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Cover image: Lacquered tray, Pátzcuaro, Michoacán, 3-15716
In 1901, Phoebe Apperson Hearst founded a museum that she envisioned as one of the world’s leading research institutions — “a great educator” of the people of California—and the cultural cornerstone of the University of California. She embraced the idea that resources, including collections, should be made available to the public in order to enhance education in multiple ways. This vision is as relevant today as it was then.

Today, the Phoebe A. Hearst Museum of Anthropology contains the largest anthropological collection in the American West, with 634,000 catalog records, corresponding to more than two million objects whose origins span two million years. Over the past 18 months we have embarked upon the most ambitious and transformational period in our 110-year history. Our vision is simple: create outstanding collections facilities and a database that support preservation and increased access; enhance the Museum’s ability to support the University’s research and teaching goals; and transform the public galleries so that they become a bridge between the campus and community.

This is a great day at the Hearst; an exciting time, and a transformational moment. Challenges remain but nevertheless it is a thrill for me — a Cal graduate who started her career at the Hearst (then, Lowie) Museum in the 1970s — to have the opportunity to help move this incredible staff and collection toward the realization of Phoebe Hearst’s original vision.

Dr. Mari Lyn Salvador
Director

International Advisory Council
Karen Biestman
Robert J. Birgeneau
Katherine Harvey Burr
Linda S. Cordell
Richard Greene
Catherine Koshland
Joseph Myers
Richard K. Palmer
Ruth Phillips
Jeremy Sabloff
W. Richard West, Jr.
With generous support from the William Randolph Hearst Foundation, the Museum engaged in feasibility and strategic planning that resulted in a comprehensive short-term strategic plan covering FY 2012-2015.

Awards totaling $5.9 million from the University of California have allowed us to start the renovation of collections spaces in Kroeber Hall and Richmond, California, and to document and move 1.5 million artifacts into state-of-the-art facilities.

The Museum’s first International Advisory Council was formed to help steward its growth, and we began planning for our first on-going Native American Advisory Council.

The National Endowment for the Humanities awarded the Museum a $400,000 Challenge Grant in November 2012 in support of the planned gallery renovation.

“Our vision is simple: create outstanding collections facilities and a database that support preservation and increased access; enhance the Museum’s ability to support the University’s research and teaching goals; and transform the public galleries so that they become a bridge between the campus and community.”

— Mari Lyn Salvador
Looking Ahead

Museum Galleries and Terrace

Timed to coincide with construction in the collections facility at Kroebber Hall, the Museum’s 8,500 square feet of gallery, store and outdoor spaces will be renovated to provide a new public entrance, welcome center, learning center, teaching garden and contemporary exhibition spaces. This greatly enhanced facility will serve as a platform for the interpretation of contemporary ideas in cultural and biological anthropology and archaeology.

Interpretive planning is currently underway for exhibitions and programs that will be generated by scholars and students working across disciplines at the University, indigenous knowledge holders, community curators, contemporary artists and others. The gallery renovation and new plan for exhibitions will allow us to explore the collections’ value in the areas of scholarship, cultural continuity, social betterment, community cohesion and developing global citizens.
The six-month renovation of collections facilities at Kroeber Hall and in Richmond will commence in January, 2014 after the first phase of the current collections move is complete. Features of the planned renovations include:

- 20,000 sq ft of new climate controlled space
- New research facilities at Kroeber Hall
- Updated fire suppression and security systems
- A ceremonial garden and entryway created in consultation with Native American community members for use during meetings

Once these renovations have been completed, archaeological collections currently housed in the Hearst Gymnasium basement will be transferred to the refurbished facilities in Kroeber Hall and Richmond.
The Hearst Museum has always been an important campus resource for teaching. Faculty members frequently bring students into the exhibitions and collections, using the objects as primary sources for subjects as varied as anthropology, education, psychology, integrative biology, and art history. Collections staff regularly work with UCB students and faculty to pull objects for study and to facilitate class access and research. During the move and renovation collections access is curtailed until fall 2014. In 2011-12, the Hearst provided 2,200 hours of collections access to UCB students.

