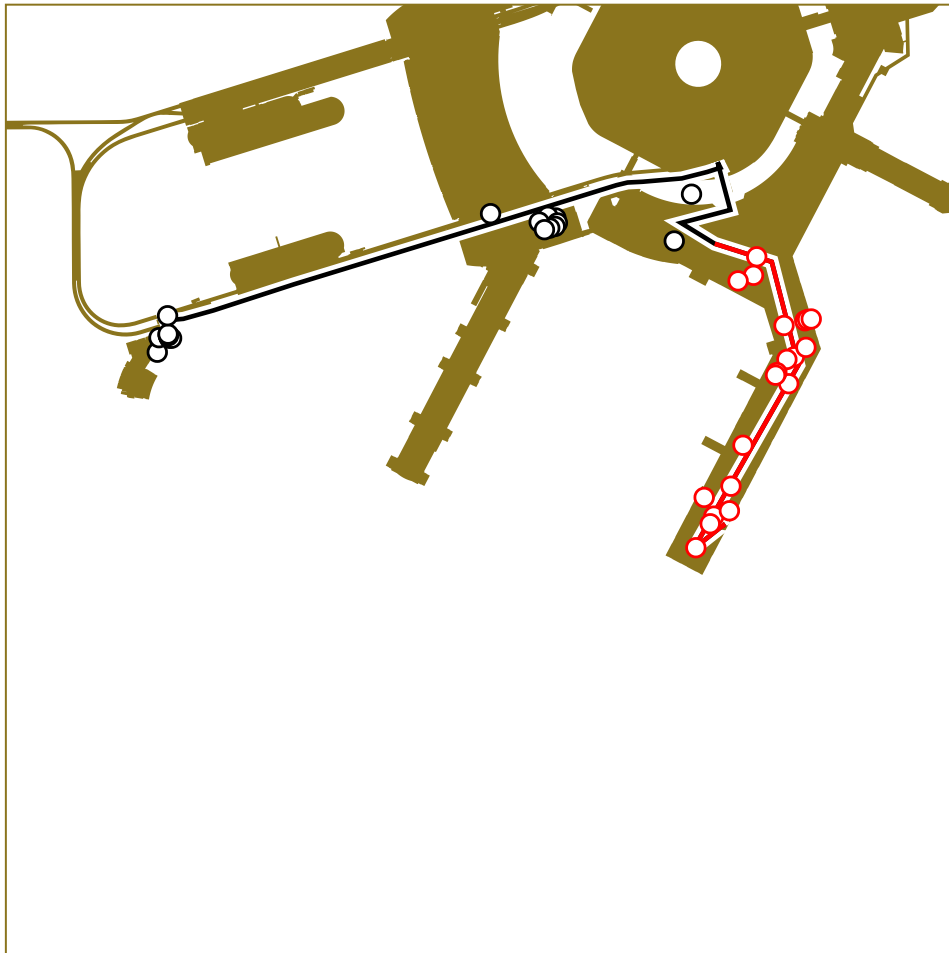


All the things from SFO Museum and the San Francisco Arts Commission between Grand Hyatt Hotel Lobby and Gate B18 at SFO



Cabrillo Highway at Pescadero Creek Road, Variation 4 ... page 2 This Infinite Gateway of Time and Circumstance ... page 4 Underground, "Stuck in Between" ... page 6 Untitled/ print no. 79.65-6/9 ... page 8 #2, 3, 5, 7, from Nine Drypoints and Etchings ... page 9 Circadian Transit ... page 11 We Will Walk Right Up To The Sun ... page 13 Zimbabwe Stone Sculpture ... page 15 Supersonic Transport: The First Generation ... page 30 AML Aviation Museum Gallery 04b Special Collections Room ... page 45 Remain Seated: Airliner Passenger Chairs ... page 46 China Clipper (Propeller) on display in the AML 04 AML South Interior Gallery ... page 60 Supersonic Time Machine: Documenting the Concorde ... page 61 Going the Distance ... page 70 Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models ... page 85 Harvey Milk Temporary Concession Walls on display in the HM01 Central Photo Wall Gallery ... page 94 When Pink Elephants Fly ... page 95 Harvey Milk Sterile Connector on display in the HM03 Sterile Connector Gallery ... page 96 San Francisco Opera: A Centennial Celebration ... page 97 Split ... page 123 Harvey Milk Temporary Concession Walls on display in the HM04 Harvey Milk Temporary Wall 2 Gallery ... page 125 Untitled ... page 126 Beyond When the Golden Portal Can Come and Ghost Extraction Dialogue for the Followers of Blood ... page 128 Ghost Extraction Dialogue for the Followers of Blood ... page 130 Red Cadmium Giant ... page 131 California Modernist Women: Groundbreaking Creativity ... page 133 Untitled (On Becoming: Billy + Katie 1964 #1-8) ... page 159 Number 69S ... page 161 They are Us, Us is Them and Impossibly ... page 163 Impossibly ... page 165 Hyper-Natural Bay Area ... page 166 Prisoners Repast ... page 168 Orion ... page 170 Unfolding Space (in Gold) ... page 172 1F Kids' Spot/Tree Town ... page 174 Yale Portfolio ... page 175 Advice from My 80-Year-Old-Self ... page 177

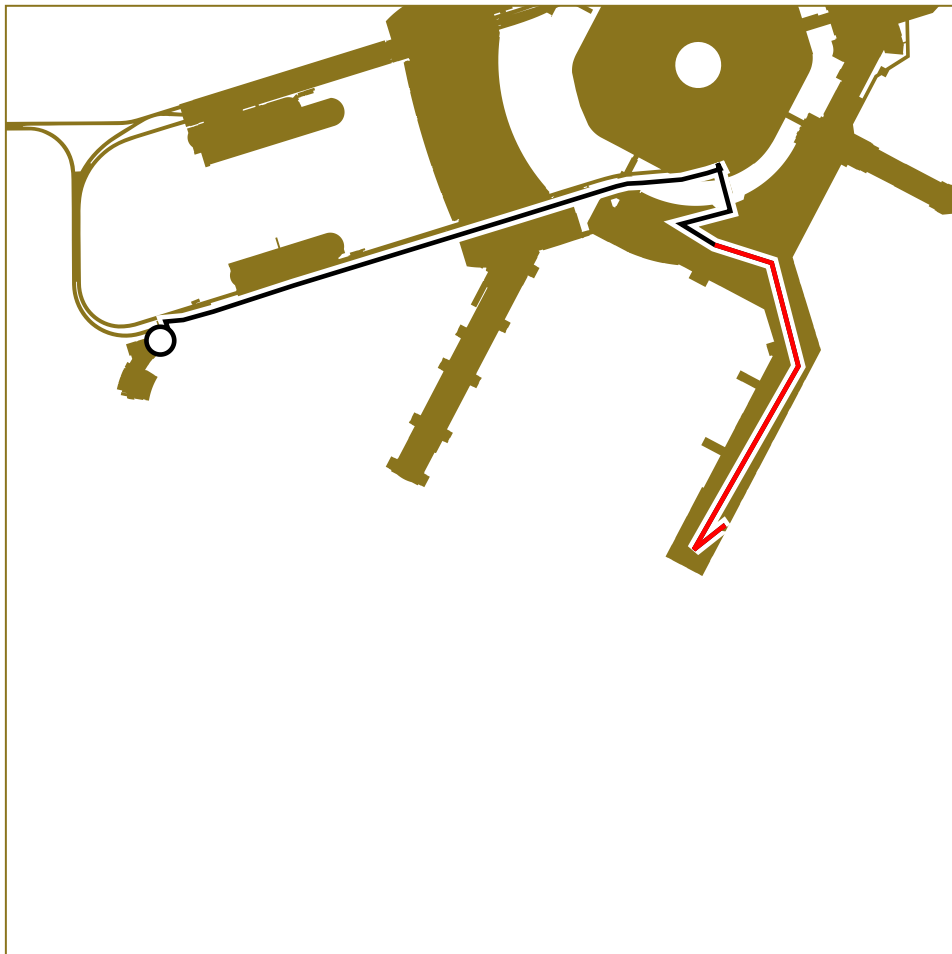


<https://millsfield.sfomuseum.org/wayfinding/#from=1847571933&to=1763588197>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Cabrillo Highway at Pescadero Creek Road, Variation 4



<https://www.sfomuseum.org/public-art/public-collection/cabrillo-highway-pescadero-creek-road-variation-4>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Cabrillo Highway at Pescadero Creek Road, Variation 4

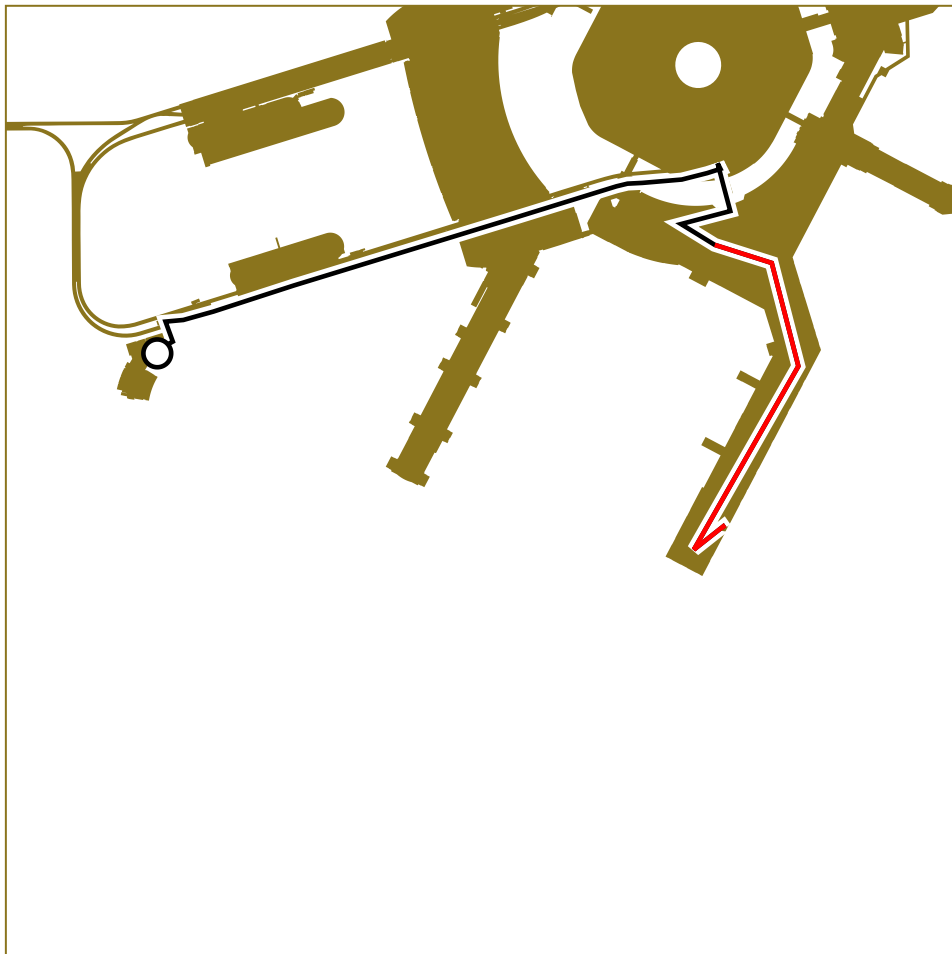
In an era of digital technology and one-click ease, John Chiara prefers a complex, analog approach to making photographs. The artist designs and builds large-format cameras by hand and tows his gear on a flatbed trailer from place to place. Making photographs in this way takes great physical effort, patience, and forethought but results in luminescent and evocative images.

Landscapes are a favorite subject for Chiara. In this work, he captures an idyllic waterfront view along the Northern California coastline.



Cabrillo Highway at Pescadero Creek Road, Variation 4
camera obscura ilfochrome photograph, unique paper
2017
John Chiara b. 1971

This Infinite Gateway of Time and Circumstance



<https://www.sfomuseum.org/public-art/public-collection/infinite-gateway-time-and-circumstance>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

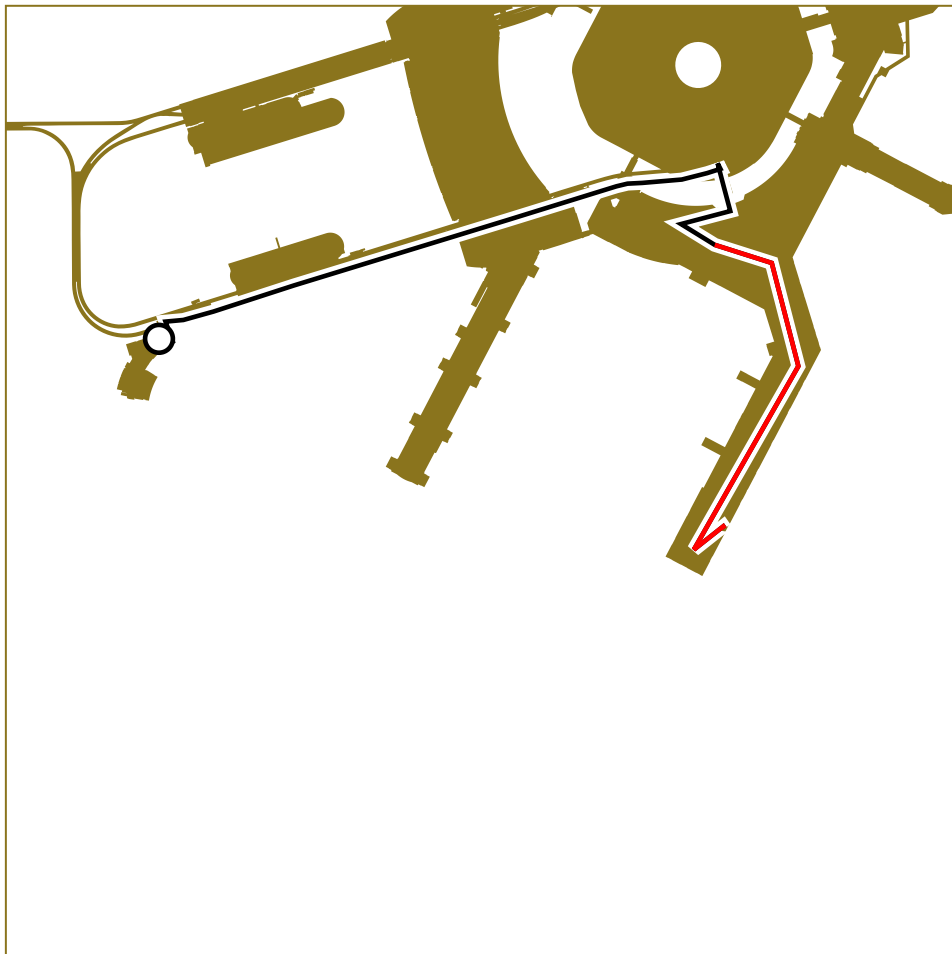
This Infinite Gateway of Time and Circumstance

Composed of over 3,500 individual kite-like ellipses, this immersive sculpture floats between two floors of the building in an undulating, interwoven canopy. The work transforms as images of earth, sea and various graphics give way to a gradient of translucent whites, revealing what the artist envisioned as “a cloud of kites, and a landscape at the edge of the sky.” The work creates the impression of a landscape drifting in and out of visibility through clouds, or slowly becoming subsumed by a descending marine layer. Other references include video games, virtual environments, cosmology, systems and languages of representation, nature, art, technology and architecture.



This Infinite Gateway of Time and Circumstance
paper, UV ink, resin, bamboo, Spectra, acrylic, stainless steel.
2019
Jacob Hashimoto b. 1973
2018.3

Underground, "Stuck in Between"



<https://www.sfomuseum.org/public-art/public-collection/underground-stuck-between>



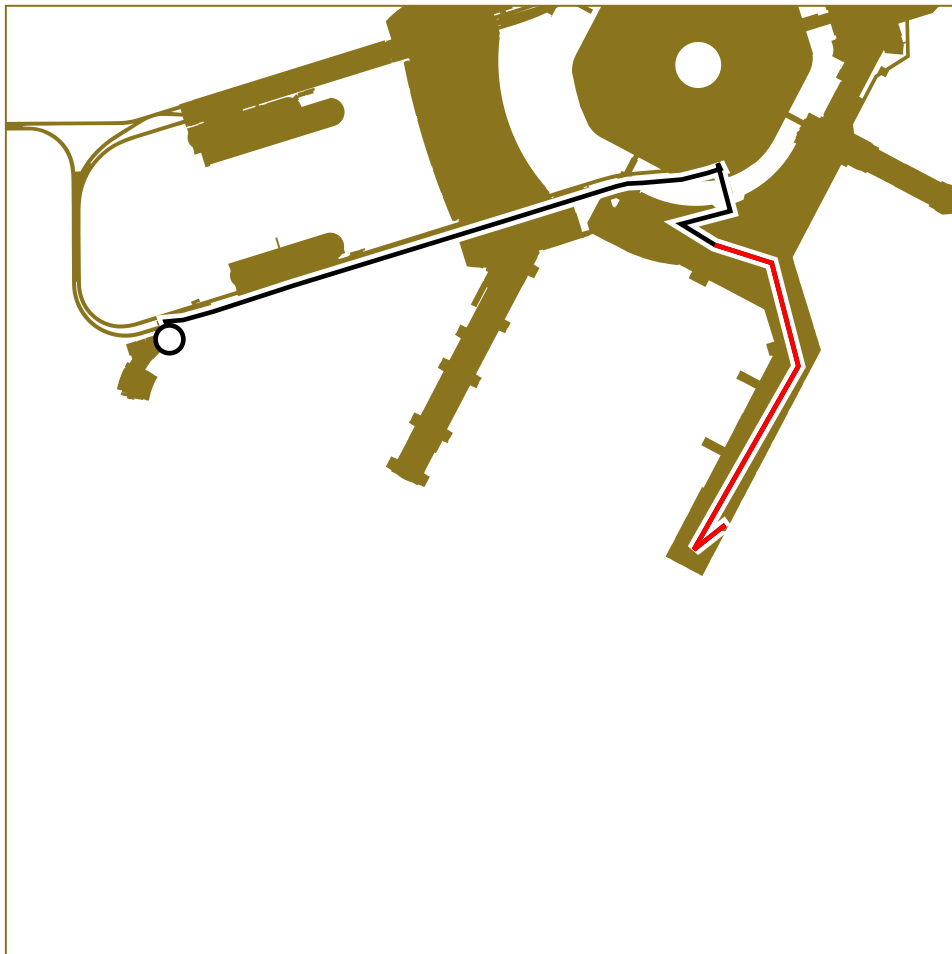
Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Underground, "Stuck in Between"

In Crystal Liu's universe, elements of the natural world serve as actors in a grand narrative of emotional and personal origins. Geological strata are represented by distinctly colored sections of marbled paper, which are separated by an underground river. Leafless trees and a subterranean golden planet suggest both existential strife and hope for the future.

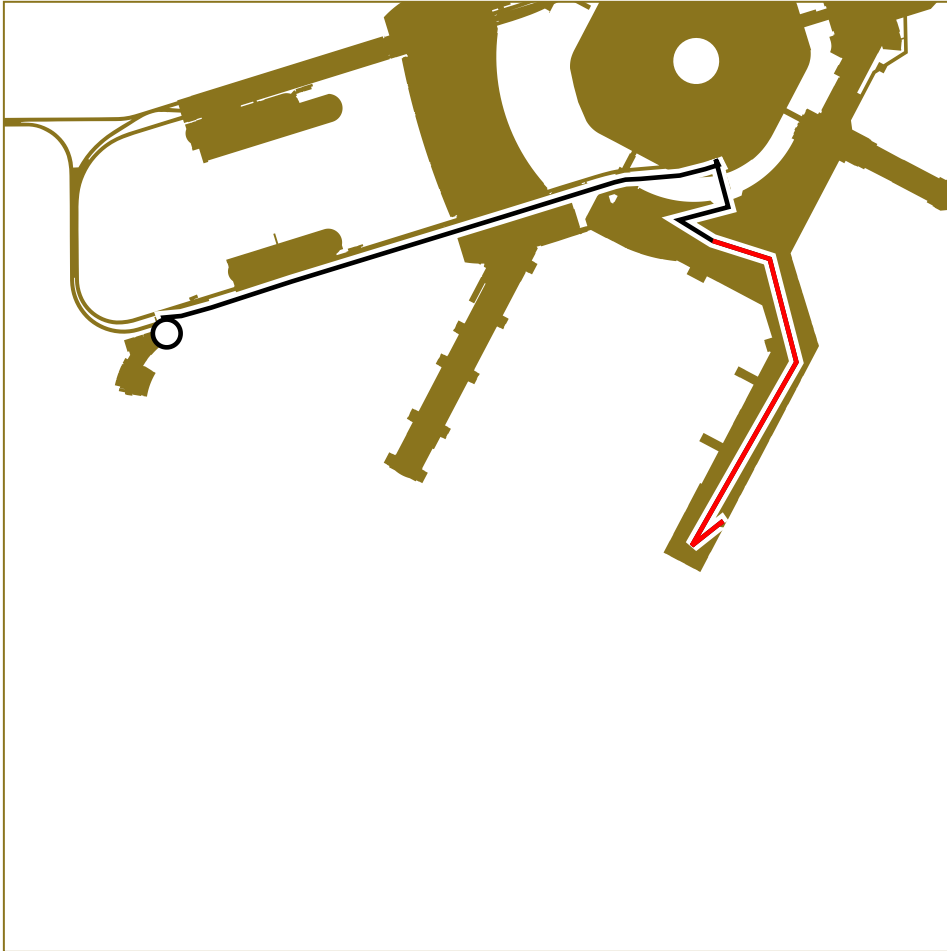


Underground. "Stuck in Between"
collage, gouache, ink and watercolor on paper
2016
Crystal Liu b. 1980



<https://millsfield.sfomuseum.org/id/1175727129>

#2, 3, 5, 7, from Nine Drypoints and Etchings



<https://www.sfomuseum.org/public-art/public-collection/2-3-5-7-nine-drypoints-and-etchings>

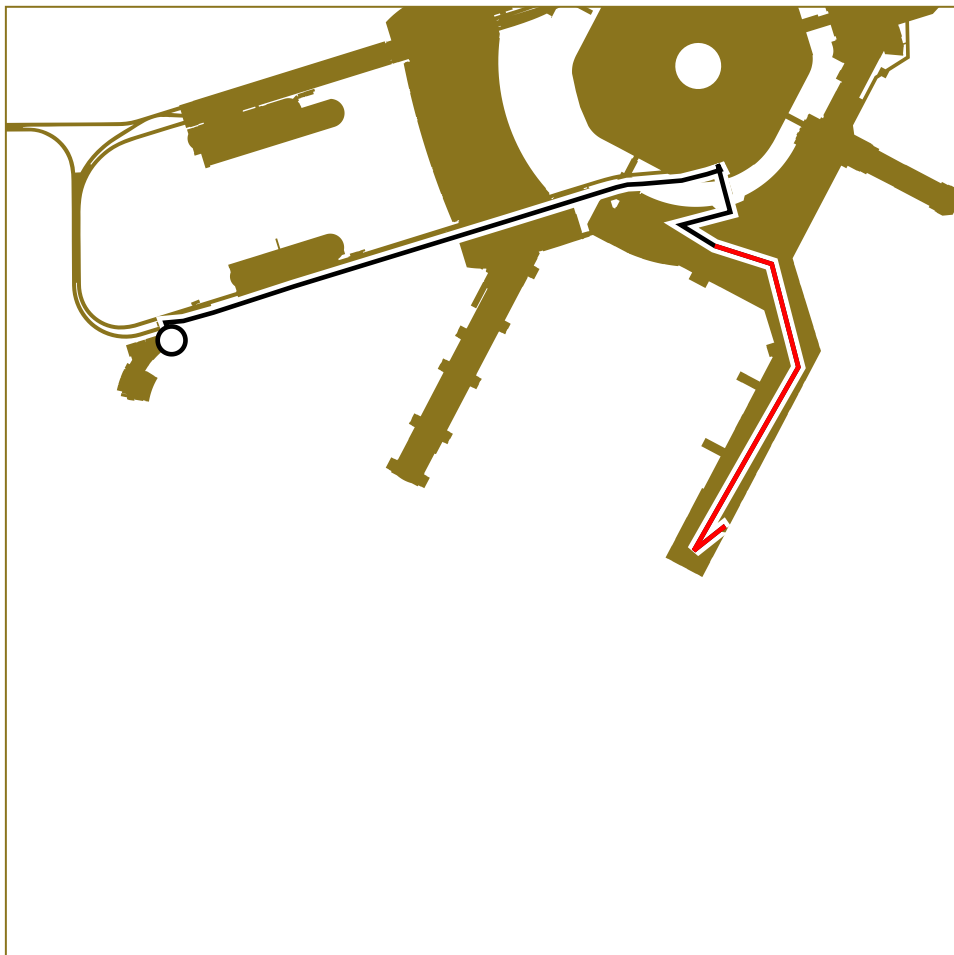
#2, 3, 5, 7, from Nine Drypoints and Etchings

Richard Diebenkorn was a California-based painter and printmaker who spent much of his renowned career in the Bay Area. He is most known for his Ocean Park series (1967–1988) that brought him international acclaim. Inspired by the geometric division of landscapes as seen by the artist from a helicopter, the works investigate the various ways of slicing a rectangle with horizontal and vertical lines. Diebenkorn called these prints the “bones” of the Ocean Park works.



