Black ceramic water jug from New Delhi, India. Cat #9–11614
Red unglazed ceramic water jug from India. Cat #9–11613
I have had the distinct pleasure and challenge of directing the Hearst Museum for almost two years now. After 46½ years at Berkeley as a chemical engineering faculty member, including tenure as department chair, dean, Berkeley provost, UC system provost, and now the Director of the Center for Studies in Higher Education, I was honored when asked by the administration to become the Interim Director of the UC system’s greatest anthropological and archeological collection.

What I did not know was the extent of the treasure that I would find. The collection, as you well know, is superb, wide-ranging, and in many ways unsurpassed. It has fostered excellent research in a wide range of fields for many years. It is truly a gem of Berkeley, with thanks due to many, going all the way back to Phoebe A. Hearst whose strong belief in public education created the founding collections of this Museum and contributed to the building of Berkeley as a whole. A remarkable woman, it has occurred to me that she probably provided much of the inspiration for Wallace Stegner’s landmark novel, Angle of Repose.

The collection is magnificent, but unfortunately for the general public (and even for most long-term faculty and University staff members), it remains a hidden treasure. We sorely need to bring this collection to the view and minds of the public. The Museum should and could be one of Berkeley’s main public ties to the Bay Area community and a draw for those who come here as visitors. For that we need world-class facilities to match our world-class collections, and that has been one of the main thrusts of my time here. We are now well positioned for a new, permanent director to take a major project forward, and for this we will continue to call upon the help and support of our already generous friends and supporters. Creating a new Museum will not harm the research mission of the Museum; instead, it will augment and nurture it.

I have given much attention to the relationship between the museum and the many-faceted Native American community. This can, of course, be an avenue of intense contention on repatriation matters. But it can also be a very positive and synergistic relationship, with the museum providing preservation of irreplaceable objects, education and a cultural and historical resource, and linkages with tribal and Indian museums that help in both directions. I believe that we have considerably improved these relationships, by going out and listening, by reconstituting the campus NAGPRA (Native American Graves Protection and Repatriation Act) Repatriation Committee and working to explain and facilitate the process, and by adding conscientious and capable staff to serve in liaison functions with Indian tribes. The campus has also created a Native American Advisory Council.

Nothing is possible without capable staff, and the museum certainly has them. I have been continually impressed by the energy, dedication, and ingenuity of our staff and volunteers, and I am most thankful for it.

I want to thank you for your continued support throughout the year. I am not able in this letter to cover the immense amount of work conducted in research, public outreach, education, tribal outreach and repatriation, collections management, and exhibition programming that has been at the heart of our work for the past two years, so instead I encourage you to read on to learn more about the Museum’s many and varied accomplishments.

C. Judson King
Interim Director
In 2008 UC Berkeley sold the one of the Museum’s main collections storage areas, located in Emeryville, and at the time of writing the Museum is on the cusp of beginning the move to a new storage facility in Richmond. We hired temporary staff and purchased supplies to begin packing for the move. An estimated 300 pallets of boxed collections, 600 crates of ground stone objects, and more than 280 oversized objects from every part of the globe will be relocated to the new site. The moving date is planned for early January 2010. It is a huge project to move objects as small as a tiny bird femur and as large as a 41-foot Haida totem pole, but it also provides a wonderful opportunity to organize, photograph, and inventory the collections. In all, about 150,000 objects will be relocated. Our state-of-the-art Basket and Textile storage facility, also located in the Emeryville building, will not move at this time.

Collections staff have devoted several days each month in preparation for this move. Toward this effort we have relocated nearly 20,000 objects stored in Emeryville to other museum-controlled space in order to keep them as close to campus as possible. These collections include more than 1,000 textiles donated by the UC Berkeley Design Department, 1,200 works on paper (including 600 rubbings of Greek and Latin texts collected by Dr. Alfred Emerson on behalf of Phoebe A. Hearst in 1903), 100 Australian bark paintings, 50 oil paintings, 1,500 corkscrews, 15,500 archaeological objects from California and the American Southwest, 250 baskets from Asia, and 40 Peruvian mummies.

Teaching support remained a high priority for the Collections Department, which facilitates numerous UC classes in the Museum. Staff time devoted to UC classes totaled more than 2,575 hours over 2 years, the equivalent of 1.35 full-time positions. University departments that regularly used the collections included: Near Eastern Studies, History of Art, and California Archaeology. New users of these world-class resources included: two History of Art classes, one of whom focused on the Tibetan collections, while the other, “Reading and Writing about Visual Experience,” made use of Egyptian mummy portraits. These classes allowed students the rare opportunity to be in close proximity to objects. Inspired by this enriching experience, several students from these classes have become museum volunteers and interns.

The conservators focused their work on loans, exhibits, and various collections management projects. They also provided research and teaching assistance to visiting scholars and UC Berkeley classes. Staff conservators, Madeleine Fang and Jane Williams, were assisted by a corps of loyal volunteers, a pre-program conservation intern who donated over 1100 hours over the past two years, and a summer intern from the University of Delaware/Winterthur Conservation Program.

Loan surveys and treatments occupied much of our time. We surveyed the condition of over 500 objects and treated 69 of those pieces prior to their being loaned. Loans included Native American, African, and Ancient Egyptian objects. One of the more unusual pieces we treated was a Hungarian majolica plate with the coat of arms of King Matthias Corvinus of Hungary (1458–1490) and his wife Beatrice that was displayed in an exhibit in Budapest commemorating the 550th anniversary of the coronation of King Matthias.
In both years we worked with tribal representatives to support their efforts to enable loans of fragile and deteriorated pieces to their communities.

In-house exhibition work focused on treatments for the Guatemalan textile exhibit, *From the Maker’s Hand*, George Lopez, and tea exhibits. We surveyed over 315 pieces for these exhibits and completed treatments on 113 pieces.