The Hearst Museum has significant impact with students as a site for professional growth and development for those who are considering careers in museums or anthropology. Student volunteers come to the Museum from a wide range of majors, including Classics, Near Eastern Studies, Art History, Integrative Biology, and Theater, Dance and Performance Studies. By working as volunteers and interns with collections and visitors, students gain experience in many aspects of museum practice and make professional connections that can serve them after graduation. In 2011-12, student volunteers went on to graduate programs in Museum Studies and Anthropology across the country, to jobs at private cultural resources management firms, and to paid internships or jobs at the following institutions:

- American Museum of Natural History
- The National Portrait Gallery
- The Getty Research Institute
- The Santa Barbara Maritime Museum
- The Oakland Museum of California
- The Autry National Center
- The Phoebe A. Hearst Museum of Anthropology
Finding ways to remain connected to the larger Bay Area community and beyond during closure is a priority for the Museum, and online tools have allowed us to do this. Our bimonthly e-newsletter, the redesigned website—featuring an enhanced blog function—and a social media campaign have enabled us to share the progress of the collections move and renovation project. Using Facebook, Twitter and Pinterest, we are able to highlight objects from the collections and bring some of the fun of this transformational time to our members, friends and online followers.

Another goal involved inviting community members into the Museum to help formulate plans for the gallery renovation, future exhibitions and programs, and collections care and access. The summer and fall of 2012 was spent creating opportunities for this in the form of focus groups and the Museum’s first on-going Native American Advisory Council. This Council was established to provide guidance to the Director and Museum staff on matters ranging from exhibitions to loans, educational programs, repatriation policy and traditional care.

The Hearst remains deeply committed to the principles of the Native American Graves Protection and Repatriation Act (NAGPRA), as well as to the collaborative, mutually beneficial relationships fostered by its implementation.

During this reporting period, the Hearst Museum’s NAGPRA staff hosted 120 tribal visitors for research on the collection and associated documentation. The following tribes and tribal entities were represented during these visits: Blue Lake Rancheria, Sherwood Rancheria, Wiyot Tribe, Pyramid Lake Reservation, Shingle Spring Rancheria, Hopland Band of Pomo Indians, Kashia Band of Pomo Indians, Ione Band of Miwok Indians, Bear River Band of Rohnerville Rancheria, Little Lake Tribe, Gabrielino-Tongva Tribe, Aleut, Gila River Indian Community, Federated Indians of Graton Rancheria and the North Fork Rancheria of Mono Indians.

The Museum received two NAGPRA claims during this period. One Notice of Inventory Completion was published in the Federal Register, and two repatriations occurred in which a total of 128 sets of human remains were repatriated to culturally affiliated tribes.

Breath of Life participants examine baskets with Research Anthropologist, Dr. Ira Jacknis.
The Hearst Museum was pleased to partner with The Joseph A. Myers Center for Research on Native American Issues on their Native American Museum Studies Institute. Twenty-two professionals and volunteers from tribal museums and cultural centers gathered for an intensive, week-long training focused on developing and implementing various museum skills. Museum staff provided training in collections care and stewardship, interpretation and education, NAGPRA compliance and other topics. The Museum also hosted the group at its Emeryville facility for a tour of the extensive Native American basketry collection.

Baskets were also the focus of two Community Engagement events. The 2011 gathering of the California Indian Basketweavers Association provided an opportunity for the Museum to bring and display three historic Miwok baskets from the area. Three generations of family members (several of whom are contemporary weavers) held the baskets made by their foremothers and posed for pictures.

In May 2012, the biennial Breath of Life Workshop was held on campus. Sponsored by Advocates for Indigenous California Language Survival and UC Berkeley, Breath of Life is a language revitalization workshop for California Indians whose languages have no fluent speakers. Participants in the workshop spent an evening with the basket collections where several encountered baskets made by family members.

With the creation of the Native American Advisory Council, the Hearst Museum is excited to build upon our existing relationships with descendant communities and highlight the crucial role they play in our mission, policy-making and future success.
K-12 teachers from Alameda, Contra Costa, Marin and other Bay Area counties regularly bring students to the exhibitions to learn about world cultures and local history. School tours for third- and fourth-grade students focused on the Museum’s Native California Cultures gallery, where we worked to bring contemporary California Indian experiences to light in conversations about past and current cultural practices.