Untitled/ print no. 79.65-6/9
Drypoint and etching
1977

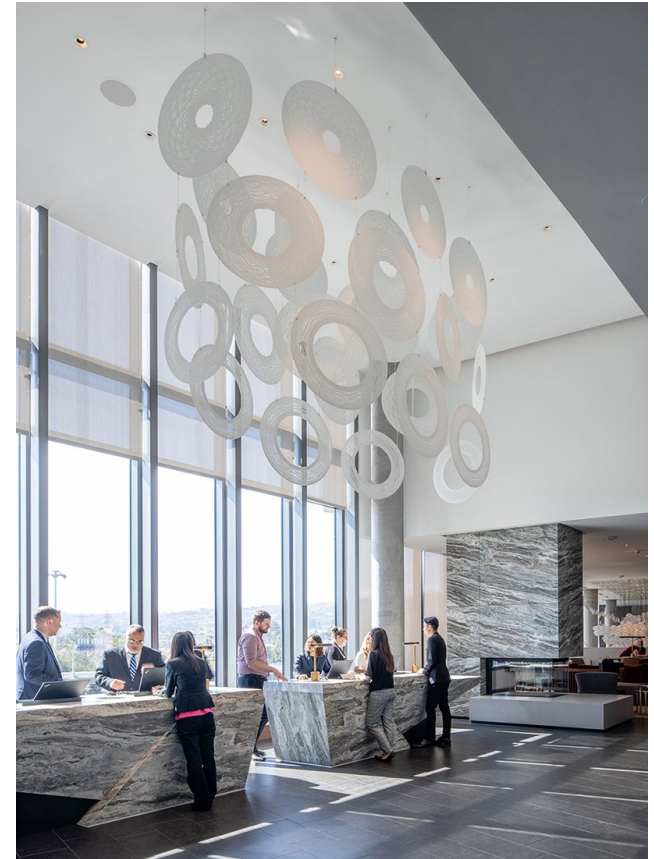
Richard Diebenkorn 1922 - 1993
1979.60



<https://www.sfomuseum.org/public-art/public-collection/circadian-transit>

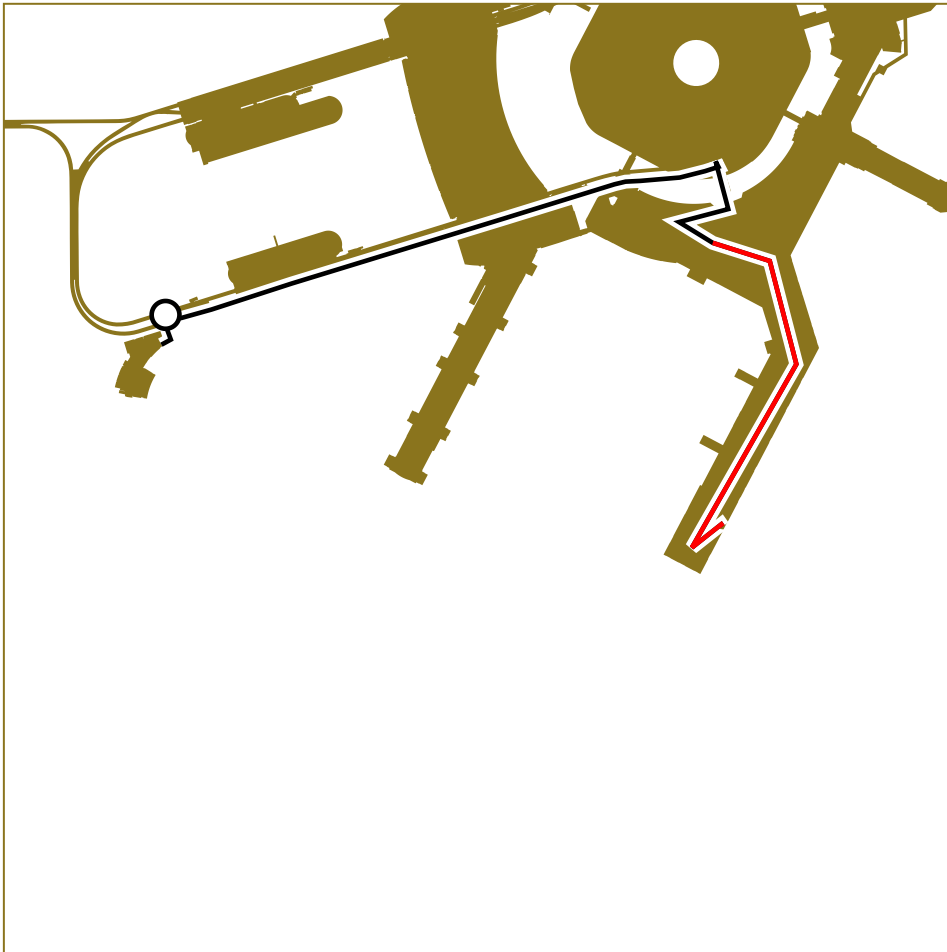
Circadian Transit

With paper and X-Acto blades, Tahiti Pehrson hand-cuts intricately patterned forms that speak to universal traditions of pattern making found throughout history. For this installation, the artist digitally scanned his original cut-paper artwork so that it could be fabricated using laser jet cut aluminum. Using moiré patterns that reference the realms of mathematics, arts and crafts, this work explores the interplay between light, shadow and architectural space. Perceptions of volume and structure shift as the light changes throughout the day, and as the viewer moves around the work.



Circadian Transit
painted aluminum
2019
Tahiti Pehrson b. 1972
2018.62

We Will Walk Right Up To The Sun



<https://www.sfomuseum.org/public-art/public-collection/we-will-walk-right-sun>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

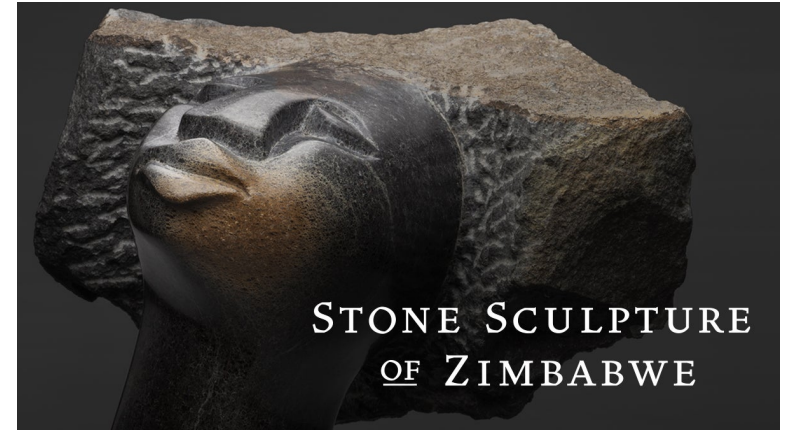
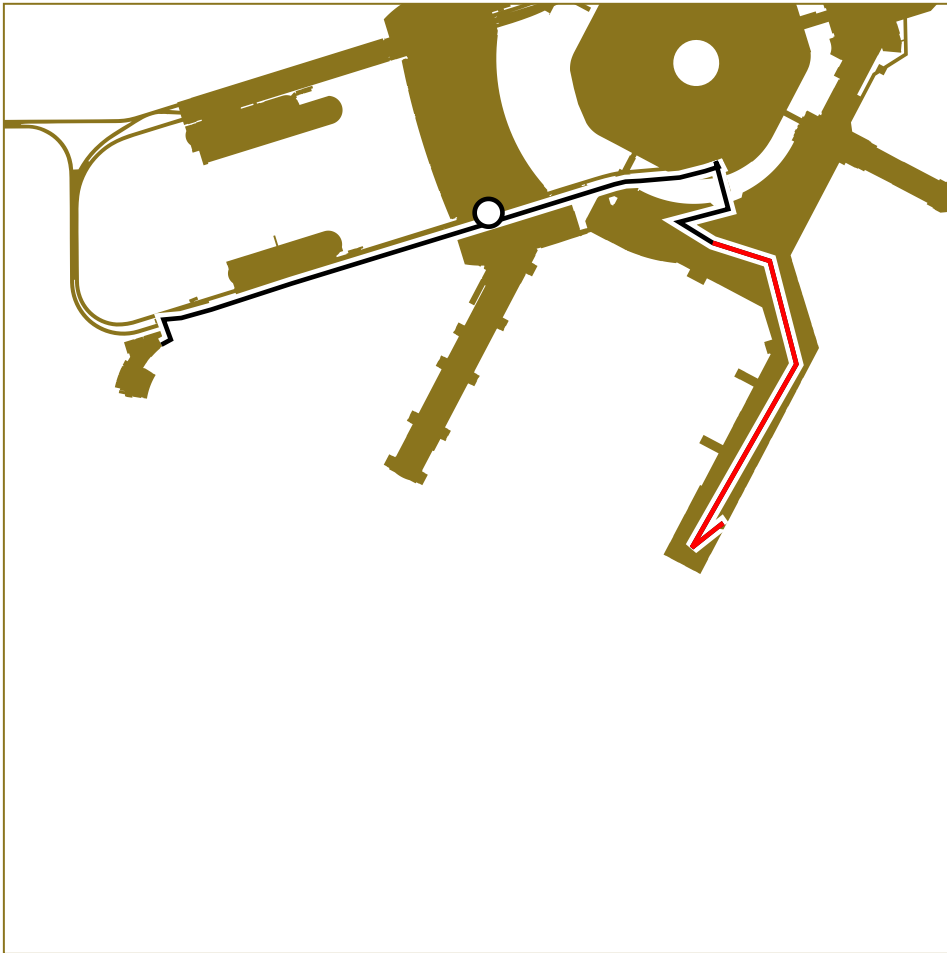
We Will Walk Right Up To The Sun

With *We will walk right up to the sun*, Sarah Cain continues her boundless approach to painting with her debut in the medium of glass. Her immersive wall features an experimental use of traditional stained glass combined with new techniques. Cain's precisely orchestrated installation ensures that each experience of color does not intersect a matching tone while also balancing hues to create a vibrant, vital and inviting kaleidoscope. Shifting light depending on time and weather alters the viewers' experience of this work. With radiance and joy, Cain's dynamic work warmly welcomes you to San Francisco.



We Will Walk Right Up To The Sun
stained and fused glass
2019
Sarah Cain b. 1979
2018.5

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery



<https://www.sfomuseum.org/exhibitions/stone-sculpture-zimbabwe>

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery

Stone Sculpture of Zimbabwe

Zimbabwe boasts an abundance of stone deposits throughout the country and a unique artistic tradition of stone carving. Several factors encouraged the contemporary stone sculpture movement in Zimbabwe. Joram Mariga (1927–2000), who began carving in the 1950s, influenced and encouraged the medium for decades and is considered the founder of Zimbabwean stone sculpture. In 1956, curator Frank McEwen (1907–94) became the first museum director at Rhodes National Gallery (National Gallery of Zimbabwe) in the capital of Salisbury, now known as Harare. In the early 1960s, he established the National Gallery Workshop School where fledgling artists were encouraged to carve sculpture from local soapstone. Artists later began working with harder stones, such as serpentine. The National Gallery organized exhibitions of stone sculpture in New York, Paris, and London beginning in the 1960s to promote the work of artists.

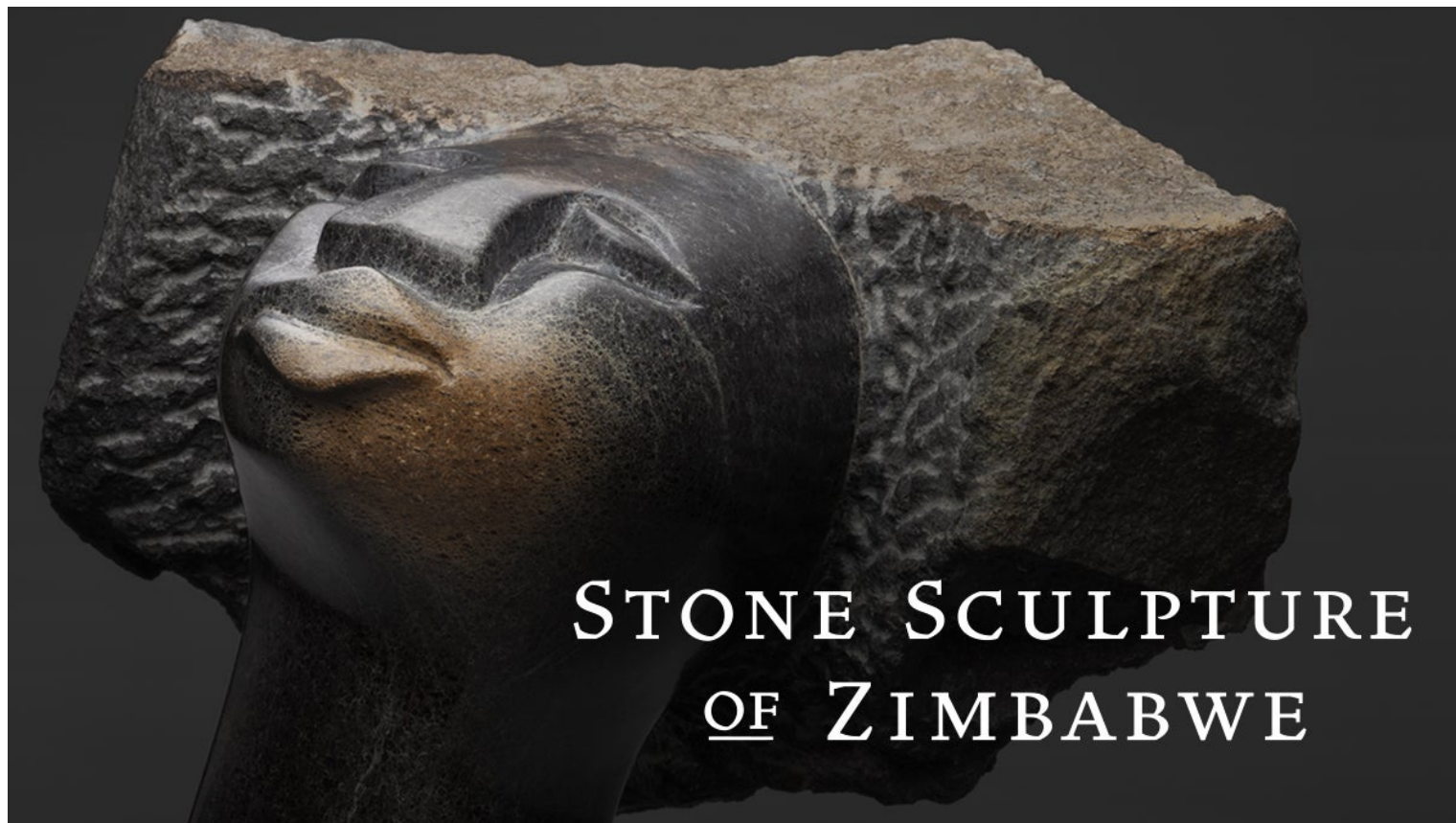
In 1966, in the Guruve District, north of Harare, stone carver Crispin Chakanyuka (1943–2002) encouraged tobacco farmer Thomas Blomefield (1926–2020) to establish the Tengenenge workshop on his farm. The workshop attracted talented local artists as well as those from the neighboring countries of Mozambique, Angola, and Zambia. Several other smaller landowners also established workshops, and in 1970, Gallery Shona Sculpture, later to become Chapungu Sculpture Park, was founded outside Harare. The art of stone carving expanded throughout the country with young sculptors training alongside experienced artists.

The Shona comprise the largest Indigenous group in Zimbabwe. Shona sculptors often draw inspiration from dreams in which ancestral spirits speak to them. Carvers then “release the spirit in the stone.” Spirits revealed in the sculpture may also guide the carving process. In addition to ancestral spirits, spirits exist in the form of all matter—from stone to water and trees. Other common themes in stone sculpture include the family, mother and child, animals, and abstract or whimsical forms.

The art of stone sculpture in Zimbabwe continues to evolve, with thousands of sculptors currently working in Harare and throughout the country. Each sculpture expresses the artist’s imagination and ingenuity. The selected work on exhibition reflects the diversity of approaches by twenty-first century artists working in the tradition of Zimbabwean stone sculpture.

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery

17



Stone Sculpture of Zimbabwe



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery

Happy People c. 2005

The Sculpting Process An artist first locates a stone and excavates it before sketching the rough shape in charcoal. The sculptor then begins to chip away at the stone using a chisel and hammer. Depending on the size and hardness of the stone, this may take weeks or months. The artist carves the finer details with smaller hand tools and uses a rasp to smooth the sculpture, followed by finer sandpaper. The stone is then washed smooth and heated by either open flames or a blow torch. This process begins to reveal the stone's natural color, from emerald green to ebony. Heating the stone also prepares its porous surface for waxing. While still hot, the sculpture is polished with beeswax or carnauba plant wax. Several layers of wax are applied as the sculpture gradually cools. Once cooled, the sculpture's waxed surface is hand buffed with rags until it displays its rich color and high sheen. For the sculpture displayed here, the artist chose to leave the crown and base unpolished, creating a striking range of colors and surface textures.

An unidentified artist sands a sculpture 2017 Harare, Zimbabwe
Courtesy of Masvingo Sculptures R2021.1803.002

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery



Happy People c. 2005
Dougmore Fombe (b. 1978)
Harare, Zimbabwe
brown opal stone
Courtesy of Mona N. Cummings and Kudzai Nyandoro
L2021.1801.012

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery

Strong Pain of Thorn c. 2005

Types of Stone Zimbabwean artists carve their sculptures from the indigenous stone that permeates the country and exhibits an array of hues. Some of this stone comes from the Great Dyke, a 2.5-billion-year-old linear geological feature of metal-bearing rock that spans the center of Zimbabwe. Many of the sculptures in this exhibition are made from one of two locally sourced stones—opal stone or springstone. Opal stone is a softer, milky-light-green or brownish serpentine with a fine, smooth texture and nearly translucent surface that may be speckled with other colors. Sculptors enjoy using it because it is not as hard as springstone and polishes to a high sheen with a rich coloring and texture. Springstone, on the other hand, is one of the hardest serpentine stones used in carving. Although found in several areas, springstone is commonly mined in the Guruve District. This dark stone also displays a high sheen when polished.

Melody Fombe with one of his sculptures 2008 Chitungwiza, Zimbabwe Courtesy of Masvingo Sculptures R2021.1803.003

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery



Strong Pain of Thorn c. 2005
Melody Fombe (b. 1981)
Harare, Zimbabwe
springstone
Courtesy of Mona N. Cummings and Kudzai Nyandoro
L2021.1801.013

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery

Kneeling Woman c. 2005

Pheoleen Gandari Pheoleen Gandari's (b. 1979) interest in art began during grade school at Zengeza in Chitungwiza, a township in Harare. While in school, Gandari was inspired to carve stone by Newman Chikuni (b. 1956), a senior artist at the Chitungwiza Arts Centre whose work has been featured at the National Gallery in Harare. Gandari began assisting Chikuni on the weekends and was soon creating his own sculpture. Gandari shared a workshop with a fellow artist until joining the Chitungwiza Art Centre in 2001. Gandari tries to capture the emotion associated with daily life and events. His work appears in collections around the world, including UNESCO, where his sculpture is part of the United Nations Art Collection. In his sculpture, Kneeling Woman, Gandari skillfully leaves the hair unpolished to create a beautiful texture that contrasts with the body's rich green sheen.

Pheoleen Gandari with one of his sculptures 2008 Chitungwiza, Zimbabwe Courtesy of Masvingo Sculptures R2021.1803.004

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery



Kneeling Woman c. 2005
Pheleen Gandari (b. 1979)
Harare, Zimbabwe
opal stone
Courtesy of Mona N. Cummings and Kudzai Nyandoro
L2021.1801.010

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery

Last Supper c. 2005

Wonder Mazhindu Born in Harare, Shona sculptor Wonder Mazhindu (b. 1982) learned to carve from his brother Picket Mazhindu Bumhira (b. 1968). After completing his education in 1999, he focused on stone carving and developed a distinctive style. Mazhindu enjoys working with harder types of stone, such as soapstone. He explains, "I am proud to be a Shona and that the art movement is enlightening the world on our myths and beliefs. The carving movement has grown to where we are now into the fifth generation of carvers...I am willing to teach others to carve. You [must] be very disciplined and love hard work and art. I never thought I would be an artist, but it is in our family. I believe I was born poor, but rich in mind, and I love my chosen path." Mazhindu's work has been exhibited in Germany, the United States, the Netherlands, the United Kingdom, China, South Korea, and Australia.

Wonder Mazhindu with one of his sculptures 2008 Harare, Zimbabwe Courtesy of Masvingo Sculptures R2021.1803.009

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery



Last Supper c. 2005
Wonder Mazhindu (b. 1982)
Water Falls, Harare, Zimbabwe
springstone
Courtesy of Mona N. Cummings and Kudzai Nyandoro
L2021.1801.002

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery

Caring Mother c. 2005

Sculpture of Harare Many of the artists whose work is featured in this exhibition live and work in the modern city of Harare (formerly Salisbury), the capital of Zimbabwe. Founded in 1890, more than two million people live in metropolitan Harare, which is in the northeastern part of the country. The city's commercial hub is home to the National Gallery of Zimbabwe. Established in 1957, the National Gallery was the first center to encourage stone carving under the directorship of Frank McEwen (1907–94) and includes a sculpture garden that features the work of first-generation and contemporary carvers. Another important center for stone sculpture, Chapungu Sculpture Park, was established in the 1970s just outside of Harare. Its year-long, artist-in-residency program commenced in the mid-1980s and provides tools and materials for sculptors to work in a supportive environment. In 2007, Chapungu Sculpture Park opened a North American counterpart in Loveland, Colorado, which also supports an artist-in-residency program.

Tapiwa Jiri with one of his sculptures 2008 Chitungwiza, Zimbabwe
Courtesy of Masvingo Sculptures R2021.1803.007

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery



Caring Mother c. 2005
Tapiwa Jiri (b. 1974)
Harare, Zimbabwe
opal stone
Courtesy of Marilyn Petersen
L2021.1801.009

Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery

From My Heart c. 2005

Zimbabwe Zimbabwe (formerly Rhodesia) gained its independence from the United Kingdom in 1980 following decades of conflict between minority White rule and majority Black opposition movements. Much of Zimbabwe, a landlocked country that is slightly smaller than California, is located on a plateau in southeastern Africa. The primary languages spoken by its approximately fifteen million inhabitants include English, Shona, and Ndebele. The country boasts a tropical climate with a rainy and dry season. Some of its top exports include gems, precious metals, nickel, and sugar. Zimbabwe serves as a gateway to Victoria Falls, the world's largest waterfall and one of seven natural world wonders. The country's largest wildlife sanctuary, Hwange National Park, includes a myriad of species, including one of the largest elephant populations in Africa. Its greatest archeological ruins include the medieval city of Great Zimbabwe, built entirely from stone beginning in the eleventh century. Now a World Heritage site, extensive stone structures once sheltered thousands of inhabitants.

Nesbert Mhute beside one of his sculptures 2008 Chitungwiza, Zimbabwe Courtesy of Masvingo Sculptures R2021.1803.010

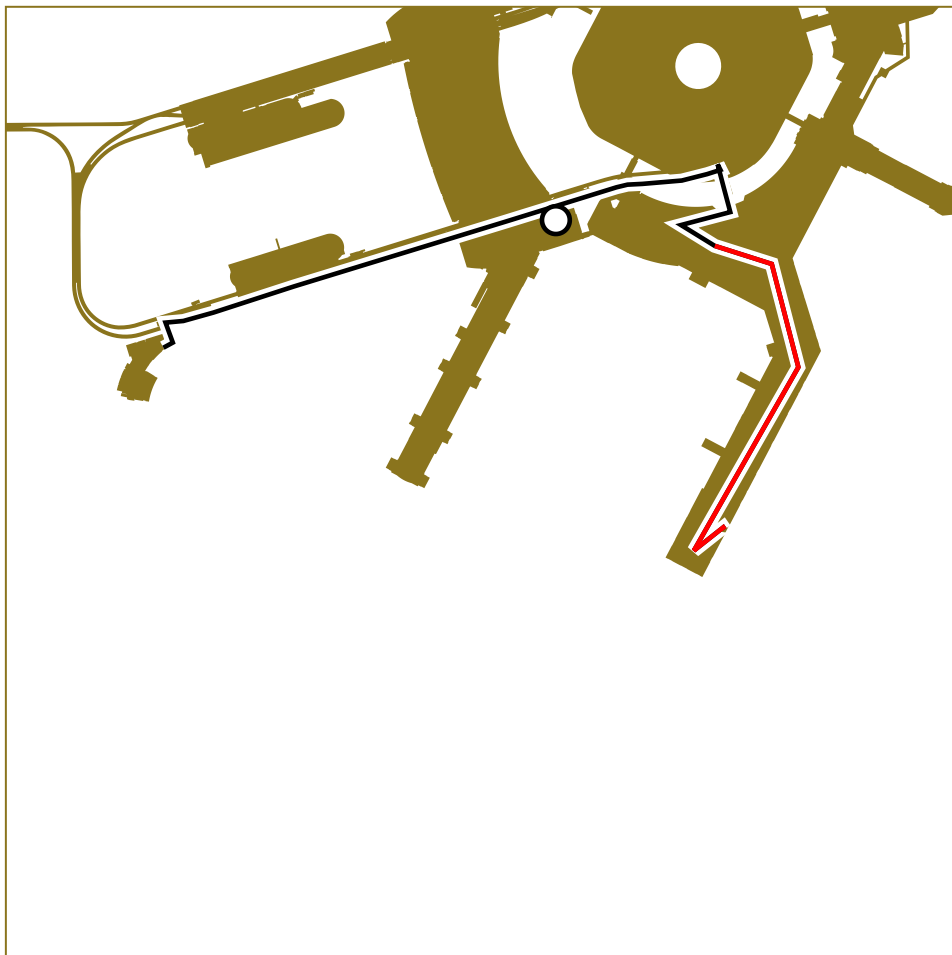
Zimbabwe Stone Sculpture on display between February 2, 2022 and May 5, 2023 in the 4D International South Cases Gallery



From My Heart c. 2005
Nesbert Mhute (b. 1973)
Harare, Zimbabwe
opal stone

Courtesy of Mona N. Cummings and Kudzai Nyandoro
L2021.1801.006

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery 30



<https://www.sfomuseum.org/exhibitions/supersonic-transport>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery 31

Supersonic Transport The First Generation

In October 1947, United States Air Force test pilot Charles "Chuck" Yeager achieved what many had long thought impossible. Flying the jet-powered Bell X-1, he became the first human on record to travel faster than the speed of sound, henceforth called Mach 1. A little over a decade later, Great Britain, France, the Soviet Union, and the United States each began to explore the viability of commercial supersonic transports (SST). In 1962, Britain and France joined forces on the Concorde SST project. The next year, President John F. Kennedy announced an American equivalent, and design concepts from North American, Boeing, and Lockheed were chosen.

After winning the U.S. government contract, Boeing reconfigured and refined its design, which was designated the 2707-300. However, in 1971, the United States Congress cancelled funding before a prototype could be produced. Amid the height of the Cold War, the Soviets also rushed forward with their SST design. The Tupolev Tu-144 became the first SST to fly supersonic in 1969, and passenger service was launched in 1977. Yet, with little market for high-priced supersonic travel in the Soviet Union, operations were intermittent and brief, and ended in the early 1980s.