In the last year, we rehoused sound recordings, glass plate negatives, and photographic print without negative collections as part of our Save America’s Treasures project. We were fortunate to hire a Media Collections Manager, Alicja Egbert, who arrived in conjunction with this project and also to have several conservation assistants and an intern work on the project over a two-year period.

Since April 2008, a large part of our work has focused on an Egyptian exhibition that will open in early spring 2010. We have raised approximately $120,000 for the necessary conservation work. Without this support from the American Research Center in Egypt and the Samuel H. Kress Foundation we would not be in a position to display or loan the objects that will be featured in the exhibition.
Beginning in the summer of 2007, Dr. Ira Jacknis documented five Chinese marble sculptures that were missing their catalog numbers. He determined that the set was donated in 1931 by Albert Bender, an influential art patron of San Francisco. Dr. Jacknis is expanding this research to a larger project on the history of the Asian art and artifact collections at UC Berkeley.

During the summer and fall of 2007, he analyzed the scrapbooks and photo albums of American painter Caroline Mytinger (1897–1980), whose South Pacific oil paintings were donated to the Hearst Museum. In research that took him to Monterey, Washington, DC, and New York, he examined the visual and methodological issues raised by Mytinger’s creation of such large and complex photo albums. One challenging problem has been the feasibility of digitization as a method of preservation and access.

During much of 2008 and 2009, Dr. Jacknis turned his attention to the anthropology displays at the influential Chicago World’s Fair of 1893. His work focused not on the displays of original Native artifacts, already treated by scholars, but on the representations created by anthropologists, primarily in the media of photography and plaster casts (costumed human mannequins and architectural models). He found that much of the interest arose from the many ways in which cultural “reality” was distorted as it shifted across alternate media, inscriptions, and versions.

Dr. Jacknis taught a graduate seminar on collecting during the fall semester of 2008 (Anthro 235). Topics included the psychological, cultural, and historical roots of artifact collecting, as well as the institutional context of anthropology museums in the 19th and 20th centuries. Readings included theories of objects and collecting, collecting practices, colonialism, the ethnic art market, and folk art. In a desire to encourage first-hand primary research in the Museum, he had each student select one of the Museum’s collections. The students were able to review the objects themselves, their documentation in the Museum’s catalogues, and the relevant scholarly literature. The results were revelatory, with many exciting discoveries that went well beyond any previously available documentation.

The course—which attracted students from the Anthropology, Folklore, Art History, and History Departments—was the first of a series devoted to topics in museum anthropology.
The Museum’s calendar over the past two years has been diverse. During the period of the exhibit From the Land of the Rajas: Creativity in Rajasthan we hosted lectures and artists to complement this exhibit. In the following winter and spring of 2008 our exhibit on Bigfoot opened and featured a lecture by Sherrilyn Roush, Associate Professor of Philosophy, who spoke about the controversies surrounding the topic. The World in a Tea Cup exhibition that followed was programmed with in-depth workshops and lectures about tea, its origins, and differences.

The summer and winter of 2008 saw the opening of our Guatemalan textile exhibit, Traje de la Vida, curated by Margot Schevill. This exhibit demonstrated the strong weaving traditions of contemporary Mayan culture. To complement this exhibit, we collaborated with a local weaver who practiced her art over a number of days in the gallery. Successful programs included a film viewing of Mayan weaving, weaving demonstrations, tours exploring the history of our Mayan textile collection, and workshops to understand the Mayan language.

One of our most successful school programs was “Junior Archaeology.” Our goal for this class was to introduce children to archaeology and the scientific method, as well as to teach them how archaeology and archaeological discoveries influence what they learn in school. In-class activities as well as take-home projects were designed to promote communication skills, teamwork, writing skills, critical thinking, research, cultural understanding, and confidence in group participation. The assignments were intended to inspire the children’s imaginations while encouraging them to learn about other cultures.

In winter of 2008 we launched the pilot program at Harding Elementary School to a full class of 15 eager Junior Archaeologists. The program culminated in an exhibit at the Hearst Museum of the children’s key findings from their excavations. The opening included a graduation ceremony of our Junior Archaeologists.

The Docent Training Program was expanded to accommodate an ever-increasing demand for school tours. The Program attracted many new docents from both undergraduate and graduate courses at UC Berkeley. The program continues to thrive because it makes an invaluable contribution to the Museum’s education initiatives whilst UC students are given the opportunity to learn museum skills and to serve their local community.
Summer 2007

“Behind-the-scenes at Marchant”
Saturday, 28 July
Off-site event led by Research Anthropologist Dr. Ira Jacknis

Native California Indian Day
Friday, 28 September
A celebration of Native American culture

Fall 2007

Homecoming
Saturday and Sunday, 13–14 October
An all-day open house with docent tours

“Tebtnenis Mummy Portraits”
Thursday, 25 October
A lecture presented by Jane Williams, Associate Conservator

“The Molela Potters of Rajasthan: As the Earth Speaks to the Potter”
Thursday, 1 November
Shivi Singh examined how clay is turned into objects of worship by the Molela potters, conveying an intimacy with religion woven into daily life, a practice that has been unchanged in a millennium.

Diya: Ethnographic Film Night
Thursday, 8 November
Documentary

Rajasthani Music
Thursday, 15 November
Shalini Ayyagari discussed her research on folk musical practices in North India including the sustainability of Western Rajasthani musical ecologies through the lens of both development and cultural tourism studies.

Spring 2008

“All in this Tea”
Saturday, 2 February
A film by Les Blank and Gina Leibrecht

“Big Foot Exhibition”
Friday, 22 February
In-gallery talk by Sherrilyn Roush, Associate Professor of Philosophy.