For sixth-grade students, the Museum’s ancient Egyptian collections were brought to life in the exhibition Conservator’s Art: Preserving Egypt’s Past. The exhibit supplemented classroom units and added an exciting new dimension to their studies.

Public programs at the Museum allowed for deeper exploration of questions and themes related to the collections and the Museum’s history. Programs offered to visitors and members in FY 2011-12 included performances of music and dance traditions reflecting our collections of instruments and regalia, symposia and lectures discussing important figures connected to the Museum, and tours of exhibitions and collections facilities.

On September 7, 2011, the Museum organized and hosted a symposium on Ishi, an educator and cultural ambassador who lived at the Museum for five years and worked with anthropologists to document aspects of his own Yahi culture. Scholars, civic leaders, tribal representatives and Native American museum professionals all participated as presenters.

Three hundred attendees spent the day reflecting on contemporary interpretations of Ishi’s legacy and the Native American experience in museums. It also marked the centennial of Ishi’s first sound recording for the Museum, and re-mastered excerpts of that recording were played as part of the event. A few months prior to the symposium, Ishi’s sound recordings had been named as one of 25 annual selections by the Library of Congress registry to be preserved in perpetuity.
We are now halfway through a planned collections facility renovation and move of approximately 1.5 million ethnographic and archaeological objects. Collections from Africa, Asia and Oceania will be moved to our Richmond collections facility, where 3,000 square feet of compact mobile shelving will be installed. North American archaeology will be moved from its current location in the Hearst Gymnasium basement on campus to Kroeber Hall, where these collections will be housed in a newly-renovated collections area.

Oversized artifacts from ancient Egypt, including painted wood coffins, mummies, model boats, and furniture, were relocated within Kroeber Hall. For 50 years these artifacts were stored on crowded shelves and inaccessible. Keeping these collections on campus was a high priority, both to facilitate teaching and research access, and because their size and fragility make them difficult to move. Conservators undertook stabilization treatments and oversaw the transfer of these fragile objects to rigid, lightweight aluminum supports.

71 volunteers have worked 4,850 hours
100,290 objects have been inventoried
10,959 object photographs have been taken
Focus on the Move

The Research and Information Systems team designed, developed and implemented a series of web applications to assist with the collections move and pre-move inventory. Each of these web apps is integrated with the Museum’s new collections management system, CollectionSpace, and allows the Museum to easily generate packing lists, labels and barcodes.

Once the move is complete, these collections will not only be in new locations, but also will have been upgraded significantly in the areas of preservation, documentation and access. The Museum will reduce its footprint from five collections facilities to four, in line with a long-term goal of consolidating all collections at either the Richmond facility or Kroeber Hall.

Materials used to date:
23,982 bar code labels
6,000 feet of ethafoam
   Enough to wrap around the Campanile 50 times!
90,000 archival plastic bags
100 pounds of hot glue
The first step in the move process is a comprehensive pre-move inventory. Following this, a unique bar code is assigned to each ethnographic object, making tracking easier and more accurate (1).

Then, each object is given a conservation assessment, which identifies areas of concern and recommendations for packing and mounting (2).

The object is then lightly cleaned and moved on to mount-making for a custom designed archival mount that will keep it safe and stable for decades (3).

Finally, the object is photographed (4) and packed for transportation to its new home (5).
The Hearst’s ethnographic collections are much sought-after by other museums for use in exhibitions. Loaning artifacts is one important way that we ensure the accessibility of our collections. Loans made during the period covered by this report include:

**Loans**

Three Miwok baskets, 1-9901, 1-9910, 1-9911 to Jackson Rancheria Band of Miwok Indians, 11/1/12 – 10/31/13


Pueblo vessel, 2-8220 to The Bancroft Library, UC Berkeley, *A Place at the Table: A Gathering of LGBT Text, Image & Voice*, 3/23/12 – 6/30/12


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**Ethnology**

143,380 individual pieces 71,466 objects 66,467 catalog records
Collectors of textiles, baskets, folk art and archaeology, among other categories, made donations of more than 2,000 objects to the Museum. Many collections are offered to the Museum, and decisions are made to accept or decline them based upon their relevance to our existing collections, the level of associated documentation, and our ability to properly steward them. The Museum also made its first purchase in more than 10 years, of a series of contemporary photographs. The Museum’s current primary collecting priority is to acquire works of recent and contemporary cultural production that will continue the stories told by our extensive prehistoric and historic collections.