Two Concorde prototypes achieved supersonic flight shortly after the Tu-144 in 1969, and major airlines began placing purchasing options for over one hundred of the SST. However, due to concerns about its profitability, only Air France and British Airways ultimately purchased the aircraft, with both airlines launching Concorde

service in 1976. Due to the noise pollution resulting from the aircraft's sonic boom, it was only allowed to fly at supersonic speeds over transoceanic routes. Despite this limitation, Concorde supersonic passenger service was successful and remained a highly compelling flight experience for those who could afford the premium-priced fares. Traveling at twice the speed of sound, the Concorde required less than half the time to reach its destination than travel in subsonic airliners. Service continued uninterrupted, primarily on transatlantic routes, until 2000, and then again from 2001 to 2003, when the SST was retired. This exhibition presents the legacy of these first-generation SSTs through aircraft models, airline flight attendant uniforms, meal service sets, photographs, posters, brochures, advertisements, and video excerpts from the 1976 British Airways promotional motion picture.

@SFOMuseum #SSTFirstGeneration



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery

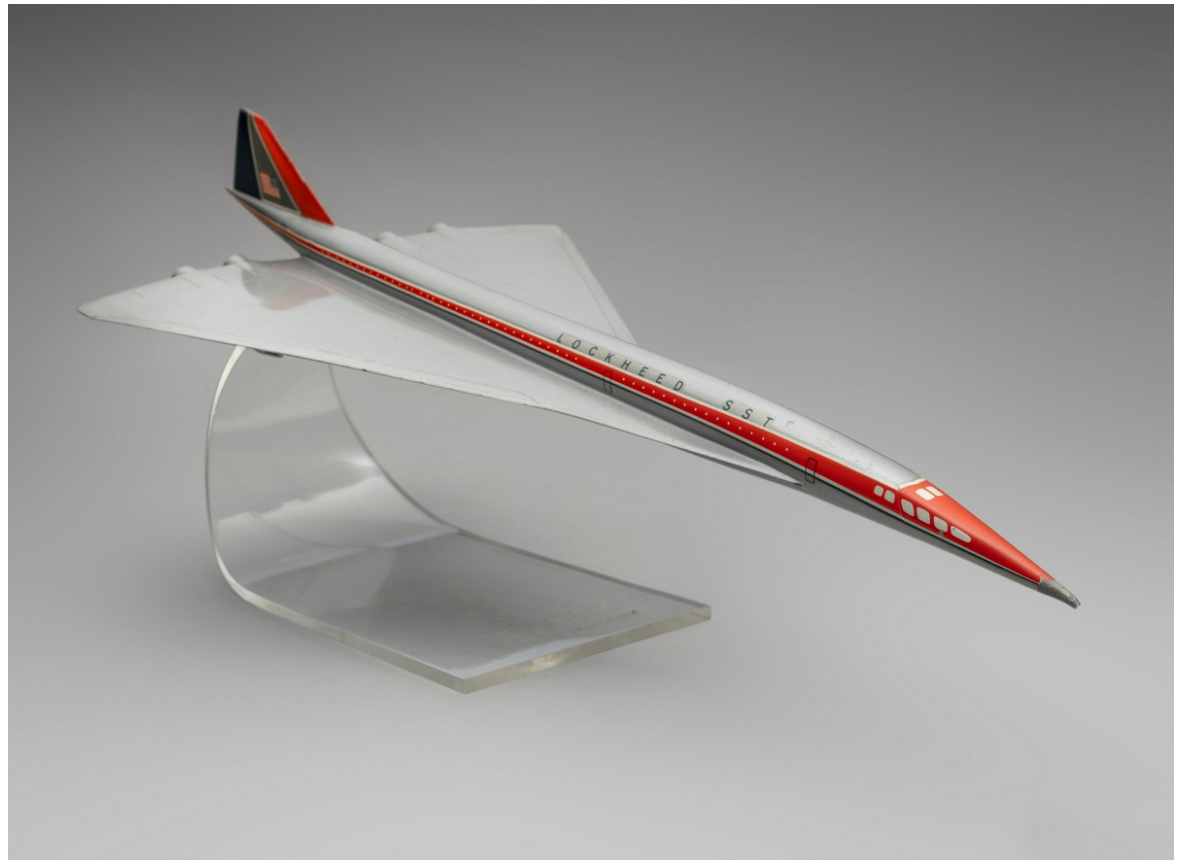


Supersonic Transport The First Generation



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



Lockheed L-2000 SST aircraft concept model aircraft c. 1967
scale 1:200
metal, plastic, paint
Collection of Anthony J. Lawler
L2022.1702.001 a b

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



Pan American World Airways Boeing 2707 SST model aircraft c. 1969

Pacific Miniatures, Fullerton, California

scale 1:60

plastic, paint, wood, metal

Collection of SFO Museum

Gift of the San Francisco Aeronautical Society 2016.064.001 a b L2022.1701.001

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



Aeroflot Soviet Airlines Tupolev Tu-144 model aircraft 1980s
scale 1:200
metal, plastic, paint
Collection of Anthony J. Lawler
L2022.1702.003 a b

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



American Airlines Boeing 2707 SST model aircraft c. 1970
scale 1:72
plastic, metal, paint
Collection of Anthony J. Lawler
L2022.1702.002

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery

37



Concorde early design concept model aircraft 1960s
scale 1:100
plastic, metal, paint
Collection of Anthony J. Lawler
L2022.1702.004

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



British Airways Concorde SST cutaway model aircraft 1970s

Westway Models

scale 1:72

plastic, metal, paint

Collection of Anthony J. Lawler

L2022.1702.005

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



Singapore Airlines/ British Airways Concorde SST model aircraft 1970s
scale 1:100
plastic, metal, paint
Collection of Anthony J. Lawler
L2022.1702.006

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



Air France Concorde meal service set 1970s–1990s
Jean Picart Le Doux (1902–82)
ceramic, glass, metal
Collection of SFO Museum

Cordial glass: gift of the William Hough Collection

Glassware: gift of Lance Hendry
Condiment bowl: gift of Thomas G. Dragges
Covered dish: gift of Catherine Mayer 2002.018.175, 2009.163.001, 2007.011.596, 2010.238.002, 2011.013.001, 2018.114.044 a b, 2010.163.004, .005, 2009.165.001, .002, 2022.1701.036, 2022.065.001, .002 L2022.1701.004–.013, .036–.038

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



British Airways Concorde meal service set 1970s

Royal Doulton

ceramic, glass, metal

Collection of SFO Museum

Salt and pepper shaker, bowl, glassware, and flatware: gift of Albert R. Mueller, Jr.

2021.081.0025--0031, 2022.023.001--005 L2022.1701.014--025

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery



British Airways female flight attendant uniform 1990s
Paul Costelloe (b. 1945)
polyester, plastic, metal
Collection of SFO Museum
Gift of Deborah Russo
2020.040.001-.003 L2022.1701.027-.029

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery

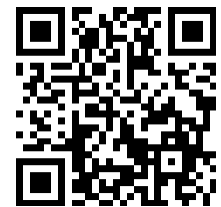
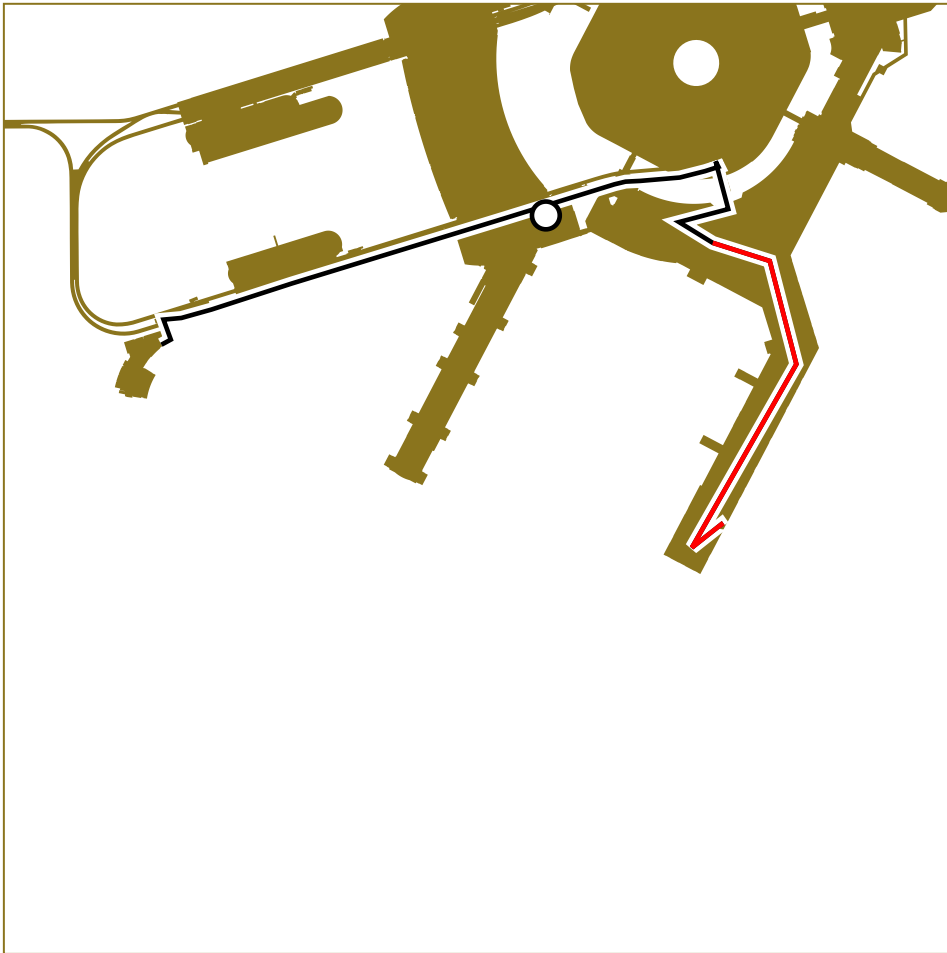


Braniff International female flight attendant uniform 1977
Halston
polyester, plastic, metal
Collection of SFO Museum
Gift of Thomas G. Dragges
2001.016.037, .038, .043 L2022.1701.031-.033

Supersonic Transport: The First Generation on display between December 12, 2022 and November 11, 2023 in the AML Aviation Museum Gallery 01 Gallery

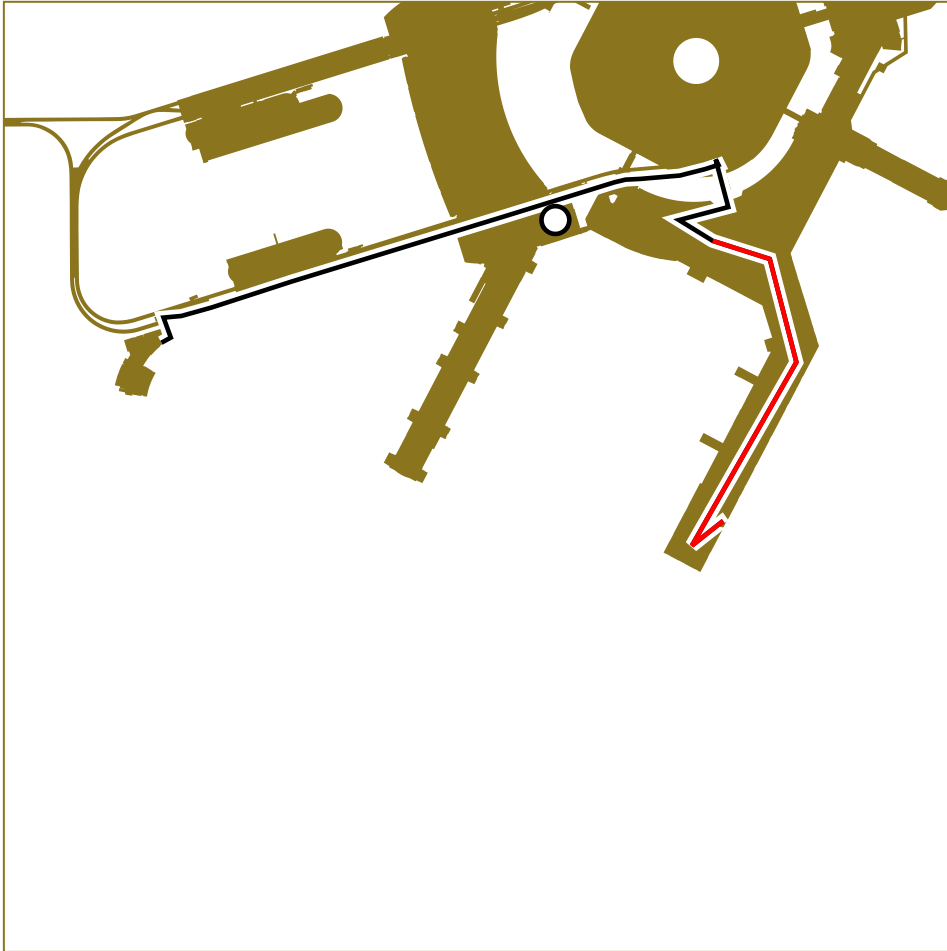


Air France Concorde model aircraft 1990
scale 1:72
plastic, paint, resin, decals
Collection of SFO Museum
Gift of Jim Lund
2012.150.020 L2022.1701.002



<https://millsfield.sfomuseum.org/id/1763595187>

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 46



<https://www.sfomuseum.org/exhibitions/remain-seated-airliner-passenger-chairs>

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 47

Remain Seated Airliner Passenger Chairs

Of all the equipment in a commercial airliner, the passenger seat—where one spends nearly an entire flight—is among those items most closely associated with the air travel experience. However, for most U.S. airlines of the late 1920s and early 1930s, passenger accommodations were considered secondary to more profitable airmail contracts. Airliner cabins were generally designed for mail and freight, not for passenger comfort. Seating was intended for cramped quarters, and scaled-down chairs were constructed of lightweight, inexpensive materials such as wicker, with minimal padding to reduce loads. As aeronautics progressed in the 1930s and 40s, and larger airliners with greater range were introduced, airlines turned their focus to passenger service and comfort. As flight times increased, passengers could spend many hours seated in the cabin. Manufacturers and carriers began to study cabin contentment as they carefully considered the design of their passenger chairs. Seating, as well as berthing (sleeping) accommodations, became a major selling point for competing airlines to attract customers.

During the postwar era, airlines introduced seating innovations as they launched larger, more advanced, long-range propliners. Many carriers also divided fares into two distinct classes of service. First class included the airline's best, most comfortable and relaxing seats with more room and luxurious cabin refinements. Coach or tourist class entailed fewer amenities with closely arranged, less comfortable seats designed more for function and filling the cabin

with greater numbers of passengers. With the introduction of long-range turbojet airliners in the late 1950s, airlines upgraded their seats for comfort during extended travel while bringing quieter, vibration-free flight to airliner cabins. After the introduction of the short-to-midrange Boeing 727 in 1964, and the Boeing 737 and Douglas DC-9 shortly after, many airlines highlighted their fast, reliable, and economical service to more locations with less emphasis on passenger comfort, particularly with coach services.

With the launch of the widebody airliners in the 1970s, major carriers delivered long-haul, multi-class luxury with an inspired vigor, offering spacious cabins reminiscent of living rooms and plush, multifunctional seats evocative of easy chairs. This exhibition chronicles airline passenger seating from its modest wicker origins, through the era of the propliner when comfort emerged as an important selling point, to the jet age when passenger seating studies led to the sophisticated, high-tech, multi-functional sitting machines of today.

@SFOMuseum



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 48



Remain Seated Airliner Passenger Chairs

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery

49

Pan American Airways Ford Tri-Motor or Fokker F-10 seats late 1920s

Founded in 1901 in Ionia, Michigan, the Ypsilanti Reed Furniture Company expanded its wicker business into the commercial aviation industry during the mid-1920s. This chair was made at the company's Ionia factory, 130 miles from the Ford Tri-Motor airplane plant in Dearborn. It is made almost entirely of plant materials, with the exception of bracing bars, the headrest, and the seat cushion. Wooden legs form the structural foundation of the chair, and wicker is the chosen material for the framework. The entire seat and back are caned. Made from woven plant fiber, usually from a tropical vine called rattan, this style of open-weave caning has many desirable properties for early airplane seating. It is lightweight, durable, and ventilates well, an important attribute for cabins that were not air conditioned. It also "gives" under pressure, allowing for more comfort with less cushioning—another weight-saving characteristic. The chair's armrests are supported with a single wicker cord formed in a distinct serpentine pattern, which maximizes strength and minimizes materials.



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 50



Pan American Airways Ford Tri-Motor or Fokker F-10 seats late 1920s
Ypsilanti Reed Furniture Company
wicker, metal
Collection of SFO Museum
Gift of Denise Harr
2001.115.001, .002 L2023.0401.001, .002

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 51

Douglas DC-3 passenger seat 1940s

This Douglas DC-3 seat was typically used in the day-use configuration. It is covered in fabric, amply cushioned, and represents the introduction of foam rubber on airliner seats. First created by Dunlop Rubber in 1929, foam rubber was used in many cushioning products by the late 1930s. The Firestone Tire and Rubber Company promoted its Foamex brand by claiming “nothing cuts flying fatigue like Foamex” and promising “resilience and softness in one zephyr-light material.” The seat is framed in aluminum tubing and features a spring-loaded pivot mechanism that simultaneously slides the seat forward while allowing the back to recline to thirty degrees from the normal upright setting of fifteen degrees. The chair also has plastic sidewalls giving it a clean, streamlined look. Some chairs aboard the DC-3 included holders under the seat for round paper cartons, commonly called burp cups, in case of motion sickness. Washable linen covers, known as antimacassars, were often fitted over the headrest to prevent hair oil from soiling the fabric. For extra comfort, airlines also offered passengers pillows and blankets.

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 52



Douglas DC-3 passenger seat 1940s
Model 154-1JL
Aerotherm Corporation
Bantam, Connecticut, USA
aluminum, plastic, nylon, foam rubber
Collection of American Airlines C. R. Smith Museum L2023.0403.001

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 53

TWA (Trans World Airlines) Lockheed L-1049 Super Constellation seat 1950s

This passenger seat was designed and manufactured by TECO Inc. of Burbank, California, exclusively for use by TWA (Trans World Airlines) in the "Super G" Constellation. This type of seat was also later installed in the TWA L-1649 Starliners. The TECO seat was advertised as one of the most spacious and comfortable seats in use at the time and included thick foam rubber cushioning, upholstered armrests with built-in ashtrays, and large seatback pockets. It had a multi-position, cable-activated reclining mechanism, and also featured one of the first uses of molded Fiberglas side covers. The color and materials were designed to blend with the cabin interior elements, and the headrest was usually covered with a removable cloth or antimacassar. Most Constellation seating was laid out in double- or triple-seat configurations with a single aisle and room for a lone single seat in the front of the cabin.

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 54



TWA (Trans World Airlines) Lockheed L-1049 Super Constellation seat 1950s
TECO, Inc.
metal, fabric, foam rubber
Collection of SFO Museum
Gift of Airline History Museum at Kansas City
2000.093.001 a L2023.0401.014

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 55



PSA (Pacific Southwest Airlines) Boeing 727 coach seat section 1960s
(reupholstered c. 1970)
The Boeing Company
plastic, metal, vinyl, polyester
Collection of SFO Museum
Gift of Chris and Leacy Laborde 2021.057.010 L2023.0401.022

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 56

United Air Lines Boeing 747-100 first-class and business-class seat section c. 1970

These seats were initially installed in the first-class cabin of a United Air Lines 747-100 that launched into service in 1970. They feature thick foam cushioning housed in a lightweight, heavy duty aluminum frame with plastic exterior covers. The armrests feature ashtrays, pushbutton recline and foot rest extension (not shown) mechanisms, an audio entertainment remote control unit with station selection and volume control buttons, pneumatic headphone ports, and hideaway tray tables. In place of a middle armrest each two-seat section had a small, extendable tray. Around 1990, United reupholstered the seats in a dark-burgundy fabric with pewter and red stripes to match the color palette of a new business-class service branded as Connoisseur Class. It was promoted as offering one of the highest levels of international business-class service with gourmet meals designed by world-renowned chefs and highly-attentive cabin crews.

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 57



United Air Lines Boeing 747-100 first-class and business-class seat section c. 1970
(reupholstered in early 1990s)
The Boeing Company
plastic, metal, vinyl, polyester
Collection of Hiller Aviation Museum, San Carlos, California
L2023.0402.001

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 58

Virgin America Airbus A321 neo first class seat section c. 2018

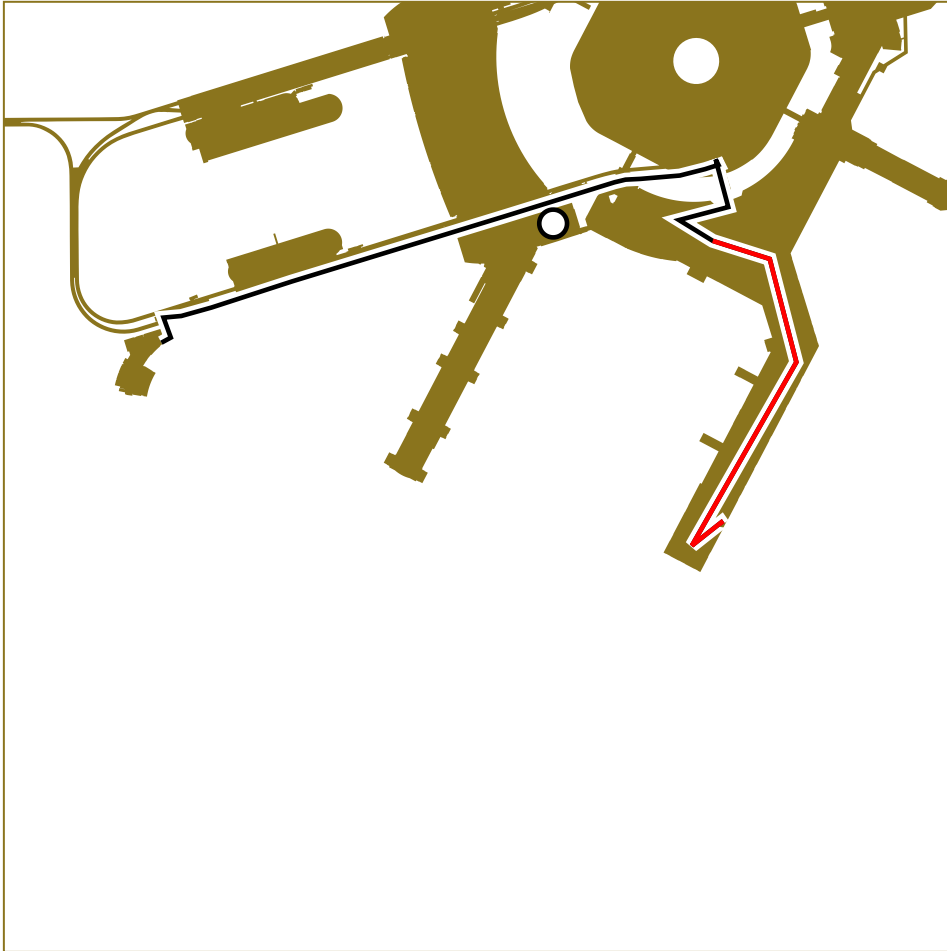
Although Virgin America focused principally on the discount fare market, the airline also provided premium, first-class services, which included these twenty-one-inch-wide, ultra-plush leather seats arranged in sets of two on each bulkhead. Produced by the world-renowned German seat manufacturer Recaro, these state-of-the-art sitting machines offered first-class passengers deep, soft cushioning with personal device power outlets, adjustable headrests with oversized wings, hideaway video screens, tray tables designed for tablets, a personal and adjustable reading lamp, controls for multiple recline positions, an extendable footrest, and lower back massage functions. Passengers in the first-class cabin were also offered complimentary hot meals, beverages, and small amenity kits, as well as blankets, duvets, and pillows. Entertainment included free satellite television, free on-demand movies, and a selection of video games.

Remain Seated: Airliner Passenger Chairs on display between April 4, 2023 and March 3, 2024 in the AML 02 AML Back Gallery 59



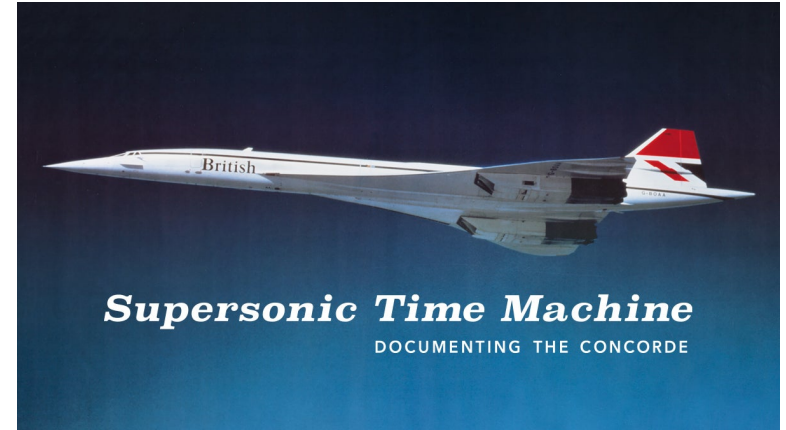
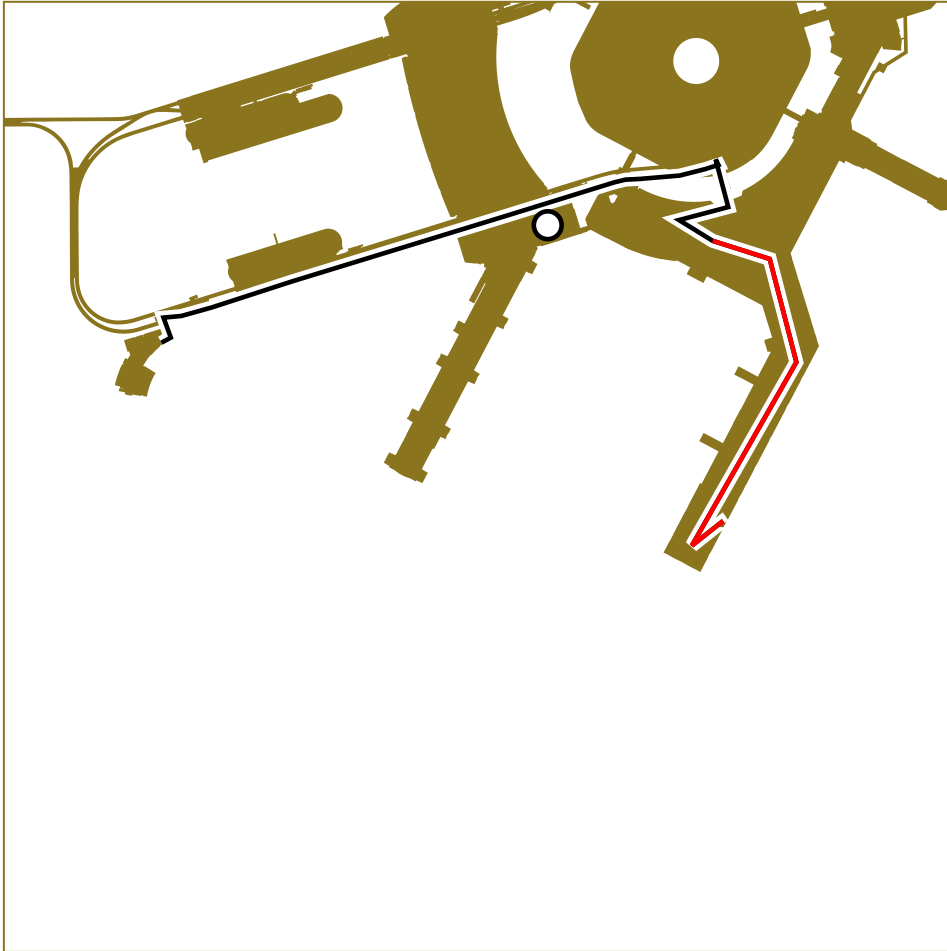
Virgin America Airbus A321 neo first class seat section c. 2018
Recaro Aircraft Seating
leather, plastic, metal, electronics
Collection of SFO Museum
Gift of Alaska Airlines
2020.060.001 L2023.0401.030

China Clipper (Propeller) on display in the AML 04 AML South Interior Gallery



<https://millsfield.sfomuseum.org/id/1729813737>

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery



<https://www.sfomuseum.org/exhibitions/supersonic-time-machine-documenting-concorde>

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery

62

Supersonic Time Machine Documenting the Concorde

A little over a decade after the first supersonic flight was achieved, the governments of Great Britain and France began exploring the viability of commercial supersonic transports (SST). In 1962, they formally joined forces on the Concorde SST project. Seven years later, two Concorde prototypes achieved supersonic flight, the French 001 and then the British 002. During the early 1970s, the Concorde was promoted widely through literature and international tours of the aircraft. Purchasing options for the SST totaling over one hundred aircraft were initially placed by major airlines worldwide. However, with concerns about its profitability, along with new government-mandated limits on its operation over populated areas due to the aircraft's sonic boom, only Air France and British Airways ultimately purchased the aircraft.