Summer 2008

“Traje de la Vida: Maya Textiles of Guatemala” Exhibition Opening
Thursday, 25 September

Native California Indian Day
Friday, 26 September
A celebration of Native American culture

Fall 2008

The Best Images from Thirty Years Photographing the Maya
Thursday, 2 October
Presented by Jeff Foxx

Homecoming
Saturday and Sunday, 4–5 October
An all-day open house with docent tours

“A Century of Color: Maya Weaving and Textiles”
Thursday, 9 October
Film Documentary presented by Kathleen Vitale

Weaving Demonstration
Thursday, 16 October
Presented by Santa Perfitt-Jimenez

“The Eisen and O’Neale Collection”
Thursday, 23 October
Presented by Margot Schevill

Artist-in-Residence
Winter of 2008–09
Weekly weaving demonstrations presented by Martina Jimenez

Spring 2009

The Chol Q’ij, the Maya Calendar: “The Heart of the Wisdom of the Maya”
Thursday, 2 April
Presented by Dr. Jean Molesky-Poz

“Aztec Words in Ancient Maya Inscriptions: Signs of Early Contact”
Thursday, 9 April
Presented by Dr. Martha Macri

“Weaving Identity, Wearing Identity, Walking Identity: Classic Maya Dress and Embodied Life”
Thursday, 16 April
Presented by Dr. Rosemary Joyce
There were two major exhibitions during this two-year period. The first, *From the Land of the Rajas: Creativity in Rajasthan* (February 2007–July 2008), was curated by Research Anthropologist Dr. Ira Jacknis. Drawing on the large and well-documented collections gathered by former graduate student Ronald Maduro, it explored the nature of Asian folk art. Among the items were clothing and jewelry, ceremonial arts, puppets and masks, musical instruments, and many folk paintings. Two of the most spectacular were a 32-foot story-teller’s scroll and a finely detailed painting depicting the god Krishna dancing with a circle of milkmaids, which measured over 10-feet. The very dramatic display was the first designed by our current designer, Marco Centin.

This was followed by *Traje de la Vida: Maya Textiles of Guatemala* (September 2008–April 2010), curated by independent textile scholar Margot Blum Schevill. The show was based on the museum’s extensive collection of Guatemalan textiles, beginning with the 1902 expedition of Gustavus Eisen. Through the medium of weaving, the exhibit traced stories of personal identity and social and political transformation. Objects on display, both traditional and contemporary, included everyday garments, materials and tools, dance and ceremonial costumes, and masks.

*Traje de la Vida*, like the Rajasthan exhibit, was supplemented with extensive photo and film documentation. Both shows also included hands-on activities intended for both children and adults.

*The World in a Tea Cup*, a new exhibition from the permanent collection, opened in September 2007 and was the second in a series of exhibits on food. The geographically arranged exhibit traced the spread of tea from southwestern China to all parts of the world, with each region adapting tea to its own local customs. *The World in a Tea Cup* allowed us to share some of the museum’s extensive collections from Europe and historic North America, including a silver creamer made by the American patriot and silversmith, Paul Revere.

Although small in size, *Stone Tools from Olduvai Gorge* (April 2009–April 2010), gave us an opportunity to display two of the oldest objects in the museum’s collection. It included one chopper dating to 2 million years ago, alongside a hand axe estimated to be about 1 million years old. Such a display demonstrated the extraordinary scope of the Hearst’s collections.

The Research and Information Systems Department has been enlarged and somewhat realigned in the period since the last annual report; it has grown from a technology-oriented department with one employee to an information-oriented department with six employees.

One of the first things to be given attention was the technological infrastructure needed to support the increased use of information technology throughout the Museum. Much of the cost of this work, as well as the purchase of two new secure servers and a high-capacity RAID hard disk array, were made possible by a generous grant from the Office of the Vice-Chancellor for Research.

Because of its critical role in documenting the collection, as well as its importance as a starting point for researchers, the paper card catalog was targeted for digitization. After more than six months of daily scanning, we had scanned every catalog card in the Museum and now have over 400,000 full-color, high resolution images of these cards. We also had to find a way to label and/or rename all of these images according to the object numbers they reference. Developing and testing a semi-manual system for labeling (called “DigiCat”) took nearly four months, and another six months of work by Department staff and volunteers brought the labeling project to nearly 70% completion. As a result, we now have a database recording which of the 438,117 card images relate to which of our 631,322 cataloged objects.

DigiCat functionality was extended to enable the transcription of data straight from the cards into the central collections management database (TMS). Museum staff, interns, and volunteers have been targeting objects that have no description entered in TMS, and have transcribed 178,902 verbatim descriptions from scanned cards into TMS. Only 90,157 objects remain with a scanned card, but with no description in TMS. In addition, 184,752 objects that previously had no geographic site entered in TMS have since been associated with specific sites.

A new online collections browsing interface (http://pahma.berkeley.edu/delphi/), powered by Delphi (open-source software created for the Museum by a team of UCB Information School graduate students), was developed and launched. While still in its early stages (it is currently at v.1.2), the system has been well received and is seeing wide usage among researchers, native communities, staff, and the general public. The system includes all cataloged objects in the Museum’s collections, as well as over 55,000 images, in addition to over 400,000 digitized catalog card images.

Due in part to digitization projects, and in part to surge-related photography, the number of digital images in the Museum has increased dramatically in the last couple of years. At the time of the last Annual Report, 22,261 images were attached to records in TMS, there was no central repository of images, and there was no off-site back-up of images. Since then, the number of images attached to TMS has increased to 698,725 (albeit 438,117 of these are catalog card images), and these images are all accessible in a centralized “Media Vault”.