Acquisitions

49 Central African ethnographic objects, donated by Penelope Delevoryas (accession number 4776).

967 pieces of Mexican popular art, collected over a period of three decades in the field, from galleries and directly from the artists, donated by John Paul (accession number 4777).

1 black cotton blouse from Northern Thailand, collected in 1986, donated by Janice B. Tunder (accession number 4782).

508 textile molas from the Kuna of Panama, donated anonymously (accession number 4783).

6 camel girths from India, Rajasthan, Pushkar, collected in 1976, donated by Susan Jamart (accession number 4785).

158 textile and religious paintings made by the Mien and Hmong people, collected in the United States, Laos, and Thailand, donated by Ann Yarwood Goldman (accession number 4786).

120 Native North American, African and Australian ethnographic objects, donated by Dr. Elizabeth Colson (accession number 4787).


20 handmade blankets from the highland of Peru, donated by Justin and Anna Fabish (accession number 2012.2).

40 hand-carved wooden objects, mainly from the Palau Islands in the Western Pacific, produced in the 1960s, donated by Norden Cheatham (accession number 2012.3).

7 color photographic prints, 2010, by artist Mercedes Dorame, purchased with Museum funds (accession number 2012.4).
Document efforts by Museum staff and volunteers have resulted in several important improvements to the accessibility of our archaeological data, these include:

- A project that created a fully searchable database of 7,000 topographic and commercial maps, handmade tracings and excavation profiles and plans in our collection so that they can be located online.

- Scanning and archiving of hundreds of pages, photos, letters, field notes and drawings (some recently returned to the Museum from the Archaeological Research Facility at UC Berkeley) that made large parts of our California and Nevada site records available to our constituents.

- 90% of the geographic coordinates associated with relevant archaeological sites in Africa, Asia and Europe have been geolocated so that the Museum can create interactive, spatial maps to show the extent and diversity of the Museum’s holdings.

1,515,877 individual pieces
416,983 objects
390,701 catalog records

Archaeology
In addition to museum loans for exhibitions, the Hearst’s archaeological collections are regularly loaned to scholars across disciplines to support their research and strengthen the documentation of our extensive collections.

Providing collections access to scholars and community groups for research and consultation is central to the work of the Museum. Loans made during the period covered by this report include:

**Loans**

- Egyptian stela, 5-353 to The Michael C. Carlos Museum, Emory University, 5/1/12 – 5/1/13
- Six Pre-dynastic Egyptian artifacts: 6-17171; 6-17633; 6-17789; 6-18226; 6-18336; 6-19071 to The Metropolitan Museum of Art, *The Dawn of Egyptian Art*, 4/4/12 – 8/5/12
- 3 boxes of faunal materials for analysis: Ala-309, 9/25/12 – 9/25/13; 259+ faunal materials to the UCB Museum of Palentology for use by Dr. David Lindberg and grad student Jenny Hofmeister for teaching, 8/29/12 – 12/31/12
- 47 shell remains for destructive analysis – isotopic analysis of shellfish remains from the Ellis Landing Site, CA-Cco-295, extended loan from 2003 to Professor Kent Lightfoot.
- 40 catalog numbers of faunal materials for research, 4/3/12 – 10/3/12 to Colleen Young.
- 259+ catalog numbers of faunal materials for teaching, 9/6/12 – 9/6/13; faunal materials for teaching, CA-SFr-100, 10/20/11 – 3/6/13 to Professor Kojun Ueno Sunseri.
- 649 catalog numbers of human osteological remains for teaching and research, extended loan from 2005; 2,281 African archaeology artifacts for teaching, extended loan since 2005 to Professor Tim White.

**Acquisitions**

3 mortars, 3 pestles, 1 round stone pounder from the UC Memorial Stadium site, under construction in 1923, donated by Bonnie Bates (accession number 4784).
The Museum’s three conservators assessed and treated objects, conducted and facilitated research based on the collection, educated the public about conservation, publicized the Museum’s conservation work at conferences, and supervised volunteers.