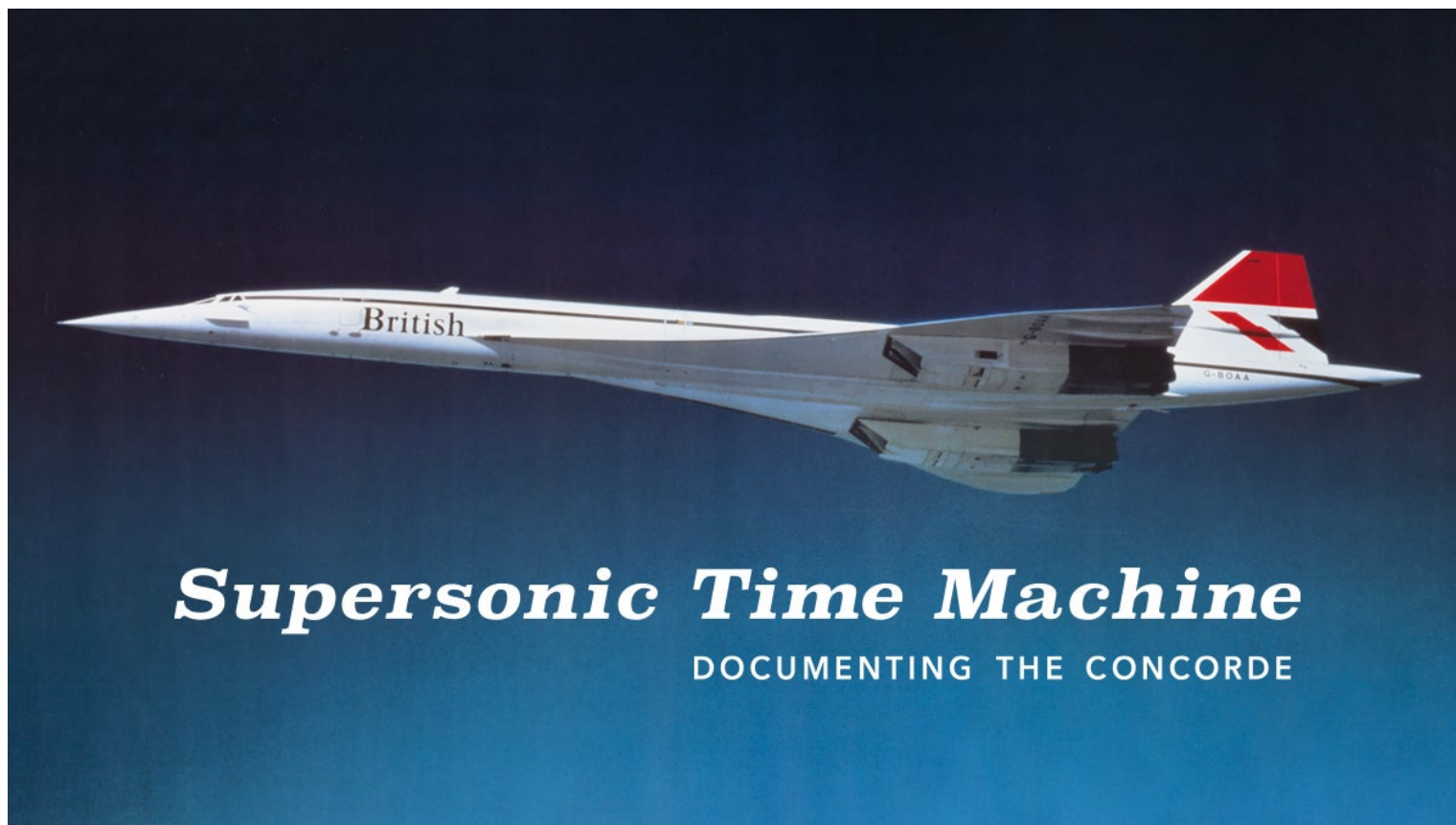
Air France and British Airways inflight items, such as menus, entertainment guides, flight packets, safety cards, and even matches were all created and branded for Concorde service. The airlines also distributed numerous specially designed souvenir Concorde gifts. For twenty-six years, Air France and British Airways flew scheduled Concorde service, until their supersonic fleet was retired in 2003. This exhibition presents press releases, promotional brochures, timetables, flight certificates, luggage tags, and other ephemera documenting Concorde's development and service.

@SFOmuseum #SSTTimeMachine



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery



Supersonic Time Machine Documenting the Concorde

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery



Concorde brochure 1967
 British Aircraft Corporation and Sud Aviation, France
 paper, ink
 Collection of SFO Museum
 2002.066.009.006
 L2022.1301.002

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery



Air France Concorde Paris-Rio de Janeiro service advertisement 1976

paper, ink

Collection of SFO Museum

Gift of the William Hough Collection

2008.055.961

L2022.1301.012

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery



British Airways Concorde flight information packet portfolio, brochure, inflight entertainment guide, envelope, timetable card, and flight certificate 1986 paper, ink

Collection of SFO Museum

Gift of Frank A. Norick

2009.125.002 a, b, c, d, e, h, g L2022.1301.025 a, b, c, d, e, h, g

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery



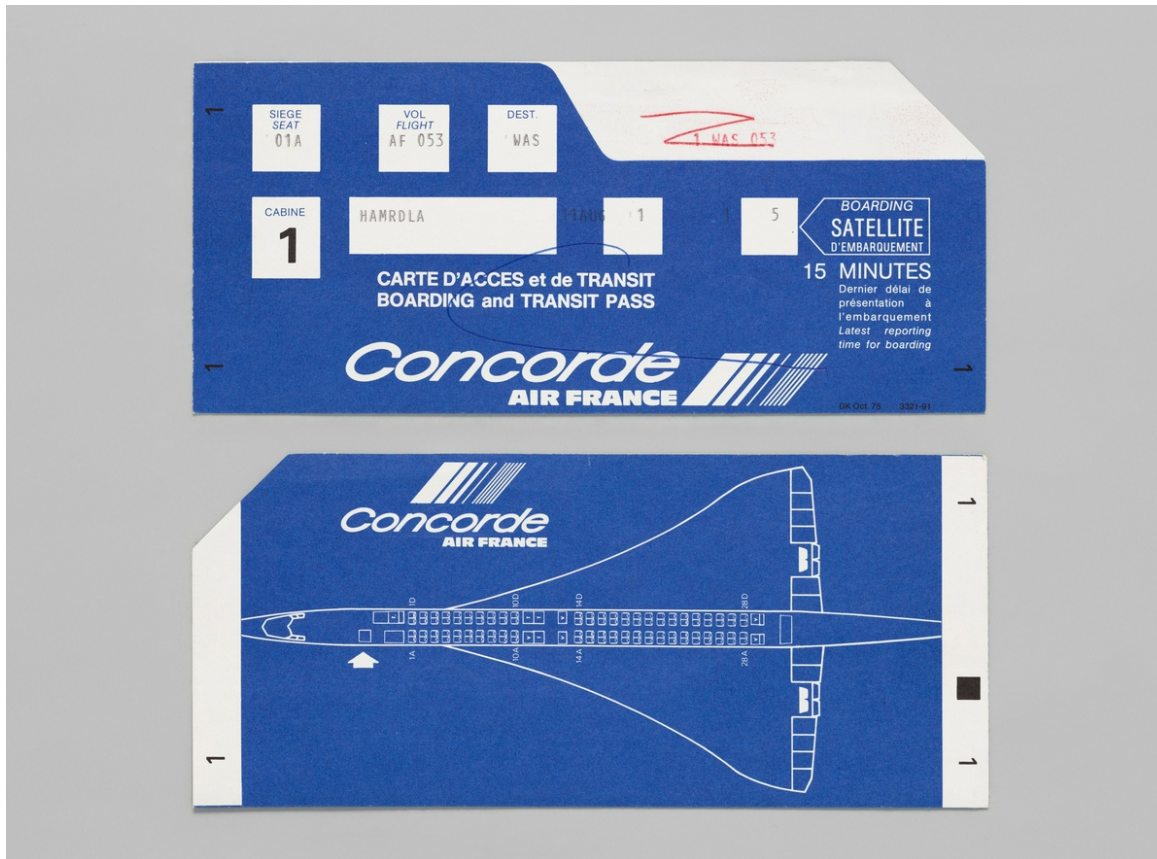
British Airways Concorde luggage tags 1990s
plastic, metal, ink, leather
Collection of SFO Museum
Gifts of the William Hough Collection and Thomas G. Dragges
2005.133.134, 2003.027.140, .141
L2022.1301.020-.022

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery



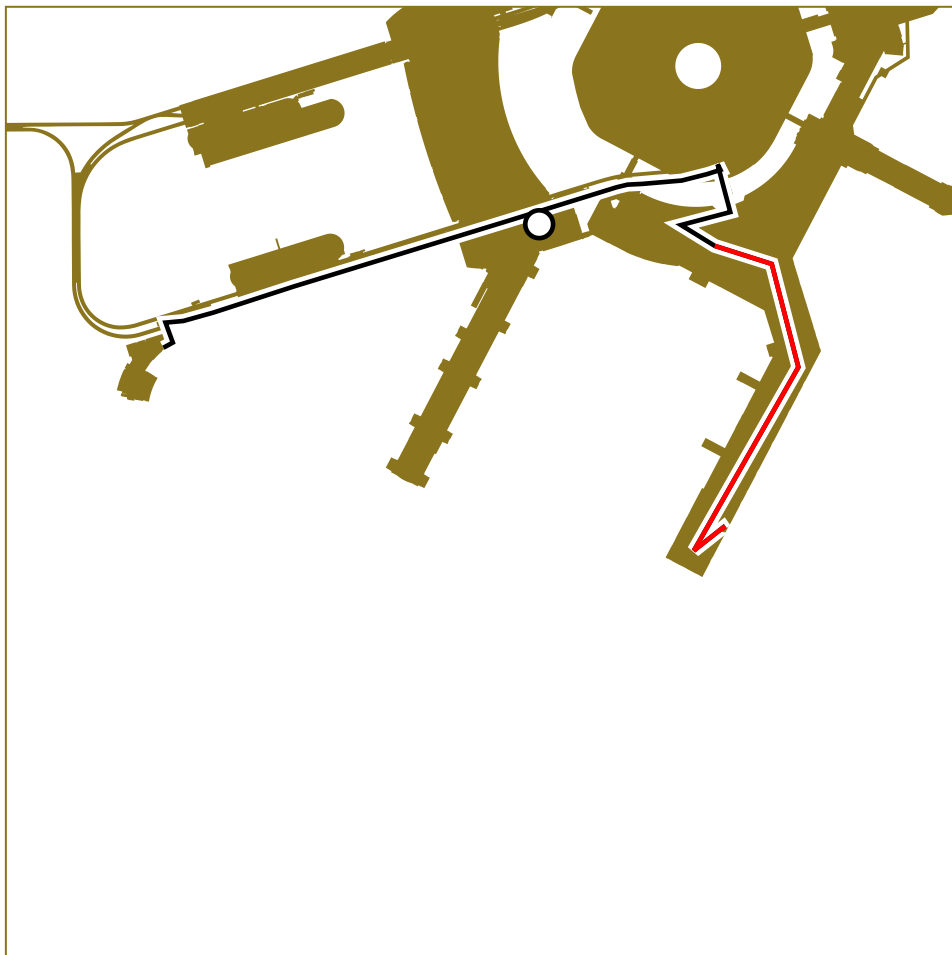
Air France Concorde menu late 1970s
paper, ink
Collection of SFO Museum
Gift of Kevin Kone
2006.036.001
L2022.1301.030

Supersonic Time Machine: Documenting the Concorde on display between December 12, 2022 and September 9, 2023 in the AML 05 AML Book Show Gallery



Air France Concorde boarding pass 1978
paper, ink
Collection of SFO Museum
Gift of G. Robert "Bob" Hamrdla
2011.066.057
L2022.1301.033

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 70



<https://www.sfomuseum.org/exhibitions/going-the-distance>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 71

Going the Distance: Endurance Aircraft Engines and Propellers of the 1910s and 20s

In the early years of powered flight, three different types of engines, the radial, the in-line, and the V-type, vied for preeminence within the aviation industry. Inline aircraft engines have cylinders set side-by-side in rows. In-line and V-type engines often require a circulating, liquid cooling system with a radiator. Radial aircraft engines have cylinders that encircle the crankcase, allowing for more efficient cooling of the engine as air circulates freely around the cylinders. They also do not require the additional weight of liquid cooling systems. Glenn H. Curtiss (1878–1930), an early innovator of motorcycle engines, began developing V-type engines for airships around 1904. After modifying and improving his engines for airplanes, he developed the V-type, liquid-cooled V-8 OX series. Equipped with a Curtiss OXX-6 engine, aviator Katherine Stinson (1891–1977) flew in a modified Curtiss biplane from San Diego to San Francisco in 1917, covering a distance of 606 miles in nine hours and ten minutes for a new endurance record.

Introduced a little over a decade later, the radial Wright J-5 Whirlwind engine was specifically developed for long-range flight and was instrumental in advancing aviation during the late 1920s and well into the 1930s. Following Charles Lindbergh's 1927 transatlantic flight with a J-5 installed in his

Propeller design also evolved along with aircraft engine technology during this period—from wooden, fixed-pitch propellers created for specific applications, such as the Paragon propeller of the late 1910s, to ground-adjustable, variable-pitch propellers made of advanced plastics in the 1920s. This exhibition presents these two groundbreaking engines and two related propellers, along with historical documentation of two exceptional endurance aircraft and the resolute aviators who flew them to breakthrough achievements in aviation.

The two engines presented in this exhibition are from the Frederick W. Patterson III Collection. Patterson has been collecting, recovering, and restoring historic aircraft, engines, propellers, and other aviation components for over forty years. A recognized expert in “golden age of flight” airplanes of the 1920s and 30s, he has served as a technical advisor and completed numerous restoration projects of vintage aircraft to airworthy status. Vintage airplanes and engines from his collection are exhibited in museums across the country. A retired World Airways captain, Patterson resides in the San Francisco Bay Area and continues to pilot aircraft today.

This Westinghouse Micarta propeller is from the Monte Chase Propeller Collection in Mandan, North Dakota. Aviation has continuously featured in Monte Chase's life. His family was actively involved in aviation and was a fixed-base operator with worldwide sales for nearly fifty years. He acquired his first propeller when he was seventeen, a gift from his uncle when he received his private pilot's license. Over the course of his life, he has become a dedicated expert and collector of wooden ground adjustable and controllable pitch propellers. Chase's collection may be viewed online at

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 72



Going the Distance: Endurance Aircraft Engines and Propellers of the 1910s and 20s



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 73

Katherine Stinson at the Curtiss Plant, Buffalo, New York 1917

Katherine Stinson Born in Fort Payne, Alabama, Katherine Stinson (1891-1977) was the fourth woman in the United States to obtain a pilot's certification. Aspiring to become a professional pianist, she learned to fly as a means to earn money for her music education. She first flew in 1911 and was licensed in 1912 at the age of twenty-one. Referred to as the "Flying School Girl," Stinson quickly became a star attraction at air meets and exhibitions. In 1913, she incorporated the Stinson Aviation Company with her mother Emma (c. 1870-1940). By 1915, she opened a flying school in San Antonio, Texas, with her sister Marjorie (1895-1975) and brother Edward (1893-1932), both of whom were also accomplished aviators. Edward would later establish the Stinson Airplane Company in 1920. Stinson became the first woman to perform an aerial loop and continued to perform the stunt hundreds of times without a mishap. In 1917, she was the first woman to fly in Asia when she traveled on a six-month airplane-flying exhibition tour of China and Japan. She was also the first woman to fly mail for the U.S. Postal Service. She petitioned to fly for the military during World War I but was denied due to her gender. Instead, she joined the ambulance service for the Red Cross in Europe, where she contracted tuberculosis. After the war, she moved to New Mexico to help in the treatment of her disease. Stinson continued to support the advancement of aviation and the celebration of its history throughout her life.

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 74



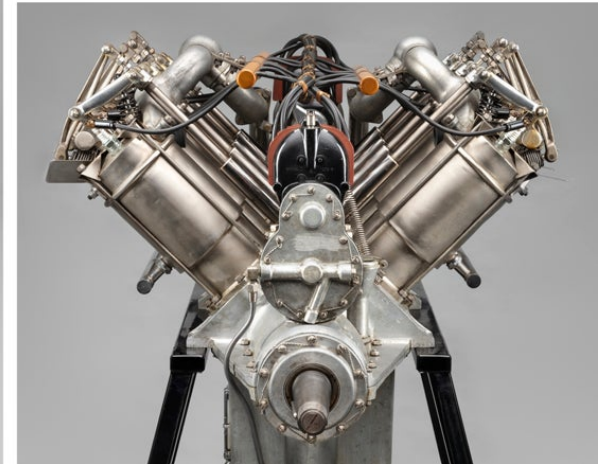
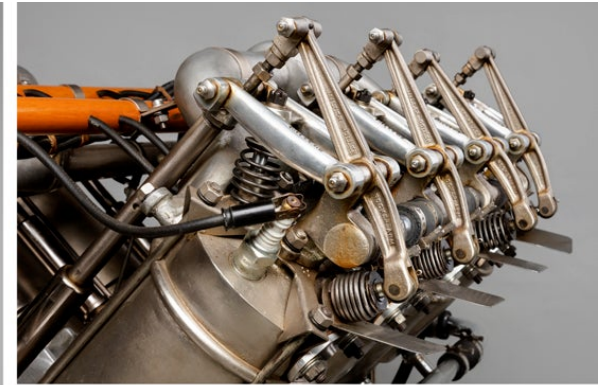
Katherine Stinson at the Curtiss Plant, Buffalo, New York 1917
photograph
Collection of the National Air & Space Museum, Smithsonian Institution, Washington, D.C.
86-7260
1993.10.12 a
R2020.2405.001

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 75

Curtiss OXX-6 V-8 aircraft engine c. 1917

Curtiss Engines and the OX Series Glenn H. Curtiss (1878–1930) started the Curtiss Company in 1902 to manufacture engines and motorcycles. In 1907, he set a world speed record of 136 miles per hour on a V-8 motorcycle of his own design, making him “the fastest man on earth.” Around 1904, he began manufacturing engines for airships. He first developed and flew airplanes in 1908 and won numerous air meets, prizes, and open challenges. These included the Scientific American Trophy for distance in 1908 and the 1909 Gordon Bennett Trophy for speed in Rheims, France. His engines provided a clear advantage. He also developed the first successful flying boats, beginning with the Model E in 1912. As Curtiss engines became larger, liquid-cooling systems were added. A V-8 series designated O+ (later tilted to become an “X”) was first produced in 1912 for the U.S. Navy. As refinements were made, a more powerful and reliable OX-5 model was developed around 1913. During World War I, the OX-5 became the first mass-produced American-designed aircraft engine in the United States. The Curtiss Aeroplane and Motor Company, formed in 1916, became a leading wartime aircraft manufacturer. An upgrade of the OX-5, the OXX-6 replaced a single magneto with two for greater dependability, and slightly larger cylinders provided an additional 10 horsepower over the OX-5 for a rated output of 100 horsepower. Later resold as government surplus in large numbers, the OX-5 and OXX-6 were among the most used American aircraft engines during World War I and well into the 1920s.

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 76



Curtiss OXX-6 V-8 aircraft engine c. 1917
aluminum, steel, rubber
Courtesy of the Frederick W. Patterson III Collection
L2020.2401.001

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 77

Paragon Striker propeller c. 1918

Wood Propellers Aircraft propellers convert the power produced by the aircraft's engine into thrust. Most early manufacturers produced fixed-pitch propellers from wood. Initially, they were created from single pieces of wood. As propeller technology advanced, manufacturers began to laminate thin layers of wood together. This prevented warping and enhanced strength. Most wood propellers were constructed from the preferred hardwoods of walnut, birch, oak, or mahogany. Often, a metal sheath was added to the leading edge of each blade for extra durability. This helped protect the wood from damage by rocks and other debris that was common on the dirt airstrips of the 1910s and 20s. This Paragon Striker propeller was designed for use with a Curtiss OX-5 engine and was produced of oak by the American Propeller and Manufacturing Company (APMC), of Baltimore, Maryland. Founded in 1909 by patent lawyer and engineer Spencer Heath (1876–1963), APMC grew to become one of the leading American manufacturers of propellers in the U.S. by the late 1910s.

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 78



Paragon Striker propeller c. 1918
American Propeller and Manufacturing Company, Baltimore, Maryland
wood, copper, steel
Collection of Wings of History Air Museum, San Martin, California
L2020.2403.001

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 79

The Fokker F.VIIb/3m Southern Cross and crew prior to transpacific flight 1928

The Transpacific Flight of the Fokker F.VIIb/3m Southern Cross Flown by Australian pilots Charles Kingsford Smith (1897–1935) and Charles Ulm (1898–1934), with navigation and radio operations performed by American crew members Harry Lyon (c. 1885–c. 1963) and James Warner (1891–1970), the Southern Cross was the first aircraft to complete a transpacific crossing from North America to Australia. Introduced in 1925, and initially conceived as a single engine transport, the Fokker F.VII was later redesigned as a trimotor powered by three Wright J-5 Whirlwinds. By 1927, the Fokker F.VII/3m had achieved a reputation for remarkable endurance, which included the transatlantic flight of the America and the transpacific flight of the Bird of Paradise from Oakland, California, to Wheeler Army Airfield on the Hawaiian island of O'ahu. The Southern Cross was initially acquired as a salvaged aircraft from explorer George Hubert Wilkins (1888–1958) after it was flown in the 1926 Detroit News Arctic expedition. Reequipped with new Wright J-5 engines and the latest ground-adjustable Micarta propellers supplied by Westinghouse, the plane was based and tested at Mills Field Municipal Airport of San Francisco (later SFO). The airplane departed from Oakland, California, on May 31, 1928, and flew first to Wheeler Army Airfield, O'ahu, then to Suva, Fiji, and continued on to Brisbane, Australia, landing on June 9th. The three-stage trip covered a total distance of 7,200 miles in ten days at an average speed of ninety miles per hour. Over this long, transpacific route,

the Wright engines performed exceptionally well with no significant problems or incidents.



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 80



The Fokker F.VIIb/3m Southern Cross and crew prior to transpacific flight 1928
Left to right in front of car: Charles Kingsford Smith (pilot) Charles Ulm (copilot), Harry Lyon (navigator) and James Warner (radio operator)
photograph
Collection of San Francisco History Center, San Francisco Public Library
MOR-0759
R2020.2404.001

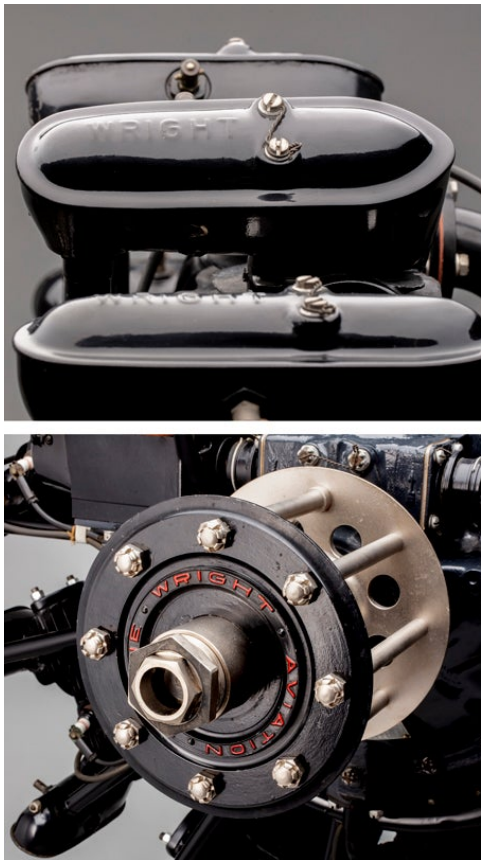
Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 81

Wright J-5-A R-790 Whirlwind radial aircraft engine 1929

The Wright J-5 Whirlwind, Built for Endurance The development of the Wright J-5 Whirlwind began in the early 1920s with the Lawrance Aero-Engine Corporation, a company founded in 1917 by Charles L. Lawrance (1882–1950). Lawrance produced a highly reliable and durable air-cooled, nine-cylinder, radial engine for the U. S. Navy called the J-1. Unable to meet production demands, the Navy encouraged the Wright Aeronautical Corporation to absorb Lawrance’s company. After steadily refining his engine for Wright Aeronautical, in 1924, Lawrance became president of the company and introduced the improved J-4 model, the first of the “J” series to be named “Whirlwind.” Further improvements included a breakthrough cylinder design by English engineer Samuel D. Heron (1891-1963), which comprised separating the cylinders with more space, and substantially widening the cylinder cooling fins. The rocker arms and pushrods were also enclosed, a first for radial engines built in the U.S at this time. This created a more durable engine that ran cool and lean for long durations before needing lubrication and maintenance. Introduced in 1925, the new engine was named the J-5 Whirlwind and quickly revolutionized the aviation industry. Charles A. Lindbergh’s (1902–74) Ryan NYP Spirit of St. Louis was specifically designed around the J-5 engine. Lindbergh’s 3,600-mile transatlantic flight in 1927 established the J-5’s reputation for long-distance reliability. Shortly after, Whirlwinds were used on the 2,400-mile, record-setting nonstop flight from Oakland, California, to Hawai’i by U.S. Army Air Corps pilots Lester J. Maitland

(1899–1990) and Albert Hegenberger (1895–1983) in the Fokker C-2 tri-motor Bird of Paradise. The next year, the J-5-equipped Fokker F.VIIb/3m Southern Cross was piloted by Charles Kingsford Smith (1897–1935) and Charles Ulm (1898–1984) on a 7,200-mile, three-stage, transpacific route from Oakland, California, to Brisbane, Australia.