TMS has served the Museum for the last several years, but its continued use presents a formidable obstacle in the Museum’s quest to give our constituents access to the information they want and need. Along with an international group of museums in similar situations, we made the decision to design, develop, and deploy a new, open-source collection management system (CMS). The development of this new CMS, called CollectionSpace (or CSpace), was funded by a $2.6 million grant from the Mellon Foundation. The Hearst Museum has been identified as the first museum to have its data migrated to CSpace.

We also continue work on: centralizing a century of Museum records into a new Museum Archives, supporting the Collections Department, support of NAGPRA compliance and claims, collaborative work with the Berkeley Natural History Museums Consortium, compiling data on all previous Museum loans and exhibits, and many other, smaller projects.
Exhibition Loans

Anchorage Museum at Rasmuson Center, Anchorage, Alaska
11 Native Alaskan ethnographic objects for the exhibit, Yuungnaapia'ierput (The Way We Genuinely Live): Masterworks of Science and Survival. In addition to the Anchorage venue, this exhibit was shown at the University of Alaska, Museum of the North, Fairbanks, Alaska; Alaska State Museum, Juneau, Alaska; and will be shown at The National Museum of Natural History, Smithsonian Institution, Washington, DC.

Museum of Applied Arts, Budapest, Hungary
One Majolica plate for the exhibit, The Art of Italian Majolica and the Court of King Matthias Corvinus.

J. Paul Getty Museum, Los Angeles, California

Grimaldi Forum, Monaco
One Ancient Egyptian kohl tube with the cartouches of Amenhotep III and Queen Tiy, for the exhibit, Queens of Egypt.

Hallie Ford Museum of Art, Willamette University, Salem, Oregon
11 ethnographic objects from Native Oregon tribes for the exhibit, The Art of Ceremony: Regalia of Native Oregon.

California Indian Museum and Cultural Center, Santa Rosa, California
San Francisco Airport Museums, San Francisco, California
67 Igbo masks and two dance suits for the exhibit, *Igbo Face Masks*.

San Francisco Airport Museums, San Francisco, California

Center for the Tebtunis Papyri, University of California, Berkeley
12 Ancient Egyptian objects for exhibit in the Morrison Room, Doe Library, University of California, Berkeley.

Karuk Tribe of California
One white deer skin for the ceremonial White Deer Skin Dance.

Big Pine Paiute Tribe of the Owens Valley, Big Pine, California
Five Paiute ethnographic objects for exhibit in the Big Pine tribal office.

Jackson Rancheria Band of Miwok Indians, Jackson, California
11 Miwok ethnographic objects for exhibit in tribal office.

Left: Kelli-Anne Nakamura working on the textile rehousing project.
Right: Jonathan Goodrich, Collection Research Associate and a volunteer examine baskets in storage.
Photo courtesy of David Schmitz.
Dr. Leslie Lyons, Department of Population Health and Reproduction, School of Veterinary Medicine, U.C. Davis
One mandible from a mummified Egyptian cat for DNA extraction.

Dr. Eric Bartelink, Department of Anthropology, California State University, Chico
Archaeological material from CA-ALA-329 for microscopic examination at the Biological Image Facility, University of California, Berkeley.

Dr. Brian F. Byrd, Far Western Anthropological Research Group, Davis, California
Seven canid teeth for DNA testing to aid in distinguishing between the domestic dog, coyote, and wolf in prehistoric assemblages.

Dr. Kent Lightfoot, Department of Anthropology, University of California, Berkeley.
A collection of archaeological material from CA-MRN-115 for dissertation research by Tsim Schneider, graduate student.

Professor Charles White, Roski School of Fine Arts, University of Southern California, Los Angeles
Three cassettes of film by Samuel Barrett, for use in a graduate student project.

Museum of Vertebrate Zoology, University of California, Berkeley
30 faunal specimens for precautionary freezing and study.

Dr. Tom Wake, The Cotsen Institute of Archaeology, University of California, Los Angeles
29 faunal specimens for non-destructive analysis for graduate student Tsim Schneider’s dissertation research.

Deborah Meyer, California Department of Food and Agriculture, Seed Laboratory, Sacramento, California
97 California botanical specimens for identification.
Over the past two years, the Museum has been the recipient of sixteen donations, including objects from Mexico, Guatemala, Kenya, Nigeria, Ethiopia, Australia, Tibet, India, Egypt, Alaska, the American Southwest, and collections of photographs and film documenting Native American cultures. All have been catalogued and added to our permanent collections.

Of particular interest is the collection of 83 contemporary kachinas and 14 social dancer figures donated by Richard and Lorrie Greene of Tiburon, California. Many of these detailed and colorful figures were made by some of today’s most prolific and talented Hopi artists, such as A.L. Sahmie and Raymond Parkett. The Greenes’ donation is a fine complement to the older kachinas in our collection.

Another donation, of two embroidered silk robes from Tibet, was given to the Museum by Douglas Stewart in memory of his late uncle, John Stewart Service. Mr. Service, who was Ambassador to Tibet in the early 1940s, was given the robes as gifts during his tenure there. Mr. Service later took up the position of Curator at the Center for Chinese Studies at Berkeley, and served as editor for the Center’s publications. These robes, from the 1940s, are welcome additions to our existing Tibetan textile holdings which date primarily to the 1930s.
We are grateful to the following individuals for their generous donations of objects. Their support has enabled the Museum to grow and enhance its collections in 2007–09. Please note that only items officially accessioned into the collections by July 31, 2009 are included on this list.

David P. Hamilton, Austin, Texas
One Conquesta dance costume from Santo Domingo K’iche’, Guatemala, comprised of: one pair of pants, one shirt, one cape, one cap with imitation braids of hair, and one three-cornered hat.

Joan Knudsen, Hayward, California
A collection of Egyptian ethnographic materials comprised of: four etched tea glasses with saucers, a set of six plain tea glasses in carton, and one aluminum tea kettle.