In the exhibition *Conservator’s Art: Preserving Egypt’s Past*, a staff conservator completed treatments on artifacts from the Egyptian collections, responded to questions from the public, blogged about conservation and spoke to school groups.

Museum staff hosted a workshop at the 2012 California Association of Museum’s annual conference on the care of baskets in museum collections. Some of the Museum’s collection of more than 7,000 Native American baskets were the focus of the workshop with overviews of basketry forms, materials and techniques, and practical information on storage, display and preservation.

A gift from a group of private donors made it possible to bring in a local paintings conservator for an assessment of the Museum’s more than 700 paintings and works on paper. This survey will establish needs and budget for storage furniture and preservation housing and will identify the most urgent conservation priorities.

- **212** objects treated
- **3,000** objects assessed for condition and storage needs
- **1,100** objects provided with upgraded preservation housing
The Museum saw the culmination of a project that began four years ago when we helped found CollectionSpace (CSpace). CSpace is an Andrew W. Mellon Foundation-funded effort to rethink, design, and build a modern, web-native, standards-compliant, open source collections management system.

Working alongside such partners as the Museum of the Moving Image and the Walker Art Center, we spent much of 2011–2012 testing and customizing CSpace to best accommodate the Museum’s data. We also cleaned and mapped the collections information to make the migration of millions of records of data as efficient and safe as possible. The migration alone of all this data took five weeks.

- **583** records added per month prior to migrating to CollectionSpace
- **59,926** records added per month since migrating to CollectionSpace
- **10,778,150** Hearst Museum records migrated to CollectionSpace
Object counts for collections like ours are tricky. One catalog record can refer to one or to several objects. One object can have many pieces (an unstrung necklace or a broken pot, for example), all of which have to be housed and tracked, sometimes individually.

Additionally, 112 years of record-keeping has resulted in various approaches to managing collections information. Early on, our records were hand-entered into ledgers, later catalog cards were typewritten and filed in cabinets. In the 1970s, the Museum began experimenting with databases, and in 2003, we fully switched to digital data management, and records are now entered and kept digitally.

With the advent of CSpace and the opportunity provided by the collections move, we have embarked on a systematic inventory of collections and are working to correct discrepancies in object records that arose from managing these various formats. The numbers below reflect the current and most accurate count of collections in the Museum’s history.

**633,865 catalog records**

**677,037 objects**

**2,124,025 individual pieces**
Exhibitions

The Museum extended the run of two popular exhibitions and opened three new exhibitions prior to closing the galleries for renovation in July 2012.

Mercedes Dorame: Sinews
September 7, 2011–July 1, 2012
These images of still-life subjects constructed by the artist from mementos of her grandparents and objects symbolizing her relationship to them (including cinnamon sticks, spring onions, animal skins and red yarn) are at once direct and enigmatic; domestic and wild; disconcerting and reassuring. The photographs breathed new life into the Museum’s Native Californian Cultures gallery, doing for the collections on display around them what the artist did for the memories of her grandparents.

Katsina: Contemporary Hopi Sculpture
September 17–March 1, 2011
This exhibition focused on examples of the sculptural form of katsinas drawn from the collection of Lorrie and Richard Greene, who donated 200 katsinas to the Museum in 2008. Made by Hopi artists from the late 1970s through the 1990s, this collection documents an important period in the development of 20th century Hopi sculpture.
Exhibitions

Mexican Ceramic Sculpture: The Aguilar Family
March 10–July 1, 2012
In this exhibition the Museum displayed selections of ornamental figural scenes produced in Oaxaca by the Aguilar family. The works on view were recently donated by John Paul, a former professor of English and History at Merritt College, who fell in love with Mexican popular art in the 1960s and collected it until the early 1990s.

99 Bottles of Beer: Global Brewing Traditions 2500 B.C. to the Present
October 10, 2009–July 1, 2012
Drawing from a collection of over 1000 beer-related items, this exhibit focused on the material aspects of beer production and consumption—objects for brewing, storing, transporting, serving, and drinking. Every region in the world has developed a traditional beer, except pre-contact Native North America and Oceania. This rich display revealed the striking unities and diversities of human cultures as they come together to celebrate the fruit of the grain.