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 82



Wright J-5-A R-790 Whirlwind radial aircraft engine 1929
Manufacturer's number 13638
Wright Aeronautical Corporation, Paterson, New Jersey
aluminum, steel, rubber, phenolic
Courtesy of the Frederick W. Patterson III Collection
L2020.2401.002

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 83

Westinghouse Micarta propeller and ground adjustable hub late 1920s

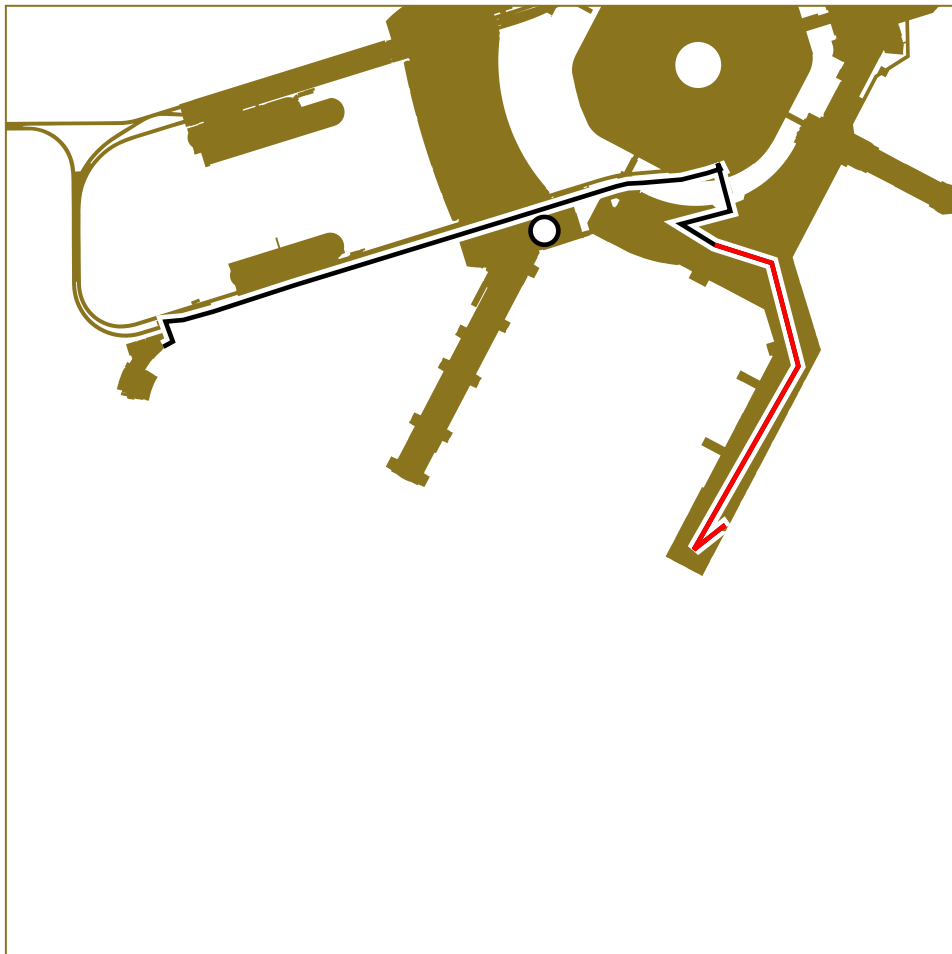
Micarta Propellers Micarta is a plastic compound first developed around 1910 by George Westinghouse (1846–1914). Initially, it was fabricated by interleaving layers of Bakelite plastic with either paper or fabric and formed into a desired shape in a mold with heat and pressure. The material was used in a broad range of products requiring a high degree of durability. As early as 1918, the Westinghouse Company was producing Micarta propellers for the U.S. Army. By the late 1920s, Westinghouse began producing single Micarta props that could be attached to a two-bladed metal hub. The hub was designed to be pitch-adjustable on the ground. Micarta propellers became well-known after the 1927 nonstop flight of the Fokker C-2 tri-motor Bird of Paradise from Oakland, California to Wheeler Army Airfield on the Hawaiian island of Oahu. Seeking a propeller that was robust enough to handle a flight from California to Australia, Charles Kingsford Smith (1897–1935) and crew chose Micarta propellers, which were attached to the three Wright J-5 Whirlwind engines of the Fokker F.VIIb/3m Southern Cross. After this flight, the reputation of Micarta's strength grew worldwide, and Westinghouse highlighted these two famous flights in promotions for Micarta and Micarta propellers.

Going the Distance on display between May 5, 2022 and November 11, 2024 in the AML 09 AML New Corner Gallery 84



Westinghouse Micarta propeller and ground adjustable hub late 1920s
Westinghouse Electric and Manufacturing Company, Pittsburgh, Pennsylvania
Bakelite plastic, canvas, metal, decals
Courtesy of the Monte Chase, Not Plane Jane Propeller Collection, Mandan, North Dakota
L2020.2402.001

Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery



<https://www.sfomuseum.org/exhibitions/pushing-envelope-nasas-ames-research-center-wind-tunnels>



Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery

86

Pushing the Envelope NASA's Ames Research Center Wind Tunnels

Just a little over three decades after aviators first took to the skies in fifty-mile-per-hour airplanes developed with crude wind tunnels, new high-speed aircraft designs were tested at velocities surpassing the speed of sound. By the 1940s, the pace of wind tunnel research in aeronautics was unprecedented, and the National Advisory Committee for Aeronautics (NACA) and its Ames Aeronautical Laboratory were leading the endeavor. Founded in 1939 at Naval Air Station Moffett Field near Mountain View, California, Ames was the second laboratory created by the NACA after the Langley Memorial Aeronautical Laboratory in Virginia, established in 1917. In 1958, Ames became part of the newly formed National Aeronautics and Space Administration (NASA). Named in honor of Joseph Sweetman Ames, a leading physicist and one of the founding members of the NACA, NASA's Ames Research Center remains a world-leading wind tunnel facility for testing aircraft components, models, and airframes.

Wind tunnels have been vital to the development of aircraft since the dawn of flight. Contained test areas—a box, tube, or room—with air blowing through them, they duplicate flight conditions or the interaction between the air and an object flying through it. The legacy of achievements through wind tunnel testing and research at NASA's Ames Research Center has been immense and includes developing the swept wing, testing numerous aircraft and spacecraft designs, and advancing our understanding of transonic (just below,

at, and above the speed of sound), supersonic (above the speed of sound), and hypersonic (more than five times the speed of sound) aerodynamics. Completed in the 1940s, Ames' first wind tunnels included several with supersonic testing capabilities and a gigantic complex to research full-scale aircraft designs. Since that time, NASA's Ames Research Center has continued to construct and operate ever increasingly powerful and technologically-sophisticated wind tunnels. Today, a broad range of advanced wind tunnel facilities are operated at NASA Ames, including the National Full Scale Aerodynamic Complex—with the largest full-scale wind tunnel in the world—and pressurized supersonic and hypersonic wind tunnels.

This exhibition presents a collection of NASA photographs on four main themes within the history of Ames wind tunnel research: wind tunnel testing between 1948 and 1971; the full-scale testing of the first American SST (supersonic transport) designs in the 1960s; supersonic wind tunnel testing during the 1940s; and construction of the first Ames wind tunnels during World War II.

@SFOMuseum



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery



Pushing the Envelope NASA's Ames Research Center Wind Tunnels



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery



Swept-wing model mounted in the 6 x 6 supersonic wind tunnel 1948
photograph
Collection of NASA
A-1743
R2022.2201.001

Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery



An arrow-wing model in the 6 x 6 supersonic wind tunnel 1958
photograph
Collection of NASA
A-24035
R2022.2201.004

Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery



Supersonic transport configuration model in 40 x 80 wind tunnel 1964
photograph
Collection of NASA
A-33012
R2022.2201.006

Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery



North American XP-51B Mustang airplane with outer wing structures removed in 16 ft wind tunnel 1943 photograph
Collection of NASA
ARC-1943-AAL-3782
R2022.2201.012

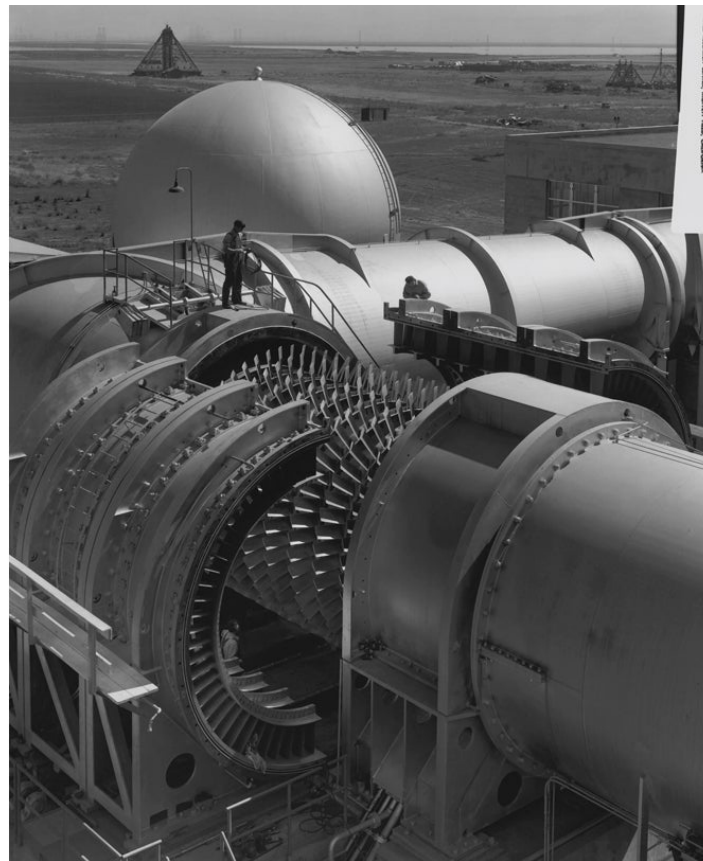
Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery

92



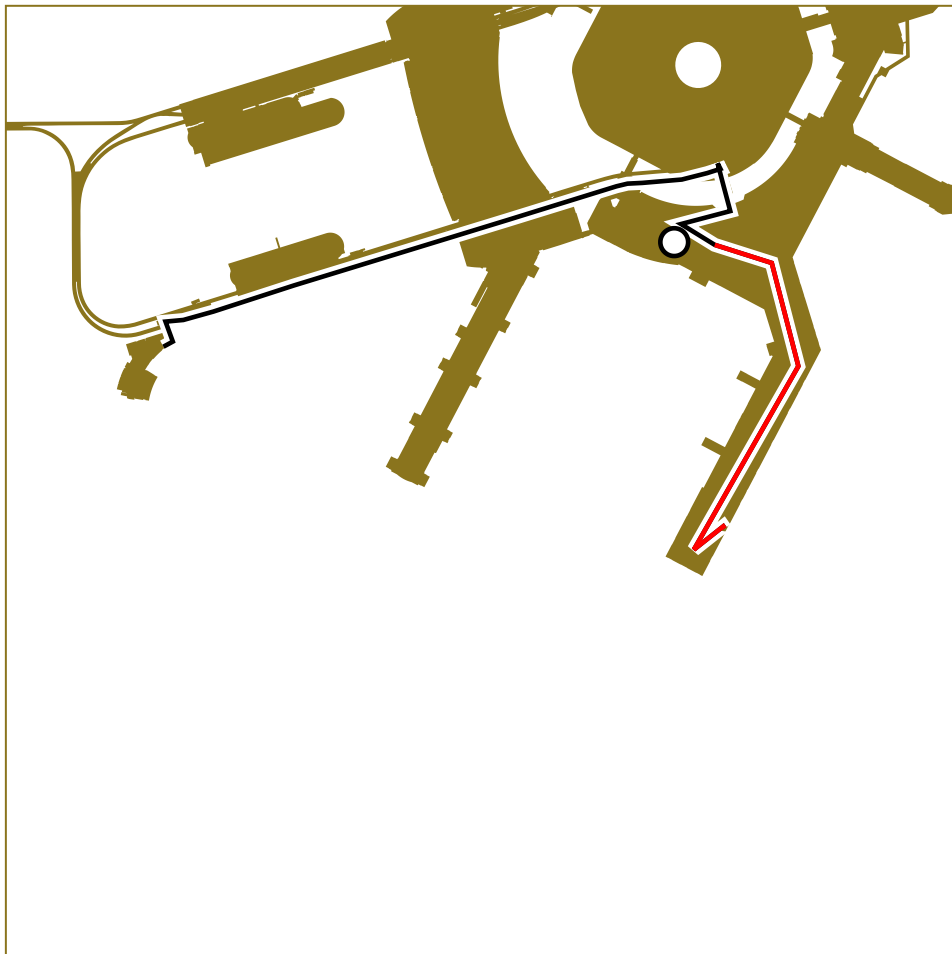
NACA Ames computers reading the manometer (pressure measurements) board for the 16 ft wind tunnel and calculating the test data 1943 photograph
Collection of NASA
ARC-1943-AAL-4962
R2022.2201.013

Pushing the Envelope: NASA's Ames Research Center Wind Tunnel Models on display between December 12, 2022 and September 9, 2023 in the AML 06 AML Photography Gallery



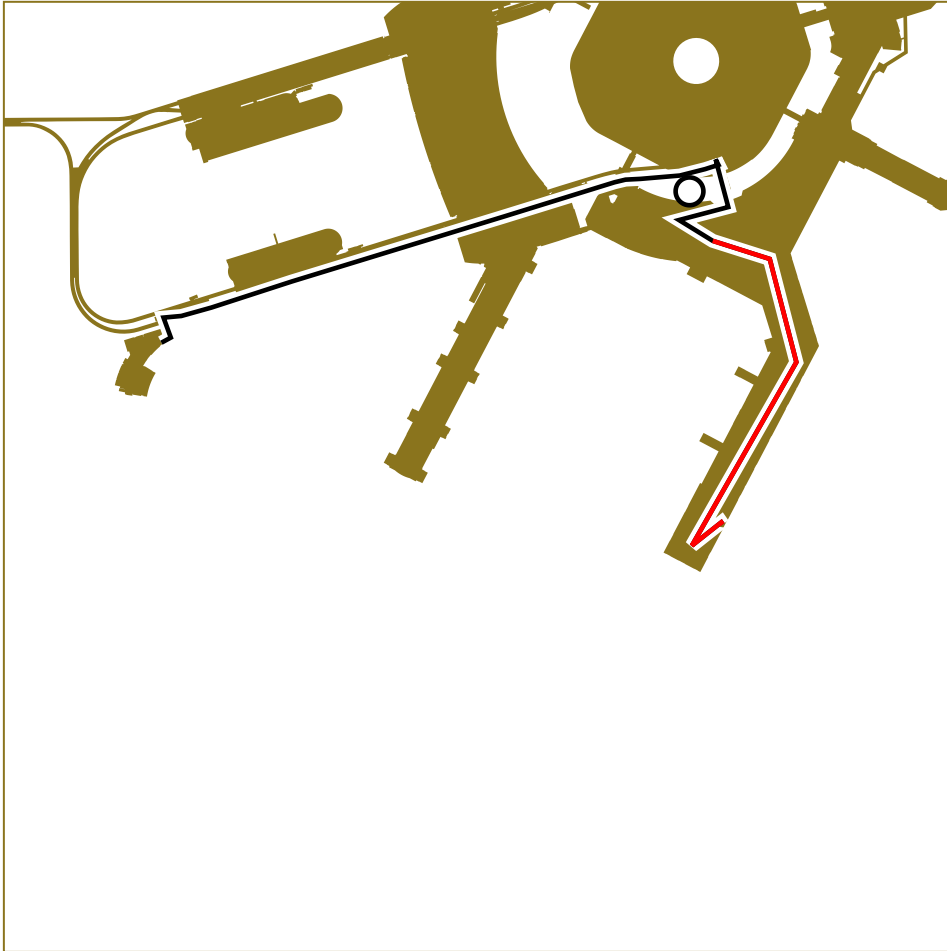
Supersonic 6 x 6 wind tunnel compressor showing rotor blades 1949 photograph
Collection of NASA
ARC-1949-A-14376
R2022.2201.016

Harvey Milk Temporary Concession Walls on display in the HM01 Central Photo Wall Gallery



<https://millsfield.sfomuseum.org/id/1763588499>

When Pink Elephants Fly

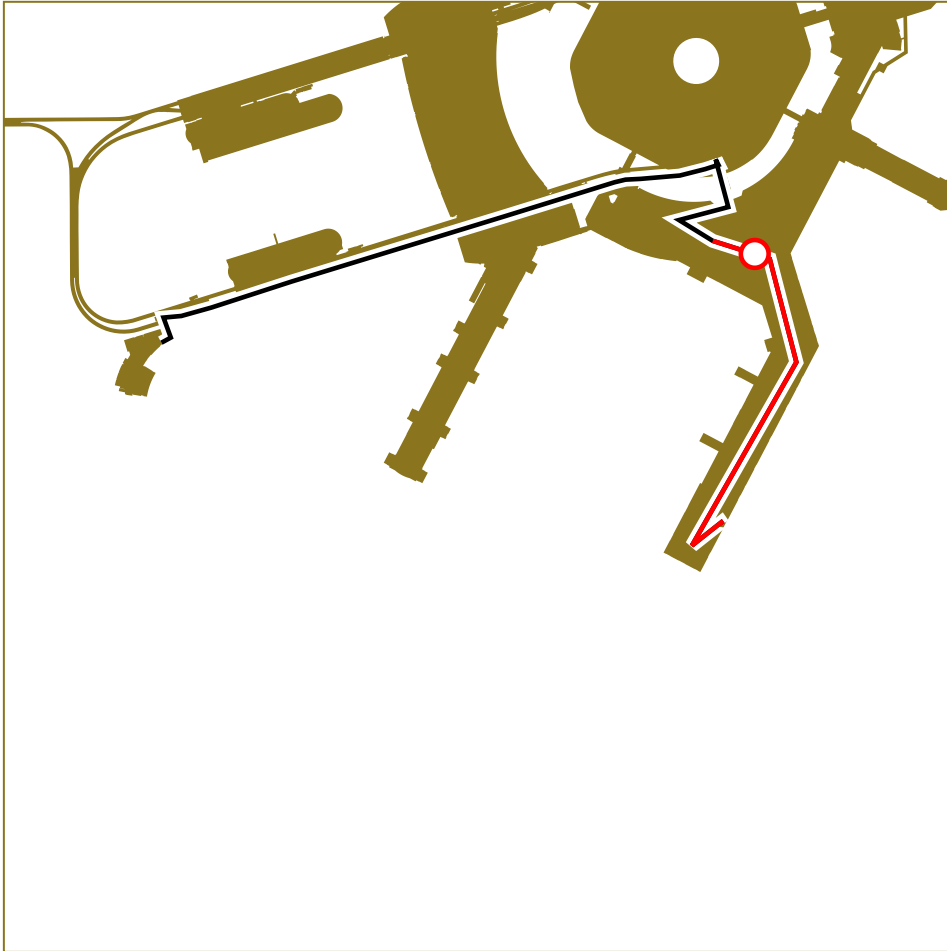


<https://millsfield.sfomuseum.org/id/1745903775>



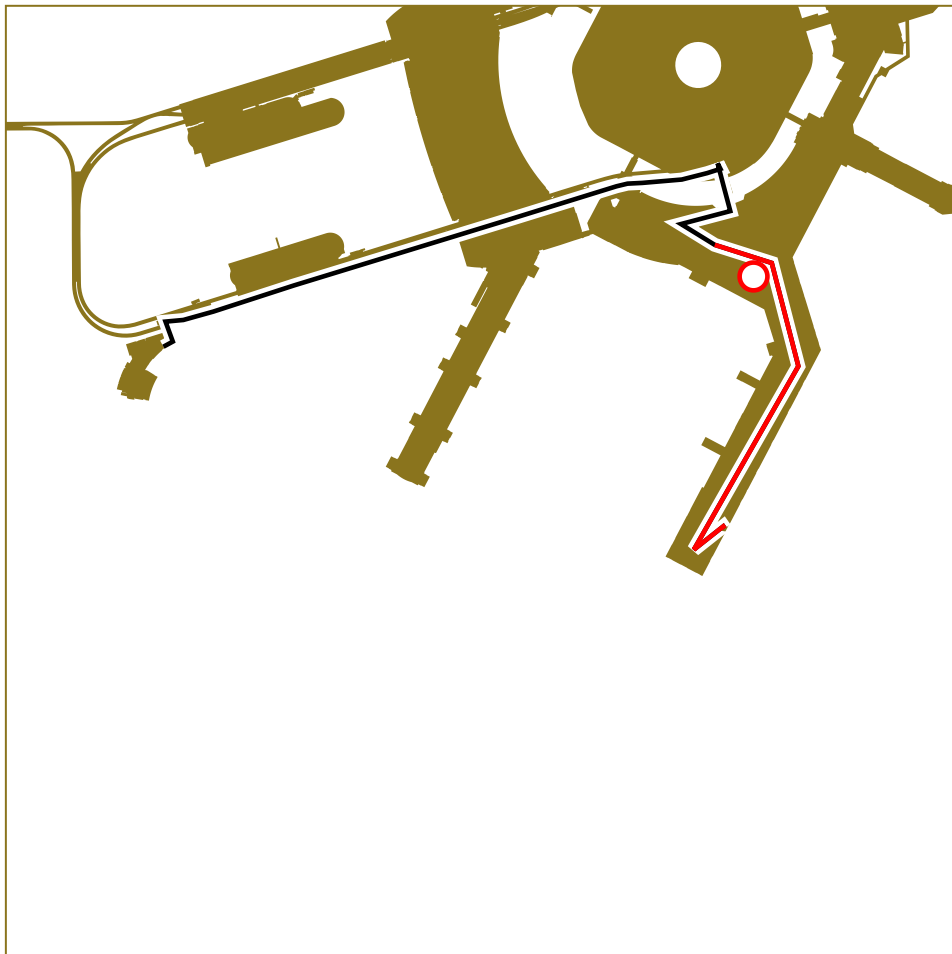
Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Harvey Milk Sterile Connector on display in the HM03 Sterile Connector Gallery



<https://millsfield.sfomuseum.org/id/1763594987>

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 97



<https://www.sfomuseum.org/exhibitions/san-francisco-opera-centennial>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 98

San Francisco Opera: A Centennial Celebration

San Francisco Opera has presented renowned operatic performances for one-hundred seasons, drawing international superstars, commissioning exciting new productions, and debuting legendary singers. One of the world's most complex art forms, opera combines libretto, or the text of a long musical work, with vocal and instrumental music, acting, dance, costuming, wig making, makeup, set construction, prop making, lighting, and audio-visual work. The synthesis of musical, dramatic, and visual components, termed

San Franciscans have enjoyed opera since the days of the Gold Rush. On February 12, 1851, the Pellegrini Opera Company, a traveling Italian troupe, performed

Merola staged outdoor operas at Stanford Stadium in Palo Alto during the summer of 1922. Following his success, Merola organized a permanent opera company in San Francisco. He trained a chorus, assembled an orchestra from members of the San Francisco Symphony, and enlisted some of opera's top singers—many of them stars from the Metropolitan Opera in New York. San Francisco Opera debuted on September 26, 1923, with

As the company grew, San Francisco Opera Association launched a traveling season with annual performances in Los Angeles from 1937–65 and visits to San Diego, Portland, Seattle, and other cities. Western Opera Theater, founded in 1966, produced operas featuring younger singers who toured throughout the West. In 1971, San Francisco Opera held the inaugural "Opera in the Park," a free concert in Golden Gate Park that continues to draw thousands each year. San Francisco Affiliate Artists Opera Program, a year-long residency to train young singers, musicians, and directors, was founded in 1977. Administered by the San Francisco Opera Center, it was renamed the Adler

Fellowship Program in 1982 to honor San Francisco Opera's second director, Austrian American conductor Kurt Herbert Adler (1905–88). Now, San Francisco Opera marks their centennial season with fifty performances of eight operas, in addition to special concerts and events throughout the city that include this exhibition.

San Francisco Opera believes that opera is a uniquely compelling, entertaining, and emotionally thrilling art form. Their mission is to bring together growing audiences to experience opera's transformative power. San Francisco Opera celebrates its first one-hundred years with a blockbuster 2022–23 opera season and an array of opportunities to engage with the company's history. Their centennial will be marked by activities designed to commemorate the past and welcome the community into an exciting new era under the baton of Caroline H. Hume Music Director Eun Sun Kim.

