
- 1 tea set for Gyoogyoro with storage box; Arita blue & white porcelain; 1950's
- 1 porcelain vase with crackled celadon glaze, rose wood stand. 18<sup>th</sup>-19<sup>th</sup> century, Chinese. (Gift to donor when she visited Japan in the 1950's)
- 1 painting, gouache on silk - large white turban with mouse, by Sekido; 1930's. (Hung in dining room of family home.)
- 1 scroll, painting and poem, signed Mokugetsu Dojin, the "pen" name of Namba family minister who baptised maternal grandmother; early 20<sup>th</sup> century (Christian baptism)

*Trans*

I understand the conditions of this agreement.

The Oakland Museum  
Representative

Ky Brooks-Myers  
Title Curator of Costume and Textiles  
Date Dec. 29, 1986

Signature

Yoshiko Uchida  
Title Donor  
Date Dec. 29, 1986

- Decided to donate
- OAM wants
- appraiser

Heritage  
↓

~~Heritage~~  
Just  
like  
Sylvia  
church

- lacquerware
- pieces
- silk kimono
- porcelain
- vase
- tea bowl.

~~HA~~  
of art sm  
net to  
exceed  
no formal appraisal needed

Try to give  
\$1000 - or more

- cost?
- date of acquisition - mom's death
- low value appraisal -  
cont'd

~~Deduct~~  
and Appraiser's fee - deductible as  
misc costs

- Any specific info I need on  
the appraiser's statement?
- attach to return.

- list items
- list.

~~OAM~~  
series attached  
on statement  
acceptance gift  
aggregate cost /  
based on appraiser

P.O. BOX 888  
COOPER STATION  
NEW YORK, NY 10276

FORWARDING AND RETURN POSTAGE GUARANTEED



Optim  
+ contrib

~~FA~~  
Fair mkt value  
as date of gift.

pay -  
charge voucher #4  
Increase amt of ~~FA~~ 272.

Pay rates

NEW YORK  
FEB 10 1984  
N.Y.  
POSTMETER  
699451  
U.S. POSTAGE  
20  
\*\*\*\*\*

DAIBUTSU ART

3028 FILLMORE

S. F.

567-1530

MR. SHIBATA

(possible appraiser  
for Seikanji bowl )  
son of old Mr. S. - deceased.

- 7604M possible gifts
1. Lacquer Tiered Box 500
  2. ~~--- Gaimusho desk~~
  3. Yuki's metal hanging 500
  4. G.F. scroll
  5. Saikenji Tea Bowl 300
  6. K. Kanjō vase? 400  
    " box 150
  7. Kimonos - 500
  8. red lacq bowl  
    gold  
    made
  9. ~~Hemada tea  
    (grey) bowl~~
  10. ~~Soroban~~ <sup>with time</sup> <sub>A.A.</sub>
  11. ~~Shizen bako~~ ✓
  12. old ~~pot~~ brush rack  
    holder

- b/w - vase? ~~Yuki's~~  
~~chick vase?~~

To OAM

12/30/85

✓ M's kimono - 800 ✓  
✓ " " - ~~650~~ 700 ✓  
✓ Y's " <sup>400</sup> 1200 ✓  
✓ " Ojibwa <sup>400</sup>  
✓ Obi 700 ✓  
✓ accessories 210 ✓  
+ zori 30 ✓

---

3690

- Commemorative wine cup - 450 ✓  
- Suzuri bako - 7<sup>00</sup>~~50~~

total

---

4890 ✓

Inez Brooks - Myers.

Assoc. Curator

History Dept OAM

273-3842

1/186 list

12-30-85

- Tiered lag. box  
- 250 ✓  
- gilt ptg

- Black lag. box - ~~300~~ 275 ✓  
- gold ptg

- Uncle's metal  
- 200 ✓  
- hanging

- 97's scroll - 800 ✓

- Inl + brush  
- 195 ✓  
- holder

---

1720 ✓✓

- ~~total~~ decided to give ~~the~~ Kimonos + obi + accessories } 3660 ✓
- M's - 800      Y's } 1200
- M's - 650      Obi } 700
- accessories - 310      450 ✓
- small red lacquer commemorative wine cup - box - 750 ✓
- black lac. writing box - sugar bowl -

~~any change in figures?~~ 1 pair zori \$ 4860.  
30  
4890 - ✓

List as appraised: 5 other items      Nakaseko Seimei letter to me? or ✓ date? Jan. 1, 1986

Darrell Peterson #95

1. lined black lag. 250 ✓
2. black lag box - gilt painting 300 ✓ *little low? comp to writing box?*
3. Uncle's metal work hanging 200 ✓
4. G.F.'s sword 800 ✓
5. Ink-brush holder 195 ✓

4910  
~~5810~~  
4860  
140

□  
□  
□  
|||

\$ 1745

~~What da shoned this have date?~~ I guess so.