William Heick, Mill Valley, California
A collection of film and tapes documenting healing by a Pomo “Sucking Doctor.”

Lowell M. Bookman, Aptos, California
One robe from the Toda tribe of the Nilgiri Hills, India.

Zeese Papanikolas, Oakland, California
One model carreta de la muerto, a wooden cart, in which a skeletal figure of Death is seated. Made by George Lopez.

Ralph and Lisa Shanks, Novato, California
A collection of 243 photographs documenting Native American performances and activities.

Carol Redmount, Berkeley, California
One teapot and lid made by a Palestinian potter in East Jerusalem, ca. 1975, and one Egyptian teapot and lid, made as a promotional item to advertise a specific brand of tea, collected in 1996.

Richard L. and Lorrie L. Greene, Tiburon, California
A collection of 113 ethnographic objects from the American Southwest, made by prominent native artists, comprised of: 83 kachinas, 14 social dancers and other figures, 14 ceramics, one rattle, and one basket.

Dr. Barbara Forbes, Berkeley, California
One Egyptian ethnographic necklace comprised of beads of agate and other stones, and a large embossed silver pendant inlaid with one small round turquoise stone and one small piece of irregularly shaped green glass. From this pendant are suspended eight silver chains, each ending with one large and one small round bell and an embossed teardrop shaped pendant.

Hano or Koshare Clown Kachina, Hopi. Cat #2-72182
Eileen M. Carol, Santa Rosa, California
A collection of ethnographic objects comprised of: one black and blue rebosa from Mexico; one hand-woven belt from Guatemala; two huipils from Guatemala; one green/gold grass purse from Kenya; one Aboriginal grass carrying basket, one Aboriginal pandanus bowl, one hand-carved bowl, one hand-carved boomerang and two music sticks, all from Australia; one hand-made quill basket with lid from Eagle, Alaska; three hand-made pottery bowls from Zia Pueblo, New Mexico.

Douglas Stewart, Merced, California
Two embroidered silk robes collected by John Stewart Service in the early 1940s while he was the United States Ambassador to Tibet.

The Estate of Dr. Vernon DeMars
A collection of Native Plains and New Mexican clothing, ceramics and sculptures, comprised of: two New Mexican wooden tree sculptures, one velvet Navajo shirt with silver and turquoise buttons, three pair of Sioux beaded moccasins, one pair of Sioux quillwork armbands, one Pueblo roach hair ornament, one Winnebago beaded apron, one Hopi jacket, two Hopi pant legs with quillwork siding and fringe, one woven Hopi belt, one embroidered Hopi sash, one Hopi wedding sash with fringe, one Santa Clara Blackware jar, one Santa Clara Blackware wedding jar, one Santa Clara Blackware melon bowl, one Isleta ceramic duck bank.

Martina Jiminez, Oakland, California
A collection of six textiles, hand-woven by the donor on a Guatemalan backstrap loom, comprised of: one headband (cinta), one belt (faja), one blouse (huipil), one skirt (corte), two multicolored samplers.

Dr. David W. Ames, Sonoma, California
One Nupe water jar and fiber ring stand from Bida, Nigeria.

Mrs. Dorothy Shack, Oakland, California
A collection of Gurage and other Ethiopian ethnographic objects comprised of: two Gurage hand-carved wooden chairs, one hand-loomed Gurage textile, 20 pieces of Gurage ceramics, one fly whisk, one hand broom, two horn spoons, one multi-colored basket with lid, one wooden bottle and lid, one ivory bracelet, two brass bracelets, ten Ethiopian silver crosses.

Joan McHale, Sacramento, California
A collection of American Southwestern ethnographic objects comprised of: one Buffalo Kachina carved from a single piece of cottonwood, one painted, unfired pot made by Juanita Fragua of Jemez Pueblo, one miniature, painted, unfired pot made by C.G. Loretto of Jemez Pueblo.
Over the past two years, one of our primary goals has been to maintain and update the Museum’s inventories to comply with the Native American Graves Protection and Repatriation Act (NAGPRA). In order to accomplish this, we have examined all inventories that had been previously reported in 2000. In this year alone, the Museum completed five additional Notices of Inventory Completions (NIC) and two Notices of Intent to Repatriate (NIR) and has published them in the Federal Register. Two more inventories are being compiled, one is about to be presented to the Repatriation Committee for acceptance and will be published, the second is a collaboration between the Museum and a tribe. We are currently working with an unrecognized tribe that would like to make a claim for objects from a considerable portion of territory in California that has not been affiliated with any federally recognized tribe.

We are focused on increasing the number of tribal visits to the Museum. Tribes have told us they respect us for communicating more directly with them in their homelands and so we have been traveling to see them also. In 2008–09 we had 36 face-to-face repatriation consultations and 130 non face-to-face consultations.

Over the last year Anthony Garcia, Repatriation Coordinator, has attended two National NAGPRA meetings to speak about the Hearst’s repatriation plans; he was part of a group of Native American staff who lead the first Campus Diversity Conference at Berkeley; he attended the Tribal Stakeholders Meeting with the Chancellor and Museum Director; and was invited to attend and speak at the first North Coast Tribal Coalition Alliance meeting in the Eureka area. Garcia also lectured at three UC Berkeley Native American Studies classes and gave a presentation at UC Davis on the subject of repatriation policy and the impact the Act has on museums. He is a consultant to the Berkeley Repatriation Committee, who meet formally three times each year.
Bradley Marshall was appointed in mid-2008 as the Museum’s first Tribal Liaison officer. He is the Museum’s initial point of contact for tribes throughout California and other regions for all non-repatriation inquiries and programs. In addition, his role exists to foster and maintain mutually beneficial programmatic relationships between the Hearst Museum and the Native American constituents it serves in order to increase access to the collection and information in multiple ways. Bradley has focused on establishing and maintaining relationships with individuals, campus organizations, and tribal governments. He has conducted outreach presentations and workshops, and prepared a quarterly Tribal Newsletter to ensure a high level of communication with the tribes.