@SFOMuseum #SFOperaCentennial



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 99



San Francisco Opera: A Centennial Celebration



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 100

Romeo cape and cap worn by Beniamino Gigli in Roméo et Juliette c. 1922

San Francisco Opera's First Season Following San Francisco Opera's debut on September 26, 1923, American soprano Bianca Saroya (1893–1981) and Italian tenor Beniamino Gigli (1890–1957) sang in Italian composer Umberto Giordano's (1867–1948) *Andrea Chénier*. The panoramic photograph presented here is the oldest-known image of the San Francisco Opera company, taken on October 6 for a second performance of *Andrea Chénier* that was added due to popular demand. General Director Gaetano Merola (1881–1953) is seated at front-row-center, next to his wife Rosa. That first season, Gigli, to Merola's left, also sang as Romeo in French composer Charles-François Gounod's (1818–93) *Roméo et Juliette*.

The San Francisco Opera Company in *Andrea Chénier* October 6, 1923 George F. Courser (active early 20th century) Exposition Auditorium, San Francisco Courtesy of San Francisco Opera Archives R2022.1001.012

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 101



Romeo cape and cap worn by Beniamino Gigli in *Roméo et Juliette* c. 1922
Courtesy of the Metropolitan Opera Archives
L2022.1002.001b, .002

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 102

Brünnhilde costume and helmet worn by Kirsten Flagstad in Die Walküre c. 1935

Kirsten Flagstad, Die Walküre When San Francisco Opera presented German composer Wilhelm Richard Wagner's (1813–83) complete Der Ring des Nibelungen for the first time in 1935, it announced the company's arrival as a world-renowned center for opera. The monumental four-part series known as the Ring cycle is an operatic feat that was rarely attempted in the United States outside of the Metropolitan Opera in New York. Das Rheingold opened the season on November 1. Three nights later in Die Walküre, Norwegian soprano Kirsten Flagstad (1895–1962) introduced the company to Brünnhilde, a role she debuted at the Metropolitan earlier in the year. That week in November, Flagstad sang as Brünnhilde in Siegfried and Götterdämmerung, the final two Ring operas, and was applauded by The Chronicle as "a kind of Nordic Winged Victory."

Flagstad was a leading star at both the Metropolitan Opera and San Francisco Opera and performed in three San Francisco productions annually until 1940. Shortly before the United States entered the Second World War, Flagstad returned to Norway to assist her ailing husband. After the war, she was mislabeled by the press as a "traitor" and in July 1949, the War Memorial Board of Trustees voted to ban Flagstad. In response, San Francisco Opera threatened to cancel the entire season, and after public outcry and inquiries from the American Legion, the American Guild of Musical Artists, the State Department, and the Mayor's Office, the ban was lifted. Two months later, Flagstad's performance in Wagner's Tristan und Isolde

received a standing ovation, and a third night was added due to popular demand.

Any mention of Wagner requires an introduction to the controversy that has surrounded his work in later years. The composer's death predates the founding of Germany's Nazi party by almost forty years. However, Wagner's antisemitic publications and the nationalistic nature of his operas influenced his association with Nazi ideology. Whether Wagner's own views are incidental to his music or reason for invalidation remains a subject of dispute.

"I have always been happy in San Francisco. The company is an excellent one, and the performances have been of very high order. The house itself is beautiful and an acoustical marvel, and the atmosphere has a reassuring quality all its own." —Kirsten Flagstad, The Flagstad Manuscript, 1953

Publicity photo of Kirsten Flagstad for Die Walküre November 1936
Morton & Co. Studio, San Francisco War Memorial Opera House,
San Francisco Courtesy of San Francisco Opera Archives
R2022.1001.016



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 103



Brünnhilde costume and helmet worn by Kirsten Flagstad in *Die Walküre* c. 1935
Courtesy of the Metropolitan Opera Archives
L2022.1002.003a-b; L2022.1002.004a-c

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 104

Marie costume worn by Lily Pons in *La Fille du Régiment* 1940

Lily Pons, *La Fille du Régiment* French American coloratura soprano
Lily Pons (1898–1976) made her operatic debut in 1927 at the Grand-Théâtre of Mulhouse in Alsace, France, when she sang in *Lakmé* by French composer Clément-Philibert-Léo Delibes (1836–91). Four years later at the Metropolitan Opera in New York, her performance in Italian composer Gaetano Donizetti's (1797–1848) *Lucia di Lammermoor* made Pons an overnight star. When she sang the title role of *Lakmé* in February 1932 during her second season at the Metropolitan Opera, crowds were spellbound by Pons' graceful presence and spectacular singing. The "Bell Song," *Lakmé's* central aria, features elaborate vocal embellishments that define the technically complex coloratura style for which Pons is legendary. She debuted at San Francisco Opera on October 17, 1932, in *Lucia di Lammermoor* during the company's second night at the War Memorial Opera House.

Pons was a pop-cultural sensation and appeared on radio programs, recorded for RCA Records, starred in Hollywood films, and had perfume, flowers, and even a town—Lilypons, Maryland—named after her. She graced the cover of *Time* magazine in October 1932, and then in December 1940 wearing the costume on exhibition, made for her role as Marie in a revival of Donizetti's *La Fille du Régiment* at the Metropolitan Opera. San Francisco Opera first performed *La Fille du Régiment* in October 1941, again starring Pons. The world was engulfed in war when the opera was staged in San Francisco the following year, and during the final scene, Pons

waved the flag of Free France and led a sing-along of the French national anthem, "La Marseillaise," followed by the "Star Spangled Banner" as the French flag was dipped in tribute.

"The voice is a very delicate instrument. Unlike a piano or violin, it is inseparable from us, and its health is our own...Properly trained, the human voice is unmatched by any instrument for beauty and expressiveness." —Lily Pons, *A Centennial Portrait*, 1946

Publicity photo of Lily Pons and Salvatore Baccaloni for *La Fille du Régiment* October 1941 Morton & Co. Studio, San Francisco War Memorial Opera House, San Francisco Courtesy of San Francisco Opera Archives R2022.1001.017

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 105



Marie costume worn by Lily Pons in *La Fille du Régiment* 1940
Designed by Ladislav Czettel (1895–1949)
Courtesy of the Metropolitan Opera Archives
L2022.1002.005a-d

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 106

Manon Lescaut gown worn by Dorothy Kirsten in Manon 1954

Dorothy Kirsten, Manon American soprano Dorothy Kirsten (1910–92) started her performing arts career as a radio singer at WINS-New York. There she met American soprano Grace Moore (1898–1947), who insisted that Kirsten had a natural talent for opera. After Moore sent her to train in Rome, Kirsten accepted comprimario parts, or supporting roles, for two seasons with the Chicago Opera Company. Kirsten sang her debut opera in November 1940 as Poussette, a light soprano part in French composer Jules-Émile-Frédéric Massenet’s Manon. Although a minor role, critics and the press in Chicago singled out Kirsten’s performance as impressive. Years later she remarked, “Those days of learning in Chicago were probably the hardest work I have ever experienced while studying to be an opera singer.”

In October 1947, Kirsten debuted in a leading role at San Francisco Opera in French composer Gustave Charpentier’s (1860–1956) Louise. Like other select stars, Kirsten performed consecutively at San Francisco Opera and the Metropolitan Opera in New York in the early years before the companies’ seasons overlapped. During San Francisco Opera’s 1954 season, Kirsten sang as Manon Lescaut in Massenet’s Manon on September 28 and in Los Angeles on October 24, followed by a Metropolitan Opera production on February 2, 1955. She also starred in two American premieres for San Francisco Opera—English composer Sir William Turner Walton’s (1902–83) Troilus and Cressida in 1955 and French composer Francis Jean Marcel Poulenc’s (1899–1963) Dialogues des Carmélites two years

later. Dorothy Kirsten celebrated her twenty-fifth anniversary with San Francisco Opera on November 28, 1970, with a live broadcast of Italian composer Giacomo Puccini’s (1858–1924) Tosca, the first radio transmission from the company in twenty-four years.

“Unlike the precious violin which an artist can carry under his arm to a concert, play divinely, then retire to a shelf, the voice is part of us. This treasure that we who sing carry in our throats is the most delicate of all instruments.” —Dorothy Kirsten, A Time to Sing, 1982

Dorothy Kirsten in costume for Tosca with Gaetano Merola 1951 War Memorial Opera House, San Francisco Courtesy of San Francisco Opera Archives R2022.1001.018

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 107



Manon Lescaut gown worn by Dorothy Kirsten in Manon 1954
Designed by Don Loper (1906-72)
Courtesy of Museum of Performance + Design
Gift of Vicki Hillebrand
006.091.003
L2022.1003.001

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 108

Aida dress worn by Leontyne Price in Aida 1981

Leontyne Price, Aida American soprano Leontyne Price (b. 1927) is beloved for her extraordinary voice and radiant charm. Born in Laurel, Mississippi, Price is an internationally renowned opera performer, concert singer, and Grammy Award-winning recording artist. Price started her career in 1952 as Bess in a two-year traveling production of American pianist and composer George Gershwin's (1898–1937) folk opera *Porgy and Bess*, which featured a groundbreaking all-Black cast. In 1955 Price was engaged by the National Broadcasting Company (NBC) Opera Theatre to sing the lead role in a telecast of Italian composer Giacomo Puccini's (1858–1924) *Tosca*. While the opera was a hit in most areas, eleven of NBC's affiliate stations in the South rejected the performance of a Black singer with a White cast.

Price debuted on the stage of a major opera house in September 1957 during a stunning performance as Madame Lidoine in the San Francisco Opera production of French composer Francis Jean Marcel Poulenc's (1899–1963) *Dialogues des Carmélites*. In October, Price sang Italian composer Giuseppe Verdi's (1813–1901) *Aida* for the first time in San Francisco, a role that she practiced in the late 1940s as a student at The Julliard School in New York. *Aida* became one of Price's famed operas in San Francisco and at the Metropolitan Opera in New York. When she sang at Teatro alla Scala, the legendary opera house in Milan, Italy, for the first time in 1960, Price made her debut with *Aida*. She rescued a San Francisco Opera production of *Aida* on November 18, 1981, as a last-minute stand-in, and then

returned in 1984 for four nights of *Aida*—the final performances of her famous role in San Francisco. “The voice is a wonderful thing, but I like realism. I want the audience to feel what I’m doing. There must be real activity going on...I believe that movement cannot be staid and studied. It must come from what the character is doing, and you must have something going on as a performer as well as a singer.” —Leontyne Price, *Highlights of a Prima Donna*, 1973

Leontyne Price in *Aida* June 1984 Robert Cahen (1928-2015) War Memorial Opera House, San Francisco Courtesy of San Francisco Opera Archives R2022.1001.019



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery



Aida dress worn by Leontyne Price in Aida 1981
Designed by Lawrence Casey (active late 20th century)
Costume by San Francisco Opera Costume Workshops
Courtesy of San Francisco Opera
L2022.1001.006

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 110

Tannhäuser costumes worn by Peter Seiffert in Tannhäuser 2007

Tannhäuser Tannhäuser is the fifth opera by German composer Wilhelm Richard Wagner (1813–83) and was completed between 1843–45. Unlike most composers during his time, Wagner wrote both the libretto, or the text of the opera, and the musical score. To promote creative control of Tannhäuser, Wagner noted detailed choreographic instructions in his score. Wagner's operas feature complex, full orchestration—to such a great degree that San Francisco Opera's second director, Austrian American conductor Kurt Herbert Adler (1905–88), removed the first two rows of seating at the War Memorial Opera House in 1976 to enlarge the orchestra pit for additional string and brass instruments.

San Francisco Opera first performed Tannhäuser in 1930 at the Exposition Auditorium (now the Bill Graham Civic Auditorium). Four years later, Tannhäuser was staged at the War Memorial Opera House with legendary Danish American tenor Lauritz Melchior (1890–1973) in the title role. Tannhäuser, Wagner's lead character, is a minnesinger, or medieval German lyric poet, who is torn between lust for the goddess Venus and his former love Elisabeth. The two costumes on exhibition were worn by German tenor Peter Seiffert (b. 1954) during a 2007 San Francisco Opera production. The distressed version shows the wear that was incurred through the trials and tribulations of Tannhäuser during his penance to Rome and back. Both costumes feature lightweight, imitation chain mail that was custom-made in New Zealand.

Peter Seiffert in Tannhäuser September 2007 Cory Weaver (b. 1977) War Memorial Opera House, San Francisco Courtesy of San Francisco Opera Archives R2022.1001.020



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 111



Tannhäuser costumes worn by Peter Seiffert in Tannhäuser 2007
Designed by Paul Brown (1960–2017)
Costumes by San Francisco Opera Costume Workshops
Courtesy of San Francisco Opera
L2022.1001.004a-d, .005a-b

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 112

Amelia Anckarström gown worn by Julianna Di Giacomo in Un Ballo in Maschera 2014

Un Ballo in Maschera In 1857, Italian composer Giuseppe Verdi (1813–1901) adapted Un Ballo in Maschera from Gustave III; ou, Le Bal Masqué, an opera by French composer Daniel-François-Esprit Auber (1782–1871) and French librettist Augustin-Eugène Scribe (1791–1861). Auber and Scribe’s opera was based on the assassination of King Gustavus III of Sweden (1746–92) during a masked ball at the Royal Swedish Opera house. Although the original opera was a success in France, Neapolitan censors objected to the killing of a European monarch in Verdi’s plot and refused to approve the opera for the Teatro San Carlo in Naples, Italy. After Verdi changed the opera’s cast and setting to late 17th-century Colonial Boston, Un Ballo in Maschera premiered in Rome at the Teatro Apollo in 1859.

While Verdi never returned the setting of Un Ballo in Maschera to Stockholm, most companies have revised the cast and location to honor the opera’s original direction. For the October 2014 production by San Francisco Opera, Mexican tenor Ramón Vargas (b. 1960) played Gustavus III, King of Sweden. Adler Fellowship Program graduate Julianna Di Giacomo (b. 1975) made her San Francisco Opera debut as Amelia Anckarström, a character that Verdi created as the third point in a fictional, ill-fated relationship between King Gustavus III and Swedish military officer Jacob Johan Anckarström (1762–92). The extravagant costumes in the 2014 rendition of Ballo, including the opulent gown worn by Di Giacomo and exhibited here,

were originally designed by American designer John Conklin (b. 1937) for a San Francisco Opera production in 1977.

Julianna Di Giacomo, Ramón Vargas, and cast in Un Ballo in Maschera October 2014 Cory Weaver (b. 1977) War Memorial Opera House, San Francisco Courtesy of San Francisco Opera Archives R2022.1001.021



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 113



Amelia Anckarström gown worn by Julianna Di Giacomo in *Un Ballo in Maschera* 2014
Designed by John Conklin (b. 1937)
Costume by San Francisco Opera Costume Workshops
Courtesy of San Francisco Opera
L2022.1001.002ab

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 114

Rigoletto costume worn by Marco Vratogna in Rigoletto 2012

Rigoletto closed San Francisco Opera's first season in 1923. Composed by Italian Giuseppe Verdi (1813–1901), Rigoletto's story was adapted by Italian librettist Francesco Maria Piave (1810–76) from French Romantic novelist and poet Victor-Marie Hugo's (1802–85) play *Le Roi s'amuse*. Considered a 19th-century operatic masterpiece, the dramatic plot of Rigoletto is centered around a prophetic curse that ends in tragedy. During the 2012 San Francisco Opera production, Rigoletto's master, The Duke of Mantua, was played by Mexican tenor Arturo Chacón-Cruz (b. 1977), winner of the 2005 Operalia, an annual competition that was founded by Spanish opera singer and conductor Plácido Domingo (b. 1941). Italian baritone Marco Vratogna (b. 1973), who studied at the Conservatorio Giacomo Puccini in his hometown of La Spezia, sang the title role and wore the Rigoletto costume on exhibition—complete with jester's scepters that represent the lead character's alter egos.

"To me there is something really fine in representing on stage this character outwardly so ugly and ridiculous, inwardly so impassioned and full of love. I chose the subject precisely because of these qualities."—Giuseppe Verdi, December 1850

Marco Vratogna and Arturo Chacón-Cruz in Rigoletto September 2012 Cory Weaver (b. 1977) War Memorial Opera House, San Francisco Courtesy of San Francisco Opera Archives R2022.1001.022



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 115



Rigoletto costume worn by Marco Vratogna in Rigoletto 2012
Designed by Constance Hoffman (active late 20th–early 21st century)
Costume by San Francisco Opera Costume Workshops
Courtesy of San Francisco Opera
L2022.1001.003a-c

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 116

War Memorial Opera House opening night ticket to Tosca October 15, 1932

The War Memorial Opera House San Francisco Opera christened a new home at the War Memorial Opera House in 1932. Designed in the Beaux Arts style by Arthur Brown, Jr. (1874–1957) and constructed during the height of the Great Depression, it was funded by community donations and is dedicated to San Franciscans who served in World War I. Patrons are greeted by a grand foyer with marble floors, cast-stone walls, and a thirty-eight-foot-high vaulted ceiling. A decorated proscenium arch towers fifty-one feet over the stage, while a multi-tiered, twenty-seven-foot-diameter, star-shaped chandelier hangs from the ceiling. The large auditorium rivals the great European opera houses and requires that singers expertly project their unamplified voices to fill approximately one-million cubic-feet of space.

View of the War Memorial Opera House from the stage 2010 David Wakely (b. 1955) War Memorial Opera House, San Francisco
Courtesy of San Francisco Opera Archives R2022.1001.013



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 117



War Memorial Opera House opening night ticket to Tosca October 15, 1932
Hancock Brothers, San Francisco
Courtesy of San Francisco Opera Archives
R2022.1001.015.01--02

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 118

Set model for Act 1 of Tosca 1997

Giacomo Puccini's *Tosca* A sold-out performance of Italian composer Giacomo Puccini's (1858–1924) *Tosca* was staged on opening night of the War Memorial Opera House, October 15, 1932. While the crowd reveled in the new building, a description of the festivities and Act 1 of the opera were broadcast on the radio—marking the first time that San Francisco Opera was transmitted live over the air. Onstage, the interior of the Sant'Andrea della Valle church in Rome was beautifully recreated with massive, hand-painted canvas drops. To commemorate the reopening of the War Memorial Opera House in 1997 after seismic retrofitting, San Francisco Opera commissioned Belgian set and costume designer Thierry Bosquet (b. 1937) to replicate the traditional, highly detailed 1932 *Tosca* set designed by Italian stage director and designer Armando Agnini (1884–1960).

Cast of *Tosca* onstage during War Memorial Opera House opening night October 15, 1932 Morton & Co. Studio, San Francisco War Memorial Opera House, San Francisco Courtesy of San Francisco Opera Archives R2022.1001.014



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 119



Set model for Act 1 of Tosca 1997
Designed by Thierry Bosquet (b. 1937)
Courtesy of San Francisco Opera
L2022.1001.007a-j

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery

Floria Tosca dress worn by Angela Gheorghiu in Tosca 2012

From 1997–2014, all San Francisco Opera performances of Tosca were revivals of the famed production that opened the War Memorial Opera House in 1932. San Francisco Opera premiered a new production of Tosca by British set and costume designer Robert Innes Hopkins (active early 21st century) in 2018. Three years later, on August 21, 2021, Tosca reopened the War Memorial Opera House after the Fall 2020 season was cancelled due to the COVID-19 pandemic, the only such pause in San Francisco Opera history.

[video]Angela Gheorghiu and Massimo Giordano in Tosca November 2012 War Memorial Opera House, San Francisco Archival footage courtesy of San Francisco Opera Video editing and surtitles by SFO Museum R2022.1001.023



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 121

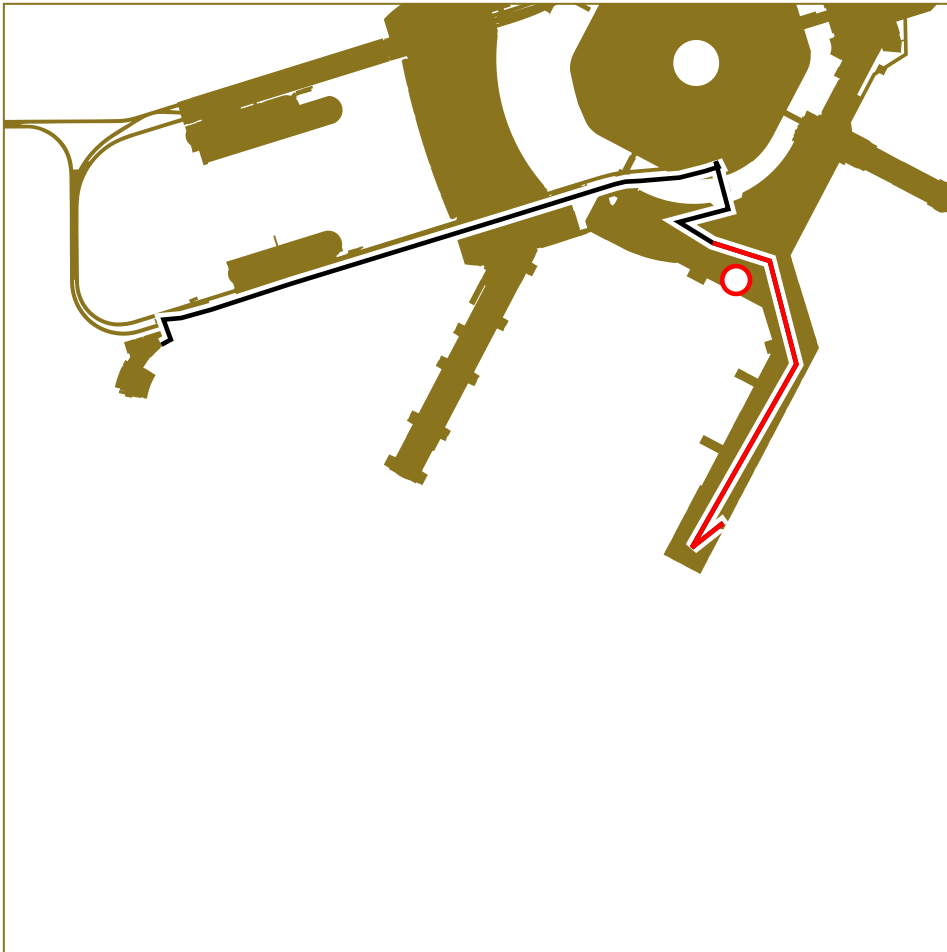


Floria Tosca dress worn by Angela Gheorghiu in Tosca 2012
Designed by Thierry Bosquet (b. 1937)
Costume by San Francisco Opera Costume Workshops
Courtesy of San Francisco Opera
L2022.1001.001a

San Francisco Opera: A Centennial Celebration on display between November 11, 2022 and October 10, 2023 in the 1D Alley Gallery 122



Mario Cavaradossi's art supplies from Tosca 2018
Designed by Robert Innes Hopkins (active early 21st century)
Props by San Francisco Opera Prop Workshops
Courtesy of San Francisco Opera
L2022.1001.009



<https://www.sfomuseum.org/public-art/public-collection/split>

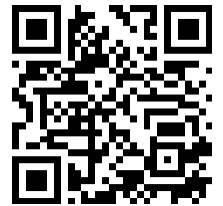
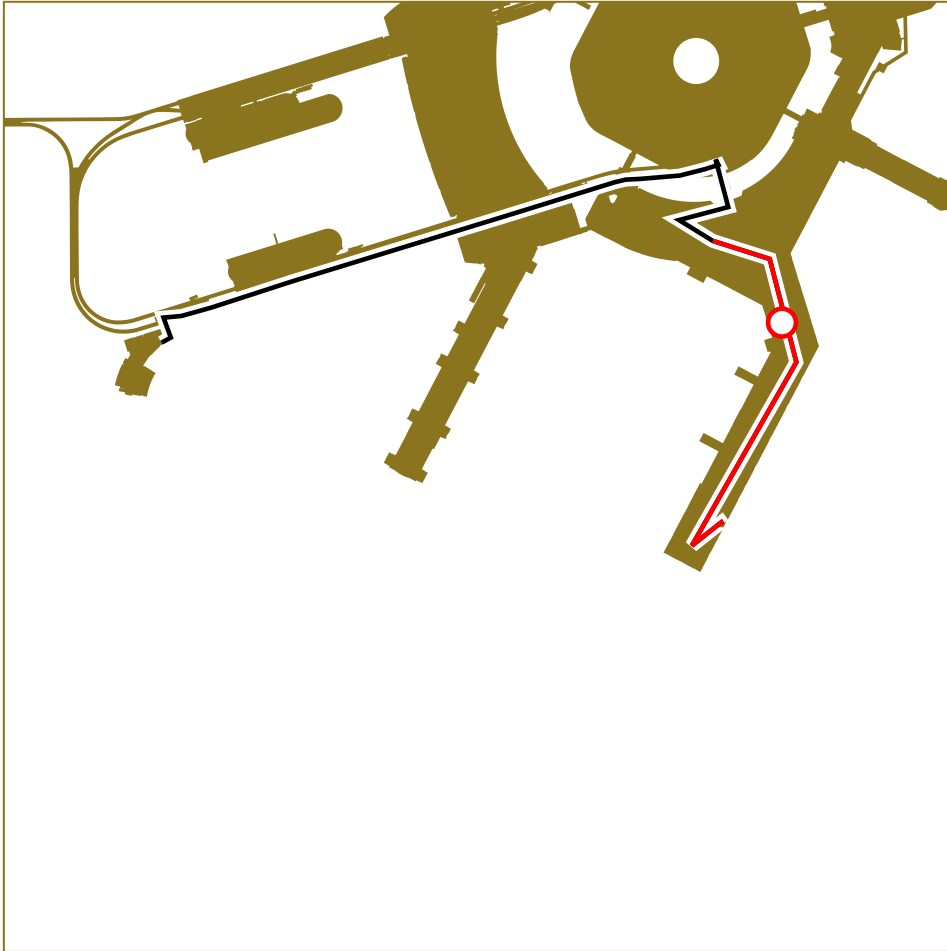
Yorgo Alexopoulos creates paintings, time-based media artworks, and installations. He often synchronizes multiple monitors or projections in a dynamic ensemble to create an ever-changing, immersive spectacle. Using landscape symbolism as a point of departure, he combines geometric shapes with a multiplicity of moving images, whether filmed, photographed, painted, or drawn that unite representation and abstraction into a common aesthetic. In *Split*, Alexopoulos manipulates formal elements such as color and shape, morphing them into and out of real and imagined landscapes. In one scene, two moons slowly travel across a large rising sun, and in another, a camera pans across a golden solarized wetland. Ultimately, his pieces inspire us to think introspectively about things that are larger than ourselves.