The Conservator’s Art: Preserving Egypt’s Past
April 29, 2010–July 1, 2012
This exhibition explored the science and practice of conservation through the lens of ancient Egypt. Conservators seek to preserve cultural heritage and the information it holds about the past for the future. The cultural and historical framework of ancient Egypt is particularly appropriate because Egyptians so actively sought to preserve themselves and their belongings for the afterlife. Nowhere is this more evident than in the many funerary items that were so prominently on display in this exhibit.
Publications written by Museum staff, faculty curators and graduate students, or that feature Hearst Museum collections included:


Papers presented at symposia and conferences by Museum staff included:


Lewis, Allison. “Conserving the Castroville Mammoth” and “From the Field to the Lab” at the Society for California Archaeology, San Diego (March 2012).
Operating Budget 2011 - 2012: $2.4 Million
Staff and Faculty Curators

Staff

Tya Ates       Head Osteological Preparator
Socorro Baez-Molgado  Human Evolution Research Center/Museum Liaison
Penny Betts    Head of Development
Michael Black  Head of Research & Information Systems
Victoria Bradshaw Head of Collections
Marco Centin   Exhibition Designer
Thusa Chu      Registrar
Alicja Egbert  Media Collections Manager
Madeleine Fang Conservator
Katherine Flemming Preparator
Leslie Freund  Collections Manager
Anthony Garcia Repatriation Coordinator
Ben Garcia     Head of Interpretation & Operations
Rowan Gard     Project Manager - Ethnographic Collections
Jonathan Goodrich Associate Head of Education
Ryan Gross     Move Registrar (Archaeology)
Gráinne Hebeler Preparator
Jessica Horowitz Development & Interpretation Coordinator
John Horton    Facilities Manager
Ira Jacknis    Research Anthropologist
Alexander Jackson Principal Museum Preparator
Jordan Jacobs  Senior Repatriation Specialist
Natasha Johnson North American Collections Manager
Joan Knudsen  Research Egyptologist
Gavin Lee      Preparator
Allison Lewis  Assistant Conservator
Bronwynn Lloyd Archaeology Research Assistant
Corri MacEwen  Project Manager - Archaeological & Osteological Collections
Raksmey Mam   Technical Support Analyst
Ron Martin     Preparator
Elizabeth Minor Move Photographer
Sharyn O’Keefe Executive Assistant
Paolo Pellegatti Research Archaeologist
Laura Perez    Collections Assistant
Mari Lyn Salvador Museum Director
Martina Smith  NAGPRA Registrar
Adriane Tafoya Move Registrar (Ethnography)
Paige Walker   Preparator
Jane Williams  Conservator

Work Study

Emily Chi
Yoori Chung
Katherine Flemming
Lucia Flores
Eboneigh Harris
Alan Hernandez
Danielle Holman
Armenouhi (Amy) Kazaryan
Alex Levin
Melissa Lewis
Erica Naves
Ernesto Perez
Kierstin Sakai
Andres Tobar
Dino Vajraca
Caroline Westhart
Cecila Wong

Faculty Curators

Stanley Brandes  Curator of Mesoamerican Ethnology
Marian Feldman  Curator of Middle Eastern Archaeology
Nelson Graburn  Curator Emeritus of North American Ethnology
Christine Hastorf Curator of South American Archaeology
Leanne Hinton  Curator Emeritus of Linguistic Collections
Ann Kilmer      Curator Emeritus of Mesopotamian Epigraphy
Patrick Kirch   Curator of Oceanic Archaeology
Kent Lightfoot  Curator of North American Archaeology
Benjamin Porter  Curator of North Eastern Archaeology
Carol Redmount  Curator of Egyptian Archaeology
Andrew Stewart Curator of Greek and Roman Archaeology
David Stronach Curator Emeritus of Middle Eastern Archaeology
Neik Veldhuis  Curator of Mesopotamian Epigraphy
Tim White       Curator of Biological Anthropology