~~● If I give next year I'd need a new cover for the state some appraisal figures etc.~~

- I couldn't reach my acct friend, but decided just give me 1 bill for all the appraisals I did today - ~~How~~ ~~Let'd a fee yet?~~ 1 for to a figure.

C-Inez Brotes Vipers - she gave me names of 2 appraisers, both gd.  
at OAM. <sup>OK to</sup>  
①. Peterson <sup>write in</sup>  
②. Frank Norick - 642-3681 <sup>home.</sup>  
Lowe Museum  
Berkeley, Berkeley

[12-28-85] Appraiser  
Darryl Peterson - Textiles of Design (shop)  
deal. & contemp. textiles & homes. 1812 4th St  
Berkeley  
548-7343

Took ~ 2 1/2 hrs to go over 15 items - minute details.  
Fee: \$95<sup>00</sup>.

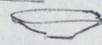
[12-30-85] Inez came to pick up mat'l -  
very pleased & cond'n & gifts.  
Said might be able to improve JA exhibit in OAM  
& my stuff as well.

Don't do so over 5000  
 Harry P. } 531-9095 (home) 12--85  
 this evening Sat-store 10-5:30p  
 548-7343  
 Literary Study

To Oakland Art Museum

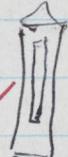
1. <sup>gold floral design</sup> 3-tiered black lacquer box - [in Keri Containers]  
 gift from Kakasako sensei - (in 1917) - 68 yrs. old - never used  
 perfect cond'n. early 20<sup>o</sup>  ~ 250 ✓

2. black lacquer box - with ~~st~~ gift painting  
 of birds + flowers + cherry tree in 69 yrs.  ~~250-300~~  
 ~1916 275 ✓

3. \* small red lacquer, wine cup - to Dad - with gold imperial  
 from Gaimusho (For. Office)  ~~300~~ 450 ✓  
 in 1969 or earlier. 100<sup>th</sup> anniversary of 1869 1st immigrants?  
 J.A. good comm.

M-D used family \* 4. black lacquer writing box, Suzuri bako, with gift design  
 (ink stone + water container, brushes) actually used ~~in 1917~~ 200 ✓  
 by M-D from <sup>late 19c</sup> ~~1917~~ 68+ yrs old. ~ 750

5. Seikanji Yaki chawan - tea bowl. (1646) Shoko sannen. better at  
 H. Neil said Ninsai sometime used this name. museum?  
 If this, would be extremely valuable.  somewhere  
 (Yoshi Kabuto / know?)  
 SE Asian at Musahit stuffy - hi how?  
 Try LA or Seattle art museum?

6. Yukio Amegaki (uncle), ~~and~~ metalworker - hanging signed  
 of Mom's favorite flower. 68 yrs old. 200 ✓   
 1911

7. \* Poem written by Grandfather, Uchida Junetoyo (former Samurai)  
 before 1894 when he died.  
 "a boy gone to look for herbs - in Mt surrounded by  
 clouds - I don't tell where I am."  
 Juzansi, Shuejin - (pen name) ✓ 800 -

8. Ink + brush holder - <sup>late</sup> 19<sup>c</sup> before pen Yatake 195 ~~450~~ ✓ ~~750~~

9. Gion Matsuri Orade - 1960 - <sup>late</sup> 19<sup>c</sup> before pen Yatake 195 ~~450~~ ✓ ~~750~~  
 no value to museum without bowl - 2895 8450

\* m's } 10. <sup>formed</sup> Thomas silk susomoyo Kimono - <sup>ca 1923</sup> <sub>ca 1930</sub> 800 ✓  
 with family crest  
 11. " Striped silk Kimono ~ 1930 or earlier - ~~650~~ <sup>700</sup> ✓