Split
Two channel digital animation on 4K LCD displays, aspect ratio 32:5 (6:40), synchronized media players. 11 minute,
30 second infinite loop (on 2 screens).
2018
Yorgo Alexopoulos b. 1971
2018.39

Harvey Milk Temporary Concession Walls on display in the HM04 Harvey Milk Temporary Wall 2 Gallery

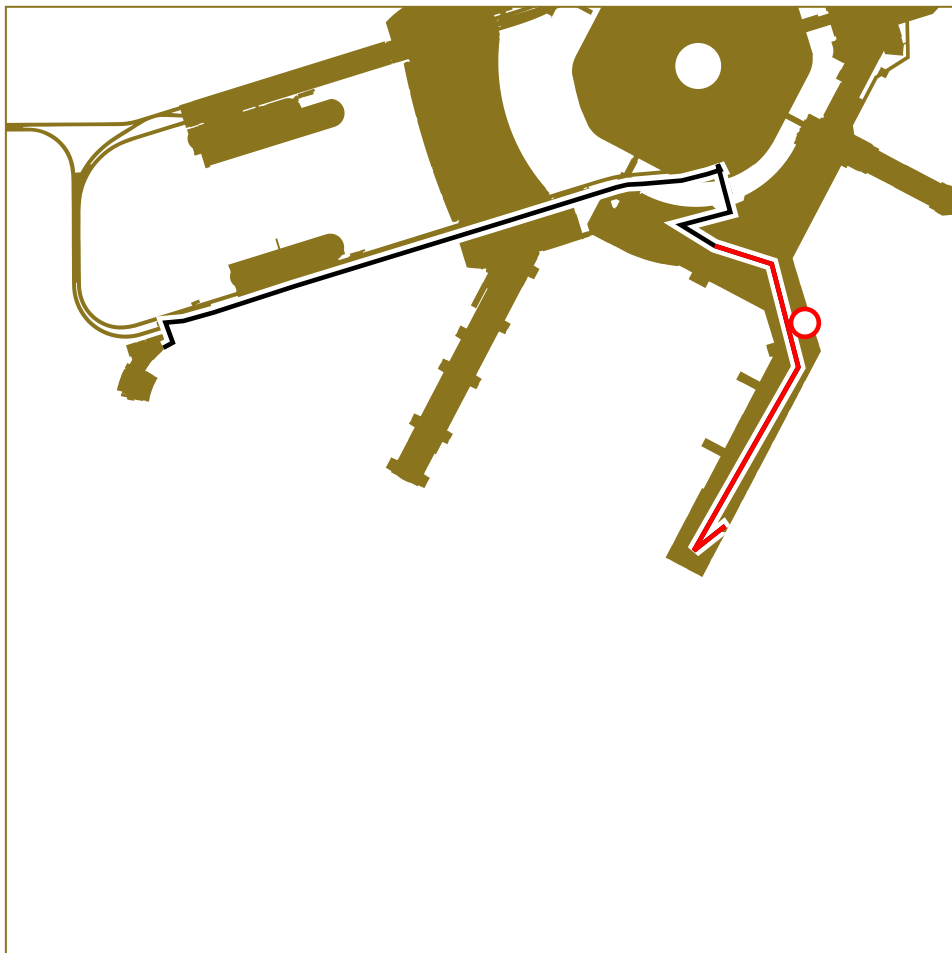
125



<https://millsfield.sfomuseum.org/id/1763588509>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.



<https://www.sfomuseum.org/public-art/public-collection/untitled-6>



Untitled

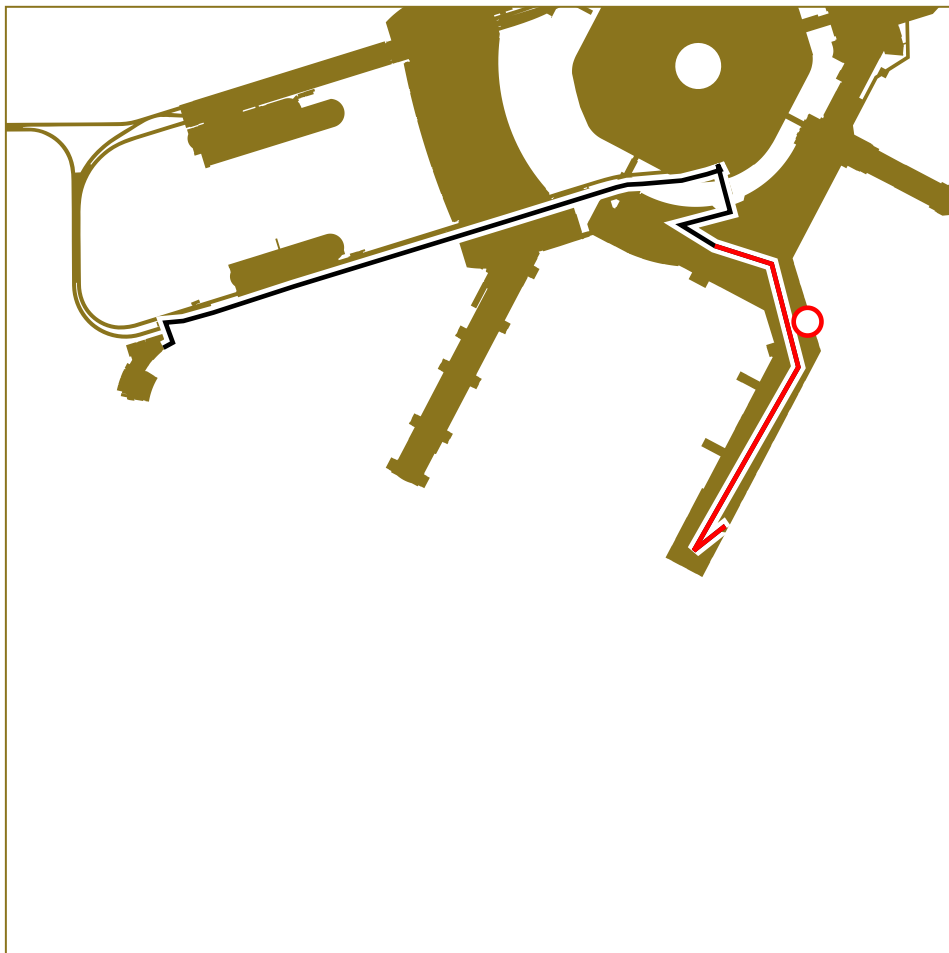
127

After graduating from Colorado College in 1989, Margaret Kilgallen moved to San Francisco, where she fell into orbit with a loose group of artists that would later become known as the Mission School. She worked as a conservator at the San Francisco Public Library and was an avid surfer and bike-rider. Killgallen had a keen interest in the literary arts, typography, hand-lettering, print-making, sign painting, hobo culture, and folk art. Touchstones in her work are the monikers and images that stand in for the unsung heroines of overlooked subcultures, women whose triumphs were on the fringes of the mainstream.



Untitled
Color sugarlift aquatint etching with chine collé
1998
Margaret Kilgallen 1967 - 2001
2018.53

Beyond When the Golden Portal Can Come and Ghost Extraction Dialogue for the Followers of Blood



<https://www.sfomuseum.org/public-art/public-collection/beyond-when-golden-portal-can-come-and-ghost-extraction-dialogue>



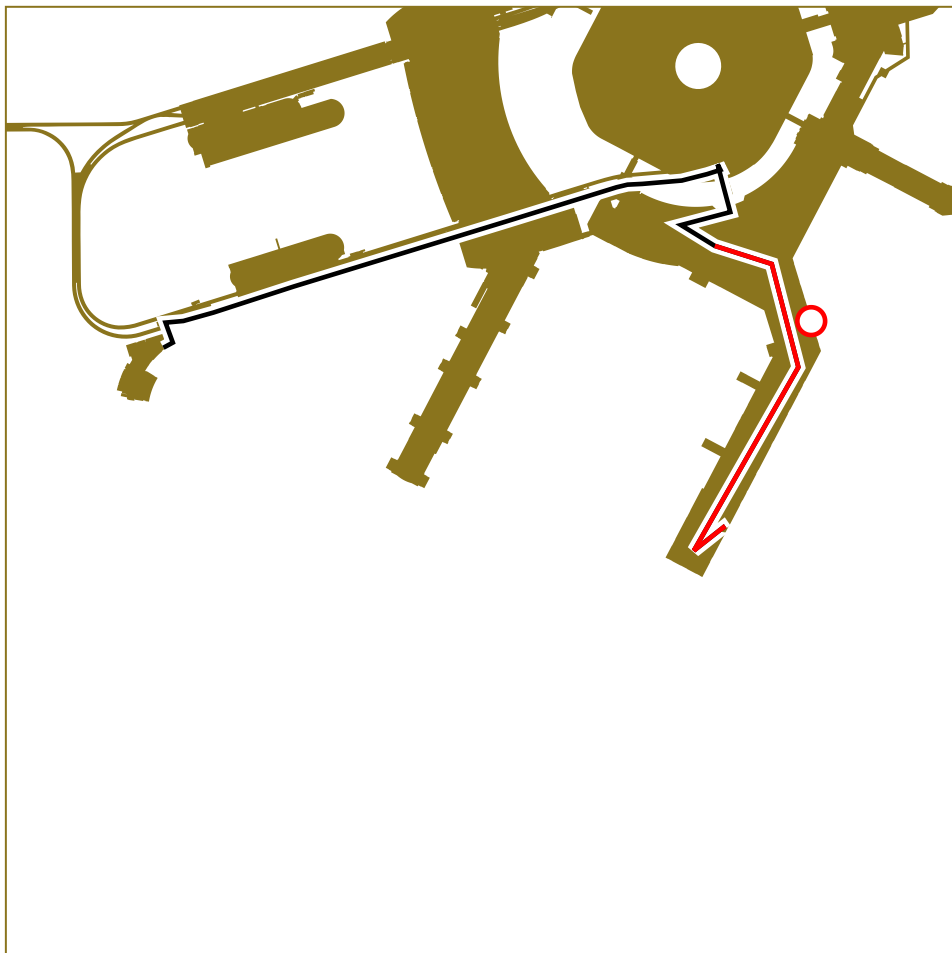
Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Beyond When the Golden Portal Can Come and Ghost Extraction Dialogue for the Followers of Blood

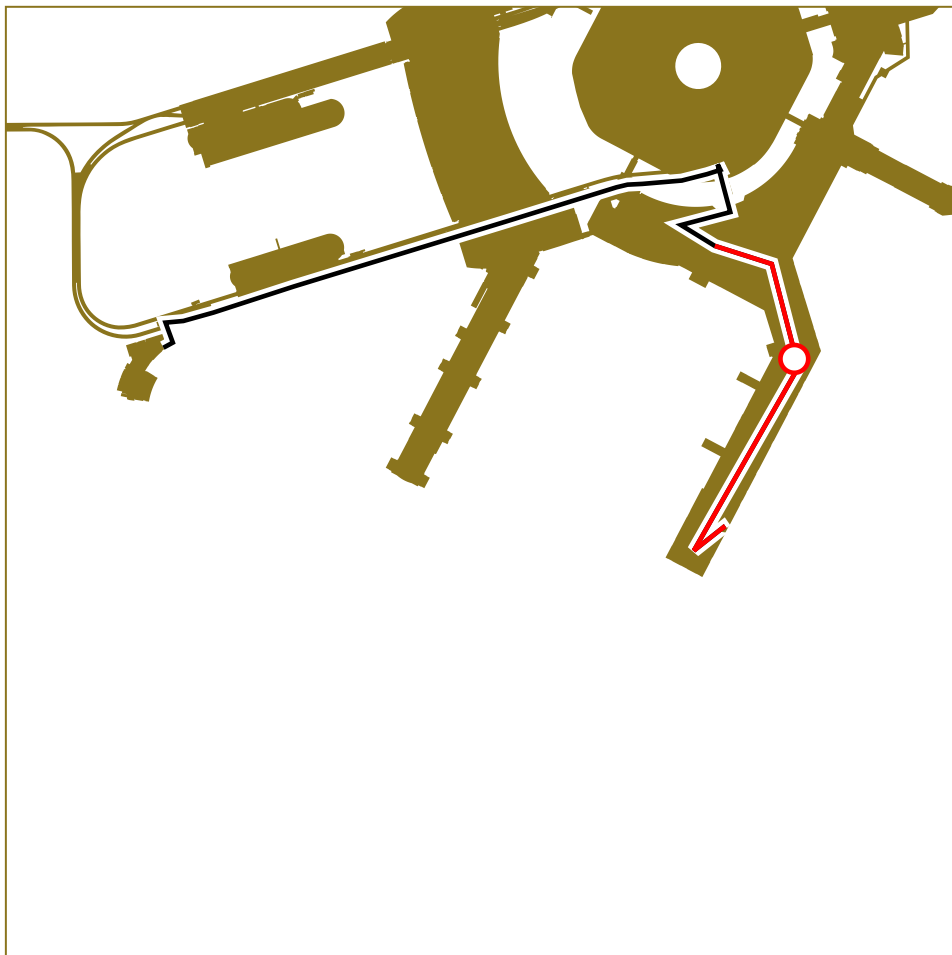
For this suite of prints, Shaun O'Dell uses simplified icons of American history—liberty bells and silhouettes of the founding fathers—to depict the complexity of the past. In *Beyond When the Golden Portal Can Come*, O'Dell maps American genealogy, beginning with the pilgrims' desire for liberty and the Mayflower's voyage across the Atlantic, which led to contact with Native Americans. The artist goes on to complicate the American family tree in *Ghost Extraction Dialogue for the Followers of Blood*, highlighting that history is full of overlapping stories of individuals, who slip into obscurity.



Beyond When the Golden Portal Can Come
Color sugarlift aquatint etching with hardground and softground
2005
Shaun O'Dell b. 1968
2018.68



<https://millsfield.sfomuseum.org/id/1745903887>



<https://www.sfomuseum.org/public-art/public-collection/red-cadmium-giant>

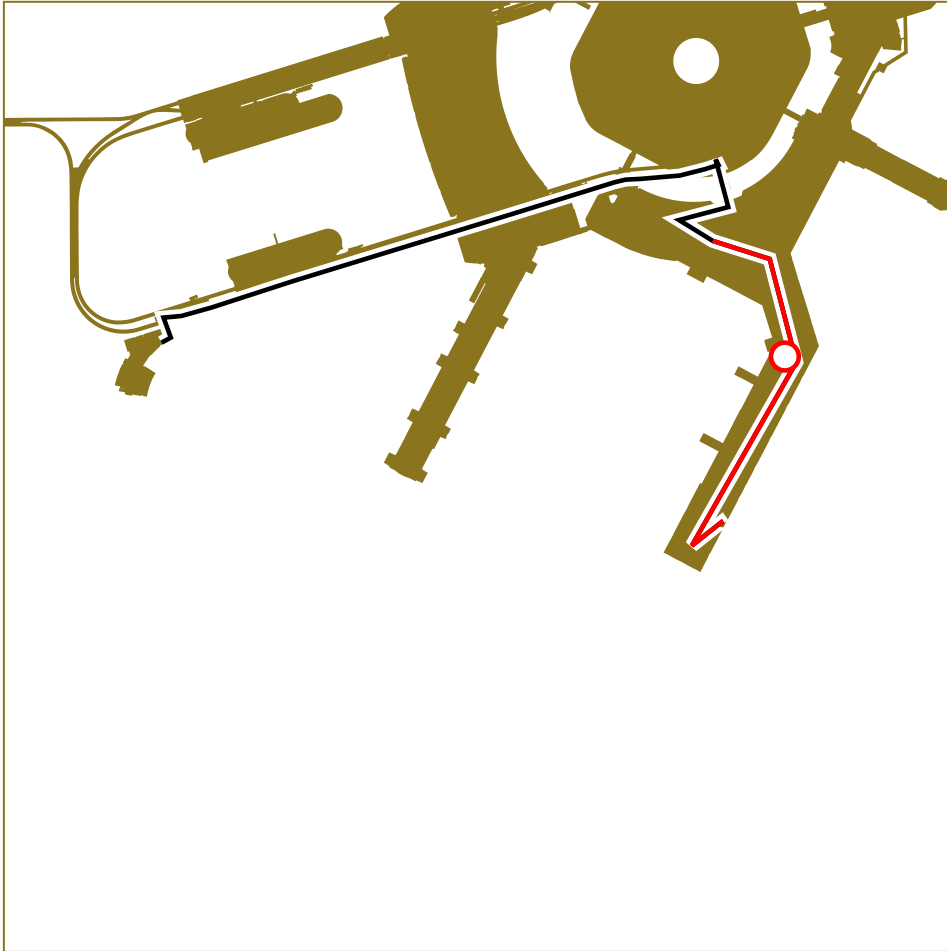
Red Cadmium Giant

This vibrant sculptural collage, featuring a star form constructed from a bent I-beam, a cast aluminum redwood branch and fluorescent lights, establishes a strong focal point for passengers as they traverse the corridor. The star shape changes from every viewpoint, while the silver branch acts as an anchor in space, transfixing the kinetic form. Amber, violet, and red fluorescent lamps project light rays that radiate out from the sculpture.



Red Cadmium Giant
Painted aluminum, cast aluminum, fluorescent lights
2019
Mark Handforth b. 1969
2018.1

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 133



<https://www.sfomuseum.org/exhibitions/california-modernist-women>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 134

California Modernist Women: Groundbreaking Creativity

California played a central role in the formation of a modern American aesthetic during the mid-twentieth century. Decorative arts and design reflected exciting new technologies and forms of expression. As modernist artists and designers looked beyond traditional methods and towards the future, some also found inspiration in the handmade qualities of crafts. Many of the Golden State's most innovative artists and designers were women who faced great adversity due to prevailing gender inequality. The most determined women pushed forward, driven by enthusiasm, strength, and creativity.

To protect themselves from potential disadvantage, some women artists signed only their first initial and last name to their artworks. In defiance, San Francisco artist Doris Hodgson Bothwell (1902–2000) changed her legal first name to Dorr, a nickname from childhood that she preferred. Ray Eames (1912–88) was an artist and designer who did not initially receive full recognition for her work. Aligned with mid-century conventions, her husband Charles Eames (1907–78) was attributed as the designer for all Eames Office products, although the dynamic couple designed together with the rest of their team.

Many artists and designers faced other complex challenges. During the Second World War, Ruth Asawa (1926–2013) escaped extended incarceration in a Japanese American internment camp with a scholarship to Milwaukee State Teachers College (now University of

Wisconsin-Milwaukee). After training for three years to become an art teacher, she was denied the necessary internship for graduation due to postwar racism. Asawa became a renowned artist and advocate for art education, and in 1982, she helped establish a public arts high school—renamed the Ruth Asawa San Francisco School of the Arts in 2010.

introduces these and other artists who worked in California and the San Francisco Bay Area. Ruth Asawa and Ray Eames, along with jeweler Margaret De Patta (1903–64) and potters Edith Heath (1911–2005) and Marguerite Wildenhain (1896–1985), are internationally acclaimed, and appreciation for their work continues to grow. Other outstanding artists including Dorr Bothwell, sculptors Freda Koblick (1920–2011) and Mary Fuller McChesney (1922–2022), potter Eileen Reynolds Curtis (1915–77), artist and designer Zahara Schatz (1916–99), and multidisciplinary artists Esther (1896–1992), Helen (1898–1985), and Margaret Bruton (1894–1983), enjoyed success in their time, yet were overlooked in subsequent years.

Learn more! Download the

[graphic detail, top]

[inset image, left]

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 135



California Modernist Women: Groundbreaking Creativity



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 136



Serving tray 1951
Zahara Schatz (1916–99)
Berkeley, California
Plexiglas, paint, copper, brass, aluminum
Courtesy of the Modern i Shop

L2022.0601.002 Covered serving bowl c. 1950 Designed by Edith Heath (1911–2005) Heath Ceramics | Sausalito, California ceramic, glaze Courtesy of the Modern i Shop L2022.0601.001a–b
Seated female figure c. 1950 Mary Fuller McChesney (1922–2022) Northern California terracotta Collection of Steve Cabella L2022.0601.009

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 137

Low bowl c. 1950s

Marguerite Wildenhain Marguerite Wildenhain (1896–1985) was an internationally renowned studio potter who influenced generations of ceramicists. Born in Lyons, France, of English, German, and Jewish descent, she briefly studied drawing and sculpture at the Berlin School of Fine and Applied Arts. Dissatisfied with school, Wildenhain left and designed ceramic wares for a porcelain company in Rudolstadt, Germany, where she was fascinated by the factory's potters. In 1919, Wildenhain enrolled in the inaugural year of instruction at the legendary Bauhaus in nearby Weimar. She studied sculpture under master potters Gerhard Marcks (1889–1981) and Max Krehan (1875–1925), and after a seven-year apprenticeship-in-residence, she became the first woman in Germany to achieve master potter status.

In 1933, Marguerite and her husband Frans Wildenhain (1905–1980) moved to Putten in the Netherlands and opened a pottery they named Het Kruikje, or The Little Jug. When the German army invaded the Netherlands in 1940, she immigrated to the United States and taught at the California College of Arts and Crafts (now the California College of the Arts) in Oakland. Two years later, she was the first resident at Pond Farm, an art colony and refuge for European artists near Guerneville in the Russian River Valley of Northern California. While other émigré artists including metalworker Victor Ries (1907–2011) and weaver Trude Guermonprez (1910–76) joined Wildenhain, the collaborative dissolved during the 1950s. Marguerite Wildenhain continued at

Pond Farm, where she made studio ceramics and held annual summer workshops, teaching select students to master wheel-thrown pottery.

Marguerite Wildenhain working in her studio c. 1950 Guerneville, California Courtesy of Archives of American Art, Smithsonian Institution R2022.0605.001



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 138



Low bowl c. 1950s
Marguerite Wildenhain (1896–1985)
Guerneville, California
stoneware, glaze
Courtesy of the Modern i Shop

L2022.0601.006 Vessel c. 1950s Marguerite Wildenhain (1896–1985) Guerneville, California stoneware, glaze Courtesy of the Modern i Shop L2022.0601.008 Vase c. 1950s Marguerite Wildenhain (1896–1985) Guerneville, California stoneware, glaze Courtesy of the Modern i Shop L2022.0601.005

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 139

Two embracing figures 1949

Mary Fuller McChesney Mary Fuller McChesney (1922–2022) was a largely self-taught sculptor and art historian. After studying philosophy at the University of California, Berkeley, she embarked on a more dexterous pursuit and apprenticed with potter William Bragdon (1884–1959) at California Faience in Berkeley. During the Second World War, she worked as a welder at the Kaiser Shipyards in Richmond, California. By 1949, Mary lived in Point Richmond with her husband, Abstract Expressionist painter Robert McChesney (1913–2008), and made ceramic sculpture with a kiln that she constructed at their home. She was greatly inspired by Pre-Columbian sculpture when they moved to Guadalajara, Mexico, in 1951, to join a group of Bay Area and New York artists.

In 1952, the couple hand-built a small home and two studios on two acres atop Sonoma Mountain near Petaluma, California. Their plot was the first in a planned artist's colony that never materialized because of the remote location. Mary sculpted, wrote for art magazines, and in the mid-1960s, she worked for the Archives of American Art on an oral history project to document San Francisco artists who participated in the Works Progress Administration's 1935–43 Federal Art Project. She also interviewed postwar Abstract Expressionist artists from the Bay Area, which evolved into her book *A Period of Exploration: San Francisco 1945–1950* and the accompanying exhibition at the Oakland Museum in 1973. That decade, Mary Fuller McChesney began work on larger, publicly

commissioned sculptures, carving forms from a mixture of cement, sand, vermiculite, and water as they slowly dried.

Portrait of Mary Fuller McChesney May 1955 Arthur Knight (active mid-20th century) Sonoma Mountain, California Courtesy of Dennis Calabi R2022.0602.001

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 140



Two embracing figures 1949
Mary Fuller McChesney (1922–2022)
Point Richmond, California
terracotta, painted wood base
Collection of Steve Cabella
L2022.0601.003a–b

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 141

Coupe salad plate c. 1950s

Edith Heath Edith Heath (1911–2005) created ceramics that combined modern design with the hand-made aesthetics of studio pottery. Initially, Heath aspired to teach and completed her credential in art education at Chicago Teachers College. She moved west in the early 1940s and took classes in ceramics at the California School of Fine Arts (now the San Francisco Art Institute) and the University of California, Berkeley. Heath converted the laundry room of her Filbert Street residence into a pottery studio, and by 1944, she exhibited at the Legion of Honor and sold to the high-end San Francisco retailer Gump's. When national department stores including Marshall Field's and Neiman-Marcus carried Heath Ceramics, production moved to a factory in Sausalito, California, that incorporated manufacturing equipment designed by Edith's husband Brian Heath (1913–2001).

Innovative combinations of natural materials were at the core of Heath Ceramics' success. Unimpressed with lightly colored, commercially available clays, Edith Heath formulated clay bodies from rich deposits left by a prehistoric inland sea near Lincoln, California, in the Sierra Nevada Mountains foothills. Glazes that contained metallic oxides were perfected to chemically react at low temperatures. Some of her distinctive finishes created speckled effects when fired in the kiln, such as the two-toned "Sea and Sand." Heath introduced Coupe in 1948, which is still in production and was their first original dinnerware line. Coupe pioneered manufacturing at Heath Ceramics. Plates and shallow bowls were formed on

mechanized jigger wheels developed by Brian, while Edith and her artisans used slip casting and other traditional methods for more complex shapes.

Edith Heath at a potter's wheel c. late-1940s–50s Courtesy of Archives of American Art, Smithsonian Institution R2022.0605.002



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 142



Coupe salad plate c. 1950s
Designed by Edith Heath (1911–2005)
Heath Ceramics | Sausalito, California
ceramic, glaze
Courtesy of the Modern i Shop

L2022.0601.012 Vase c. 1950 Edith Heath (1911–2005) Sausalito, California ceramic, glaze Courtesy of the Modern i Shop L2022.0601.014

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 143

Ideograph 1946

Dorr Bothwell Dorris Bothwell (1902–2000) was a painter, printmaker, and art teacher who translated her travels into artistic expression. Born Doris Hodgson Bothwell in San Francisco, she moved to San Diego with her family and took art lessons with their neighbor, the painter and sculptor Anna Marie Valentien (1862–1947). In the early 1920s, Bothwell studied at the California School of Fine Arts (now the San Francisco Art Institute) with Rudolph Schaeffer (1886–1988). After her first exhibition entry was rejected in 1924, female colleagues suggested that Bothwell not sign her first name on artworks to avoid gender discrimination from male reviewers. Instead, Bothwell legally changed her first name to Dorris, a nickname from childhood that she preferred.