Stela of Tjeby, Naga-ed-Der, Egypt, 6-2829
Volunteers and Interns

Jose Alcala
Samantha Alford
Richard Ambro
Michelle Angeli
Mathijs Arens
Robert Augustine
Liz Austerman
Allison Barden
Neev Batavia
Amanda Blean
Thomas Block
Madison Brockman
Emily Brzezinski
Katie Bubriski
Kathryn Buder
Bob Bussey
Jennifer Carr
Caitlin Chang
Megan Clagett
Kelsey Clark
Iris Close
Samantha Connely
Haley Contestabile
Nancy Corbin
Katherine Corriveau
Daniel Cusimano
Liz Dolinar
Elizabeth Duran
Debbie Dvornik
Melanie Eastman
Christine England
Antonina Entler
Hannah Feldman
Karina Fuhrman
Joyce Yuen Ka Fung
Willy Gan
Marina Gavryshkina
Kendall George
Sarah Giffin

Kyra Gmoser-Daskalakis
Krystine Grazaino
Maria Guillen
Jocelyn Guizar
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Paul King
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Ruby Lim
Ginger Luna
Meghan Machado
Justin Malachowski
Stephanie Malyn
Joan Maro
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Vernon Matthews
Trinity Miller
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Michelle Sparnicht
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Audra Wingard
Theresa Wong
Nander Yukyi
Jessie Zechnowitz
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Draper Consulting Group
Fidelity Charitable Gift Fund
Foundation for Shamanic Studies, Inc.
Hess Art Advisory & Appraisal Group
Hugh & Michelle Harvey Family Foundation
Koret Foundation
Montessori Children’s Center
Sacramento Region Community Foundation
United Way of San Joaquin County
Wright Family Foundation

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Samantha Anne Alford
Pamela L. Allman and Larry Rennacker
Ruth S. Anderson and Michael D. Beebe
Anonymous (13)
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Marlowe Baldwin and Dr. Roland Scott Moore
Carlos M. Borrico
Kara Inger Bowman and Douglas High Bowman
Mary Beth Burnside
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Lillie Campos and John Robert Campos
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Susan Dinkelspiel Cerny and Joseph Cerny
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F. Kaye and Douglas Sharon
Carol Kefer and Gary A. Kefer
Jeanne King and C. Judson King
Virginia Mae Knechtel and Earl D. Knechtel
Natalie C. Lagorio and Henry J. Lagorio
Francesca Anna Lattanzi
Naomi Maystar Leite
Nancy Lloyd Leitmann and George Leitmann
Richard Neil Lerner
Peter George Lomhoff
Gayle Elizabeth Lux
Patricia Jean Lyon
Tyler Macniven
James T. Malone
Laura Mays
Susan Miller and John James Bongiovanni
Patricia Ann Monaco and Denis William Drew
Margaret A. Morales
Kathleen Mossman Vitale and Paul Grant Vitale
Nancy Murphy Wright and Gerald E. Wright
Maril E. Myers and Gerald Eldon Myers
Amalia J. Nelson-Croner
Katarina Naomi Nelson-Croner
Maria W. Pauls and George Burton Norall
Margaret L. Pillsbury
Nancy D. Real
Brenda Rebelo and John Gomes Robelo Jr.
Barbara Ann Richter and Roger Richter
Randall A. Rosenberg
Alexandra C. Salkin and Samuel J. Salkin
Mari Lyn Salvador
Myrna Schechter Walton and Thomas Carl Tellefsen
Margot B. Schevill
Henry Schulz
Kay Sekimachi-Stocksdale
Sandy Cold Shapero and Richard Wallace Shapero
Elizabeth Shedd
Sandra Lynn Sher
Tedi Siminowsky
Janice Stradford and Richard Stradford
Helene E. Strauss and George Strauss
John B. Strong
Cynthia L. Sumida-Scott and Arthur G. Scott III
Rushika Suriyakumar and K Suriyakumar
Sanae Tadokoro
Thomas Carl Tellefsen
Leslie Townsend
Dr. Janis Glickstein Tuerk and Daniel Tuerk
Roslyn Tunis
William T. Warner
Robert Wingate Weck
Juliane Wilson Monroe and James Thomas Monroe
Sheila Marie Wishek
Ruth M. Wright and Kenneth R. Wright
Susan H. York
In Memoriam