\* yu's } 12. Butterfly silk Kimono (y's) 800 ✓  
 13. Black silk ojibon-endu garment (y's) <sup>embroidered collar</sup> 400 ✓ } 1200  
 \* 14. Butterfly Brocade Obi ✓ - ~~800~~ <sup>700</sup> ✓

~~(15 - music box - from '30s - (100))~~  
 3450  
 2750  
 + 2450  
 5200

Tabi, accessories - 2 sashes  
 \$310 } 5 obi ties - cords, 10 stone } \$100 ✓  
 \$20 ea 1 embroidered  
 2 sashes pink silk } 35 ea \$70 ✓  
 to die  
 2 clasps 10 ea - \$20 ✓  
 brace - \$15 ✓  
 3 tabi \$105 ✓  
 ex allent cords  
 35 ea  
 125  
 105

- What about things - sentimental but high value?  
 1920's baby shoes, baby ak (yes ✓ def. ✓)  
 dolls also (yes ✓)

- Bring ltr + Bill

100  
 105  
 70  
 20  
 15  
 \$310

It felt my stuff best for OAM.  
 rather than house.

\$3760

1800  
 4560

Bill - OAM  
 Dec  
 other stuff - Jan.

Kimonos - 3450  
 1900  
 1  
 5350  
 Clothing 1 section  
 lacquer 1 sheet

call re  
 OAM  
 material

2895  
 + 1200  
 + 800  
 4895

Inez Brothmeyer

12-30-85

OAM

- no address on DP's appraisal <sup>maybe</sup>
- nltr - OK  $\Rightarrow$  
 give  
 bus card,  
 or just  
 put  
 address  
 on it
- giving other items in '86  
 appraisal dated 2/86 -  
 any time OK?

~~lth - total amt - ?~~

- ~~Hope won't see~~ - nucleus of better ex OK
- of chance & am'g better JA exhibit -  
 I might add - ~~the above~~ etc.
- Int'd in doll collection - 
 would like to see 1st -  
 but prob. if rel'd to  
 family
- old baby <sup>yes</sup> toys, baby books ~~first trash~~
- what kinds of things - 
 orange  
 wrapping  
 paper. yes.
- (photos) ~~yes~~

Write Deborah Cooper, Registrar  
 The Callow House  
 1000 Oak St  
 Oak 94607-4892

write  
 1/15/86  
 in pencil file

for lth or appraiser. amt

sales  
 month

Write to Registrar

Ask for ltr

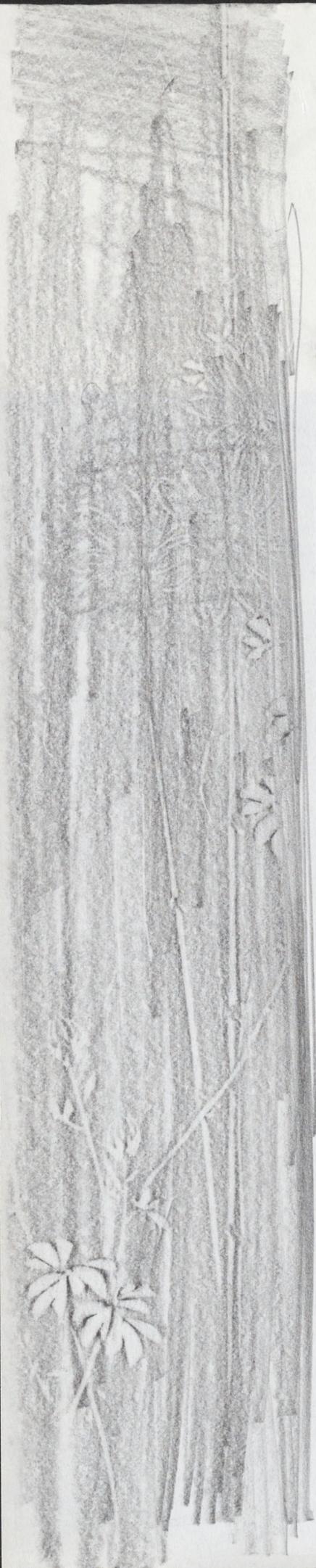
Containing ~~copy~~ req. cert.

Will Ins. value - \$4890.

In about a month (write)

For OAM

- Large floral scroll
- Menami fauset (box)  
vine sakataken
- Oevan } ?  
Oekawan } ?
- Odori fans
- Ohashi in boxes  
" oki
- Madonna frame
- M/D weddig photos



greek  
wall plaque