In 2008–2009, the Tribal Liaison has given a number of class presentations to Berkeley students on tribal governments, tribal cultures, tribal people, and tribal histories. In addition, he has focused on achieving stronger relationships between key Native American stakeholders and the Hearst Museum. He has worked directly with a Tribal Summer Intern reviewing the northern California collections in order to identify original object use. Over the past year, the museum has had several tribal visits, including: Robinson Rancheria, Agua Caliente, Chemehuevi, Hoopa, Yurok, Karuk, Pueblo of Tesuque, Tuolumne Band of Me-Wuk Indians, Hualapai Tribe, Smith River Tolowa Indians, Haida and Tlingit Tribes, Bear River Tribe, Wiyot Tribe, Amah Mutsun, and The Federated Indians of Graton Rancheria.

White Mountain Apache dancers. Cat. #15-30070
School children in the Native California Cultures gallery.
## CARRY FORWARD*

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<td>$3,177,333</td>
<td>$2,969,018</td>
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</tbody>
</table>

## NON-PAYROLL EXPENDITURES

<table>
<thead>
<tr>
<th></th>
<th>FY 08–09 TOTAL INCOME</th>
<th>FY 07–08 TOTAL INCOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grant Expenditures</td>
<td>$143,876</td>
<td>$46,215</td>
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<tr>
<td>Collections Management</td>
<td>$24,928</td>
<td>$14,879</td>
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<tr>
<td>Conservation</td>
<td>$12,433</td>
<td>$7,145</td>
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<tr>
<td>Photo Reprographics</td>
<td>$1,225</td>
<td>$502</td>
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<tr>
<td>Development</td>
<td>$5,158</td>
<td>$7,699</td>
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<tr>
<td>Exhibitions</td>
<td>$8,742</td>
<td>$21,665</td>
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<tr>
<td>Education</td>
<td>$11,581</td>
<td>$10,976</td>
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<tr>
<td>Retail</td>
<td>$55,776</td>
<td>$20,706</td>
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<tr>
<td>Research &amp; Information Systems</td>
<td>$84,491</td>
<td>$20,457</td>
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<tr>
<td>Registration</td>
<td>$5,173</td>
<td>$9,934</td>
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<tr>
<td>Tribal Relations and Repatriation</td>
<td>$12,022</td>
<td>$15,682</td>
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<tr>
<td>Curatorial</td>
<td>$1,185</td>
<td>$0</td>
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<tr>
<td>General Administration</td>
<td>$185,713</td>
<td>$96,178</td>
</tr>
<tr>
<td><strong>TOTAL NON-PAYROLL EXPENDITURES</strong></td>
<td>$521,557</td>
<td>$187,137</td>
</tr>
</tbody>
</table>

## PAYROLL EXPENDITURES

<table>
<thead>
<tr>
<th></th>
<th>FY 08–09 TOTAL INCOME</th>
<th>FY 07–08 TOTAL INCOME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Salary Expenditure</td>
<td>$1,692,262</td>
<td>$1,657,920</td>
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<tr>
<td>Total Benefits</td>
<td>$458,007</td>
<td>$478,052</td>
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<tr>
<td>Total Payroll Expenditure</td>
<td>$2,150,270</td>
<td>$2,135,972</td>
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<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>$2,671,827</td>
<td>$2,323,109</td>
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<tr>
<td>Surplus/(deficit)</td>
<td>$505,506</td>
<td>$645,909</td>
</tr>
</tbody>
</table>
STAFF 2008–2009

INTERIM DIRECTOR
C. Judson King

PROFESSIONAL STAFF
Penelope Betts, Head of Development
Victoria Bradshaw, Head of Collections and Facilities
Michael Black, Head of Research Information Systems
Marco Centin, Exhibition Designer
Thusa Chu, Assistant Registrar
Alicja Egbert, Media Collections Manager
Madeleine Fang, Head Conservator
Oliver Fernandez, Museum Store Manager
Sarah Filley, Principal Museum Preparator
Patricia Franco, Business Services Coordinator
Larri Fredericks, Senior Research Scientist
Leslie Freund, Collections Manager
Jonathan Goodrich, Collections Research Associate
Anthony Garcia, Repatriation Coordinator
Lisa Hart, Administrative Services Coordinator
Sandra Harris, Deputy Director
John Horton, Facilities Manager
Ira Jacknis, Research Anthropologist
Natasha Johnson, North American Collections Manager
Joan Knudsen, Head Registrar
Bradley Marshall, Tribal Liaison
Jennifer Miller, Programs Assistant
Akiko Minaga, Exhibitions and Programs Manager
Paolo Pellegatti, Archæological Research Associate
Richie Richards, Native American Educator
Jane Williams, Associate Conservator
Alberto Zurita, Technical Analyst

STAFF 2007–2008

INTERIM DIRECTOR
C. Judson King

PROFESSIONAL STAFF
Victoria Bradshaw, Collections Department Manager
Gail Bergunde, Business Services Manager
Michael Black, Information Systems Manager
Marco Centin, Exhibition Designer
Thusa Chu, Assistant Registrar
Alicja Egbert, Media Collections Manager
Madeleine Fang, Head Conservator
Oliver Fernandez, Museum Store Manager
Patricia Franco, Business Services Coordinator
Larri Fredericks, Senior Research Scientist
Leslie Freund, Collections Manager
Jonathan Goodrich, Special Projects
Anthony Garcia, Repatriation Coordinator
Aaron Gogerty, Museum Preparator
Lisa Hart, Administrative Services Coordinator
Sandra Harris, Deputy Director
John Horton, Facilities Manager
Ira Jacknis, Research Anthropologist
Natasha Johnson, North American Collections Manager
Joan Knudsen, Registrar
Bradley Marshall, Tribal Liaison
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Paolo Pellegatti, Data Administrator
Benjamin Peters, Principal Museum Preparator
Kimberly Preciado, Exhibitions and Programs Manager
Jane Williams, Associate Conservator

STUDENT EMPLOYEES

The Hearst Museum offers university students the opportunity to gain valuable work experience, aiding them in attaining their academic and career goals. Working closely with members of the professional staff, students learn about museum standards and practices, research techniques, safe handling of priceless artifacts, and other skills. As a university museum, the Hearst benefits from having a highly intelligent, motivated, and knowledgeable student workforce. The students enrich the museum in so many ways, and as they disperse after graduation they become ambassadors for the Museum.
FACULTY CURATORS 2007–2009

Stanley Brandes, Professor, Dept. of Anthropology; Curator, Mesoamerican Ethnology
Marian Feldman, Professor, Dept. of Near Eastern Studies; Curator, Middle Eastern Archaeology
Crawford Grenewalt, Professor, Dept. of Classics; Co-Curator, Greek & Roman Archaeology
Christine Hastorf, Professor, Dept. of Anthropology; Curator, South American Archaeology
Leanne Hinton, Professor, Linguistics; Curator, Sound Collections
Cathleen Keller, Professor, Dept. of Near Eastern Studies; Curator, Egyptian Art & Epigraphy
(until her untimely death in March 2008)
Patrick Kirch, Professor, Dept. of Anthropology; Curator, Oceanic Archaeology
Benjamin Porter, Professor, Dept. of Near Eastern Studies; Curator, Near Eastern Archaeology
Kent Lightfoot, Professor, Dept. of Anthropology; Curator, North American Archaeology
Carol Redmount, Professor, Dept. of Near Eastern Studies; Curator, Egyptian Archaeology
Andrew Stewart, Professor, Dept. of History of Art; Co-Curator, Greek & Roman Archaeology
Niek Veldhuis, Professor, Dept. of Near Eastern Studies; Curator, Mesopotamian Epigraphy
Tim White, Professor, Dept. of Integrative Biology; Curator, Biological Anthropology
Nelson Graburn, Professor Emeritus, Dept. of Anthropology; Curator Emeritus, North American Ethnology
Ann Kilmer, Professor Emeritus, Dept. of Near Eastern Studies; Curator Emeritus, Mesopotamian Epigraphy
David Stronach, Professor Emeritus, Dept. of Near Eastern Studies; Curator Emeritus, Middle Eastern Archaeology

Detail: Phoebe A. Hearst (back row, center) visiting the pyramids in Giza, Egypt, ca. 1905. Cat #15-18884
Once again we are indebted to the generosity of our volunteer work force who make much of the work of the Museum possible. In 2007–2008 188 volunteers logged over 4552 hours in the Museum. In 2008–2009 128 volunteers nearly doubled this figure to 7073 hours. A sampling of this work in some of our departments includes:

- In 2007–2008 72 volunteers gave 763 hours to Collections; 11 volunteers contributed 882 hours to Conservation; 13 volunteers committed 999 hours to registration and 22 volunteered 406 hours to Information Technology.
- In 2008–2009 50 volunteers spent 2669 hours on Collections; 6 volunteers gave 1036 hours to Conservation; 30 volunteers contributed 1196 hours to Education and Programs; and 31 volunteers worked for 1196 hours in Information Technology.

Our thanks go to our Volunteers:

- Mesha Adams
- Esme Agilar
- Margeaux Akazawa
- Samantha Alford
- Amanda Allen
- Kamila Amirova
- Ruth Anderson
- Cory-Alice Andre-Johnson
- Travis Ash
- Tya Ates
- Itzal Baeza
- Jennifer Bai
- Shirlaine Baldwin
- Allison Barden
- Dana Bardolph
- Leonina Camby Bay
- David Behteguy
- Martha Beltran
- Burton Benedict
- Lauren M. Berg
- Allison Bergero
- Yvonne Bergero
- Sunya Bermelko-Rosado
- Gwendolyn Blair
- Brady Blasco
- Ronald Bonilla
- Yvonne Bouchey
- Jennifer Bowyer
- Dustin Brace
- Brianna Bricker
- Jeanne M. Bronk
- Liz Broughton
- Tatiana Brovko
- Emily Braezinslu
- Phuong Bui
- Robert Bussay
- Dan Callam
- Alicia Canu
- Janet Carrillo
- Paul Carter
- Massimo Centin
- Jovon Chacon
- Ian Chadwick
- Kendrea Chandler
- Jessica Chapman
- Beau Chavez
- Allen Chen
- Joan Chen
- Vivian (Chih-Jung) Chen
- Catherine Chenoweth
- Ariana Cherry
- Bre-Lyn Cober
- Jamie K Comstock-Skipp
- Tweed Conrad
- Erica Cooney
- Luciano Corazza
- Nancy J. Corbin
- Marica Corpuz
- Monica Wilse Corpuz
- Amber E. Couch
- Jeremy Cowie
- Emily Cramer
- Sam Crenshaw
- Jason Crosby
- Barrett Dahl
- Valene Davidson
- Gregory Dean Pearing
- Lorraine DeGuzman
- Kendra G. Dillard
- Miguel Dimas
- Magdalena Dittmer
- Vanessa Dougherty
- Rachel Dowers
- Megan DuBois
- Laure Dupont
- Dean Duryea Jr.
- Seema Elhsan
- Rita Elliott
- Christine England
- Christina Engstrom
- Pascale Erpelind-Cervantes
- Oscar John Estante
- Carlos Farrell
- Rachael Faust
- Hannah Feldman
- Mary Felz
- Elizabeth Fernandez
- Kate Gallant
- Bianca Gandolfo
- Daniel Geil
- Gretchen Geiser
- Caitlin Gilbert
- Alice Goff
- Samuel Gonzalez
- Heather Graybehl
- Emily Green
- Samantha Green
- Corey Greenwood
- Ryan Gross
- Robin Grossman
- Maria A. Gutierrez
- Brooke Gyermek
- Tara Hadbrata
- Theresa Hagen
- Kelly Hale
- Adriener Hall
- Wendy Hallinan
- Christina Hanson
- Lauren Hawley
- Evelyn W. Hedrick
- Kevin Heiken
- Celeste Henrickson
- Cristina Hernandez
- Melinda Hickman
- Jeffery Higley
- Dave Hill
- Jacqueline Hong
- Jessica Hupp
- Nikki Hymes
- Caitlin Ibara
- Caitlin Irwin
- Michael T. Jackson
- Charlotte Jacobs
- Anneke Janzen
- Nicole Jarbo
- Natalia Jessee
- Diana Jine
- Hannah Jones
- Jaqueline Yvonne Judge
- Eric Jung
- Joanna Jungerman
- Suetomi Jurcan
- Shelley Kahn
- Kambiz Kamrani
- Melody Kao
- Meredith Kaplan
- Selig N. Kaplan
- Molly Kick
- Ki Won Kim
- Annina Kosiola
- Nancy Kreinbere
- Jessica Kreitzer
- Ashley Krucher
- Julie Krucher
- Lauren Krikorian
- Karin Kroenke
- Lenka Kulikova
- Sameer Kulikarni
- Joyce Kwong
- Thea Lammk-Carrughie
- Linnena Langhammer
- BrieAnna Langlie
- Francesca Lattanzi
- Carole "Ann" Lay
- Nadja Lazansky
- Nicole Ledoux
- Laura Lee
- Jennifer Leong
- Elizabeth Lesch
- Allison Lewis
- Christina Lichaucuo
- Melrose Lim
- Emily Lin
- Yuan-Hung "Mike" Lo
- Jennifer Loew
- Alison Loewen
- Marianella Lopez
- Regina Lutz
- Teresa Magallon
- Laura Marn
The Phoebe A. Hearst Membership groups continue to provide invaluable support for the Museum, support that will become ever more vital as we look to expand our public programs. Events for the group have focused on connecting our supporters with the collections they are passionate about and the UC experts and scholars whose research sheds a light on the breadth and depth of our vast collections.

The Museum gratefully acknowledges the generous support of the community to ensure its mission to research, preserve, interpret, and give access to the collections.

Thank you to the individuals and organizations who made contributions between July 1, 2007 and July 31, 2009:

**Museum Members**

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Louis Allen
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Burton and Marion Benedict
Phoebe and A. J. Cooke
Lawrence Crooks
Richard and Lorrie Greene
Crawford Greenewalt
Michael and Sandra Harner
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Kathryn Hearst
Daniel and Patricia Lester
Leslie Schilling
Martin and Anne Tang
Nadine Tang and Bruce Smith
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William Warner

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Peter Lomhoff and Oksana Oleszko
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Roland Moore
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Sandra Sher
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Amy Sommer
Peggy Speck
Valborg Thomas
Dariel and Janis Tuerk
Hendrik van den Broek
Paul Vitale and Kathleen Mossman-Vitale
Nora Wagner
Celine Wallace
Freda White
Harold and Mary Wilensky
Anne Wilson
Nancy and Gerald Wright
2007–2008

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- Peter B. Ackerman
- Lawrence Crooks
- George Foster
- William Hearst
- Kathryn Hearst
- Sheila Wishek

**Patrons**
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- Susan York
- Adolph Rosekrans
- Helen Kennedy Cahill and Timothy Cahill

**Associates**
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- Ann Arlen
- Sandor and Elizabeth Burstein
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- Earl and June Cheit
- Cynthia Clearwater and Rich Komatsu
- Robert and Francis Connick
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- Gordon Grosscup
- Selig and Gloria Kaplan
- Judson and Jeanne King
- Virginia Knechtel
- Patricia Lyon
- Jacy Ontiveros
- C. Kristina Roper
- Louise Russell
- Douglas and Kaye Sharon
- Roslyn Tunis
- William Warner

**Family Members**
- John and Silvia Hoffman
- Jim Holden
- Peter Lomhoff and Oksana Oleszko
- Juliane and James Monroe
- Sandy and Rich Shapero
- Deb and Ron Shattil
- Judith and Richard Simmons
- Richard and Janice Stratford
- George and Helen Strauss

**Individual Members**
- Marcus Arguelles
- Shirlaine Baldwin
- Deborah Barrett
- Marilyn Barulich
- Richard Burnett and Richard Gould
- Robert and Betty Bussey
- John and Mary Caris
- Sandra Cohen-Wynn
- Jeanette and Jim Cottle
- Jean-Paul Cucuel
- Claire Hayes Downer
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- Jennie Foloensbee
- Barbara Ann Forbes
- Joe Gallegos
- Sam and Catherine Gallinger
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- Roland Moore
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- Amy Sommer
- Peggy Speck
- Valborg Thomas
- Daniel and Janis Tuerk
- Hendrik van den Broek
- Paul Vitale and Kathleen Mossman-Vitale
- Nora Wagner
- Celine Wallace
- Frankie Whitman
- Harold and Mary Wilensky
- Anne Wilson

**Organizations and Individuals**
- American Research Center in Egypt
- The Friends of Ethnic Art
- The Hearst Foundations
- Montessori Children’s Center
- National Endowment for the Humanities
- Professor George Foster
- The Samuel H. Kress Foundation
- Sheila Wishek
- UC Consortium for the Arts