In 1925, Dorris Bothwell became a charter member of the San Francisco Society of Women Artists. Three years later, Bothwell sailed for Pago Pago, Samoa. She lived on the island of Ta'ū as the adopted daughter of a local chief and sketched, painted, and made linocut prints, which she sent to California to fund further travel. During the late 1930s, Bothwell worked as a muralist for modernist painter Lorser Feitelson (1898–1978) and the Works Progress Administration in Los Angeles. In the 1940s, Bothwell was one of the first West Coast artists to exhibit serigraph prints. She taught at the California School of Fine Arts from 1944 until 1961, when Bothwell changed her trajectory and moved to Mendocino, California, where she established a studio and taught at the Mendocino Art Center until 1997.

Dorris Bothwell displays artists' works September 1945 Courtesy of San Francisco History Center, San Francisco Public Library MOR-0928 R2022.0606.001



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 144



Ideograph 1946
Dorr Bothwell (1902–2000)
San Francisco
serigraph
Collection of Steve Cabella
L2022.0601.044

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 145

Model S2-1790 Leg Splint 1944

Ray Eames Ray Eames (1912-88) was an artist and designer who shaped public awareness of modern design. Along with her husband, Charles Eames (1907-78), they formed the Eames Office, an influential and prolific mid-century design team whose work is world renowned. Their philosophy was practical and personal, centered by a drive to bring good design and artfully modern products into every household and public space. For almost forty years, the Eames Office designed graphics, toys, and exhibitions in addition to furniture made from innovative materials such as molded plywood, fiberglass, aluminum, and steel wire. While Eames Office marketing and packaging attributed its products to Charles, Ray was critical to their success. In recent years, Ray Eames has received the design attribution that she deserves.

Ray Eames' background in modern art guided everything the Eames Office produced. In the 1930s, she studied at the Art Students League in New York with the avant-garde German émigré painter Hans Hoffman (1880-1966) and exhibited with the American Abstract Artists. After meeting Charles at the Cranbrook Academy of Art in 1940, they moved to Southern California and focused on design. The S2-1790 Leg Splint, their first mass-manufactured plywood product, originated with Ray's plywood sculptures, which she featured on the cover of California Arts & Architecture in September 1942. Most Eames Office items were designed from scratch by Ray, Charles, and their team. Certain pieces were

influenced by found objects, such as the Time Life stool that Ray Eames based on a traditional African stool she had at home.

Ray Eames with her art c. early 1940s Courtesy of Eames Office LLC
© Eames Office LLC R2022.0607.001

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 146



Model S2-1790 Leg Splint 1944
Designed by Ray (1912-88) and Charles Eames (1907-78)
Evans Products, Molded Plywood Division | Venice, California
Douglas fir, birch veneer, plastic resin, paper
Courtesy of the Modern i Shop
L2022.0601.019

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 147

[left]Untitled (S.847, Freestanding Basket) c. 1953

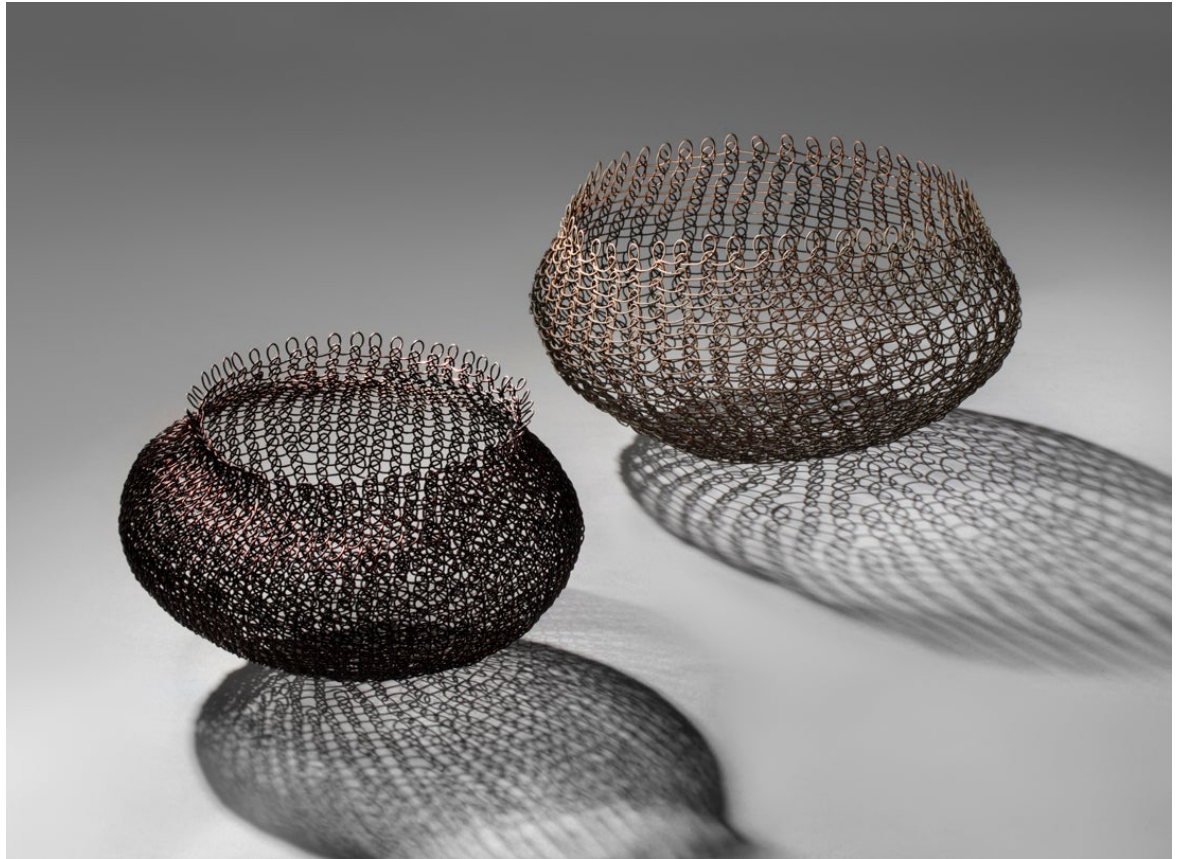
Ruth Asawa Ruth Asawa (1926–2013) formed semi-transparent sculptures from looped or tied metal wire, and created public art and fountains from bronze, stainless steel, and other materials. Initially, Asawa studied drawing and painting while confined in Japanese American internment camps during the Second World War. She took art lessons from Tom Okamoto (1916–78), a Disney animator also incarcerated at the Santa Anita racetrack in Southern California. Asawa continued her artistic practice after transfer to the Rohwer War Relocation Center in Arkansas. In 1943, she received a scholarship to Milwaukee State Teachers College (now University of Wisconsin-Milwaukee). However, after three years of training to become an art teacher, Asawa was denied a prerequisite internship because of postwar racism against Japanese Americans.

Undeterred, Asawa studied with former Bauhaus instructor Josef Albers (1888–1976) at Black Mountain College in Asheville, North Carolina. During the summer of 1947, Asawa taught art in Toluca, Mexico, where she learned to make baskets from looped, metal wire. She applied the technique to sculpture and remarked, “what I was excited by was I could make a shape that was inside and outside at the same time.” By 1960, Asawa exhibited locally at the San Francisco Museum of Art (now SFMOMA) and the de Young Museum, and at the Whitney Museum of Art in New York. She has since exhibited throughout the United States and abroad. Asawa was a lifelong advocate for art education, and in 1982, she helped

found a public arts high school, renamed Ruth Asawa San Francisco School of the Arts in 2010.

Ruth Asawa making wire sculpture 1956 Paul Hassel (1906–64) Courtesy of the Estate of Paul Hassel and Ruth Asawa Lanier, Inc. Photograph © Estate of Paul Hassel © 2022 Ruth Asawa Lanier, Inc. / Artists Rights Society, NY. Courtesy David Zwirner R2022.0603.003

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 148



[left]Untitled (S.847, Freestanding Basket) c. 1953
Ruth Asawa (1926-2013)
San Francisco
Enameled copper wire
Private Collection

© 2022 Ruth Asawa Lanier, Inc. / Artists Rights Society, NY. Courtesy David Zwirner S.847 L2022.0603.001 [right]Untitled (S.859, Freestanding Basket) c. early 1950s Ruth Asawa (1926-2013) San Francisco Copper wire Private Collection © 2022 Ruth Asawa Lanier, Inc. / Artists Rights Society, NY. Courtesy David Zwirner S.859 L2022.0603.002

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 149

Untitled c. 1950

The Bruton Sisters The Bruton sisters—Margaret (1894–1983), Esther (1896–1992), and Helen Bruton (1898–1985)—were multidisciplinary artists who worked in painting, printmaking, mosaic, terrazzo, and bas-relief. The Brutons shared major commissions and collaborated closely, no matter who was charged with the project. Raised in Alameda, California, they attended The Art Students League of New York, where Margaret painted and Helen sculpted, while Esther transferred to the New York School of Fine and Applied Art to study commercial art. During the 1920s, the Bruton sisters were part of the Monterey Group and exhibited throughout Northern California. In 1929, Margaret and Esther joined a community of modern artists in Taos, New Mexico, while Helen worked for Gladding, McBean in Glendale, California, as a ceramics designer.

From 1934–36, Helen completed Works Progress Administration mosaics at the San Francisco Zoo and the University of California, Berkeley. In 1935, Esther painted murals for the Cirque Room at the Fairmont Hotel. The Brutons' largest commission was at the 1939 Golden Gate International Exposition on Treasure Island. Titled *The Peacemakers*, the bas-relief mural spanned 144 by fifty-seven feet, painted on carved and layered Masonite applied to 270 plywood boards. At the fair's second season in 1940, Helen organized *Art in Action*, a live exhibition of artists working in the Fine Arts Palace that included Diego Rivera (1886–1957) painting the mural *Pan Pacific Unity*. During the 1950s, Margaret and her sisters completed a

monumental installation of mosaic maps for the Manila American Cemetery in the Philippines.

Esther, Margaret, and Helen Bruton, from left to right, work on a rendering for *The Peacemakers* mural 1938 Courtesy of San Francisco History Center, San Francisco Public Library AAC-8855 R2022.0606.002



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 150



Untitled c. 1950
Margaret Bruton (1894–1983)
Northern California
terrazzo, copper
Collection of Steve Cabella
L2022.0601.025

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 151

Flatware 1940

Margaret De Patta Margaret De Patta (1903–64) was one of the first modernist American jewelers. During the 1920s, she trained as an avant-garde painter at the California School of Fine Arts (now the San Francisco Art Institute) and the Art Students League in New York City. After an unsuccessful search for a modern wedding band, De Patta resolved to make her own ring—which ignited an interest in jewelry design that changed her trajectory as an artist. De Patta apprenticed as a jeweler for two months in 1929 and then set out on her own, studying books on jewelry-making and experimenting with unconventional metals and gemstones.

In the early 1940s, De Patta studied at Mills College in Oakland, and at the School of Design in Chicago under Bauhaus artist Laszlo Moholy-Nagy (1895–1946) who encouraged her to “catch your stones in the air. Make them float in space. Don’t enclose them.” De Patta’s work was an exciting departure from traditional jewelry that focused simply on mounting precious gemstones. Captivated by the effects of light and motion, she balanced sculptural compositions with quartz, pearls, or polished pebbles in a distinctly harmonious style. Working with San Francisco lapidarist Francis Sperisen (1900–86), De Patta pioneered modern gemstone cutting techniques and achieved exciting visual effects. She also created Designs Contemporary, a jewelry company that made limited numbers of her selected designs. In 1951, Margaret De Patta was a founder and president of the San Francisco Metal Arts Guild.

Margaret De Patta at her workbench November 1937 Courtesy of San Francisco History Center, San Francisco Public Library MOR-0929 R2022.0606.003



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 152



Flatware 1940
Margaret De Patta (1903–64)
San Francisco
copper, silver
Courtesy of the Modern i Shop
L2022.0601.031.01-.04

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 153

Bowl 1945

Eileen Reynolds Curtis Eileen Reynolds Curtis (1915–77) was a San Francisco Bay Area studio potter who was known for hand-thrown ceramics with unique and distinctive glazes. She studied at Mills College in Oakland with F. Carlton Ball (1911–92), who encouraged Eileen and her husband Rossi Reynolds (1909–48) to evolve from amateur potters to professional ceramicists. By 1945, the Reynolds had established a pottery studio on Russian Hill in San Francisco and were producing ceramics full-time. Their work was inspired by the graceful forms of classical Chinese ceramics, along with the simple lines of traditional, stoneware jugs and bowls from the Ohio River Valley in Indiana where Eileen was raised.

Eileen and Rossi Reynolds worked with native materials such as California red and yellow clays. They developed unique glazes and kept their formulations as closely guarded secrets. Their semi-translucent glazes accentuated the natural qualities of clay. Perhaps the most striking was “Pebble White,” a textured glaze that bubbled in the kiln and created lava-like effects. The Reynolds’ work was exhibited at museums including the San Francisco Museum of Art (now SFMOMA) and sold through local specialty retailers such as Gump’s. After Rossi’s untimely passing, Eileen relocated her studio to Sausalito in 1961. She continued to make pottery and co-founded the Teahouse Group of artists with her second husband, the painter and ceramicist Ross Curtis (1918–2007).

Eileen Reynolds Curtis c. 1950s Courtesy of Lost Art Salon
R2022.0608.001



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 154



Bowl 1945
Eileen (1915–77) and Rossi Reynolds (1909–48)
San Francisco
ceramic, glaze
Courtesy of the Modern i Shop
L2022.0601.028

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 155

Tray 1952

Freda Koblick Freda Koblick (1920–2011) was a native of San Francisco who pioneered cast-acrylic plastic sculpture. The first woman to graduate from the Plastic Industries Technical Institute in Los Angeles, she envisioned plastic as a fine arts medium that could provide exciting possibilities beyond the material's traditional, industrial applications. Koblick found that the control of curvature, plane, and texture was far more precise to accomplish in plastic than with other transparent media such as glass. According to the artist, she was fascinated by "the promise and the mystery of transparency" of plastic as art, specifically when the internal structure of a piece played a dynamic counterpart to reflections on the surface.

At first, Koblick produced functional items such as doorknobs, lighting fixtures, serving trays, and other decorative objects. She also made large site-specific architectural elements. By the 1960s, Koblick shifted focus to cast-acrylic sculpture, striving to elevate plastic as a fine art. In November 1968, she was honored with a solo exhibition titled Plastic Forms by Freda Koblick at the Museum of Contemporary Crafts in New York. Koblick was awarded a prestigious fellowship from the Guggenheim Foundation two years later. One of Freda Koblick's monumental projects was Night Sky, a 1500-pound, cast-acrylic, hanging sculpture that was commissioned in 1980 for the central hub of Terminal 3 at the San Francisco International Airport.

Freda Koblick with one of her sculptures 1968 Peter B. George (active mid-20th century) Courtesy of Archives of American Art, Smithsonian Institution R2022.0605.003

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 156



Tray 1952
Freda Koblick (1920–2011)
San Francisco
acrylic
Courtesy of the Modern i Shop
L2022.0601.043

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 157

Table lamp c. 1950

Zahara Schatz Zahara Schatz (1916–99) created modern decorative arts from metal and laminated plastic. Born in Jerusalem, she was the daughter of Boris Schatz (1867–1932), a distinguished Israeli artist who founded the Bezalel Academy of Arts and Design. Zahara Schatz studied at the National School of Decorative Arts in Paris and worked from studios in New York and Northern California. In 1950, she was awarded for a tubular metal desk lamp shown in the Lamp Design Competition at the Museum of Modern Art (MOMA) in New York. The following year, she founded an arts and crafts workshop in Jerusalem with her brother, the painter Bezalel Schatz (1912–78).

From the 1940s–70s, Zahara Schatz experimented with Plexiglas, an aircraft-grade plastic that offered fantastic optical clarity and opportunities to explore color and reflection. Working in her Berkeley, California, studio, she arranged “inclusions”—or pieces of wire, screen, bright metal, and tinted plastic—between two sheets of Plexiglas softened by heat or solvent. To add color, she painted layers in translucent, opaque, and metallic pigments. Some of her lamps conducted electrical current through copper wire imbedded in Plexiglas; the example on display utilizes a spiral-shaped copper tube as a base and channel for the lamp cord. Zahara Schatz also created two-dimensional artwork that she called “planar layered paintings,” in addition to molded sculpture, decorated plates, jewelry, and architectural elements—all in translucent Plexiglas.

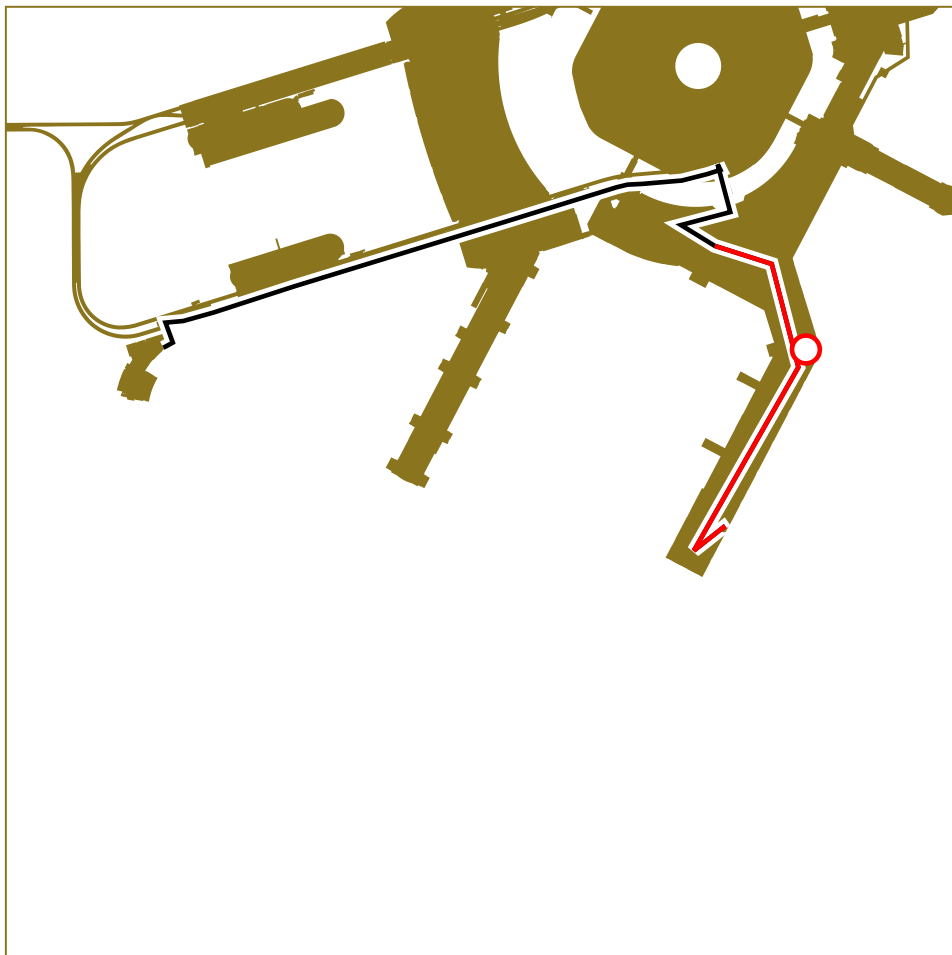
Zahara Schatz with her acrylic art 1950 Courtesy of The Schatz House R2022.0609.001

California Modernist Women: Groundbreaking Creativity on display between June 6, 2022 and July 7, 2023 in the 1E Mid-Pier Gallery 158



Table lamp c. 1950
Zahara Schatz (1916–99)
Berkeley, California
Plexiglas, brass tubing, copper, aluminum, screen, straw
Courtesy of the Modern i Shop
L2022.0601.045a–b

Untitled (On Becoming: Billy + Katie 1964 #1-8)



<https://www.sfomuseum.org/public-art/public-collection/untitled-becoming-billy-katie-1964-1-8>

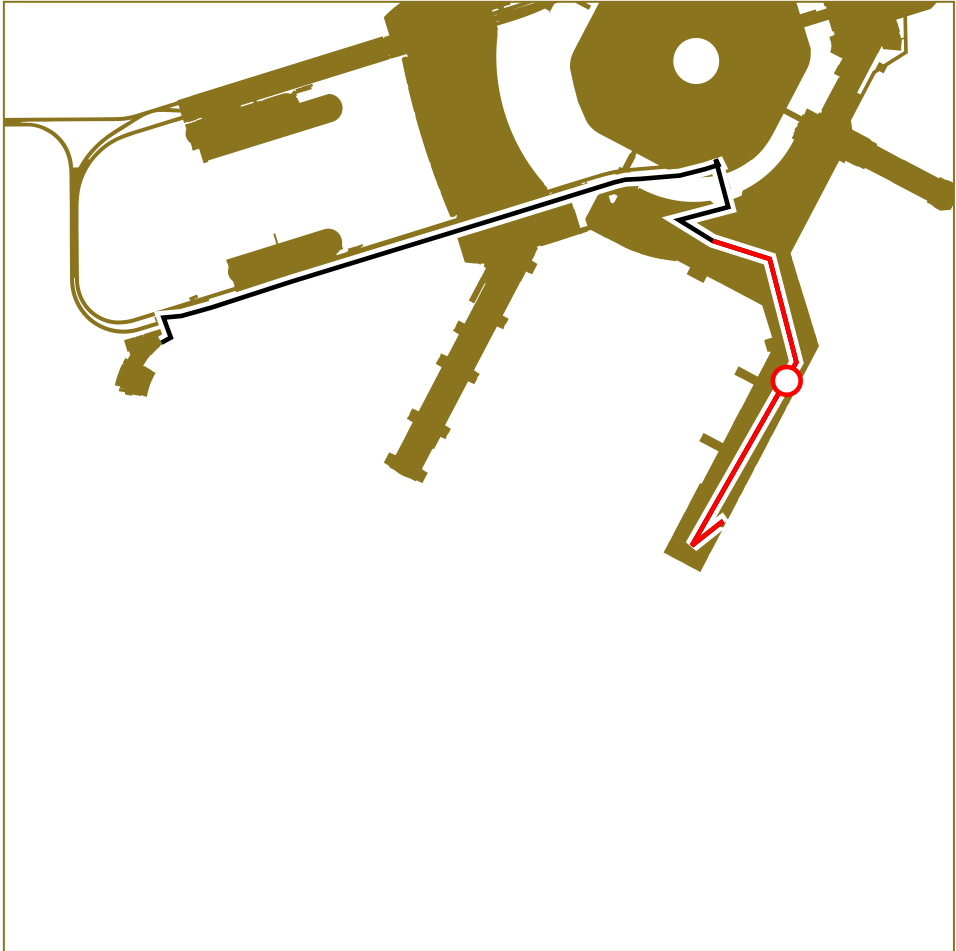


Untitled (On Becoming: Billy + Katie 1964 #1-8)

Tammy Rae Carland conceived of the On Becoming series out of a desire to re-create a lost archive of her family. She said, "I had wanted an image of me in the presence of my parents." Carland's presence is seen as she performs the roles of her mother, who was of mixed race, but tried to pass as white, and her Irish Catholic father, who was a closeted gay man. By creating these images, she produces a parallel between the camera's ability to construct an imagined world and her parents' constructed identities. She becomes her parents, who were never able to become their authentic selves.



Untitled (On Becoming: Billy + Katie 1964 #1-8)
Silver gelatin prints (8)
1998
Tammy Rae Carland b. 1965
2018.54-61.01-.082



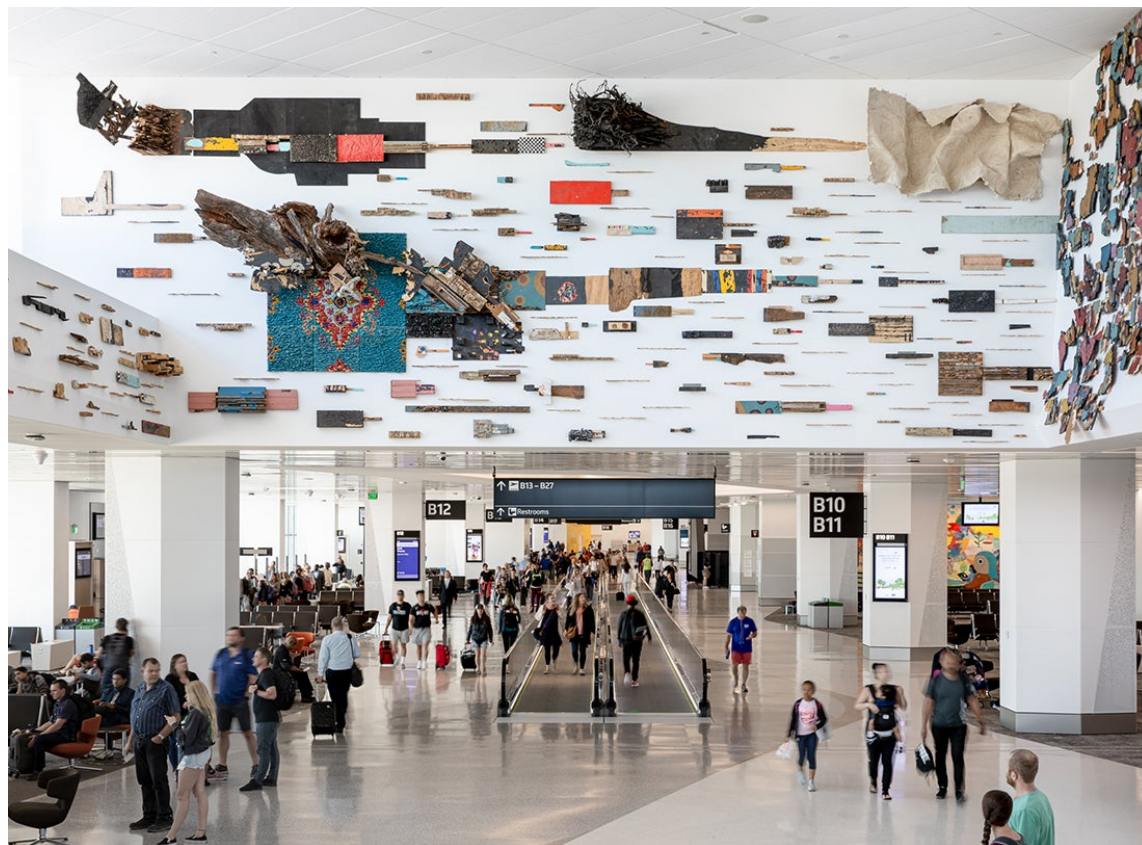
<https://www.sfomuseum.org/public-art/public-collection/number-69s>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

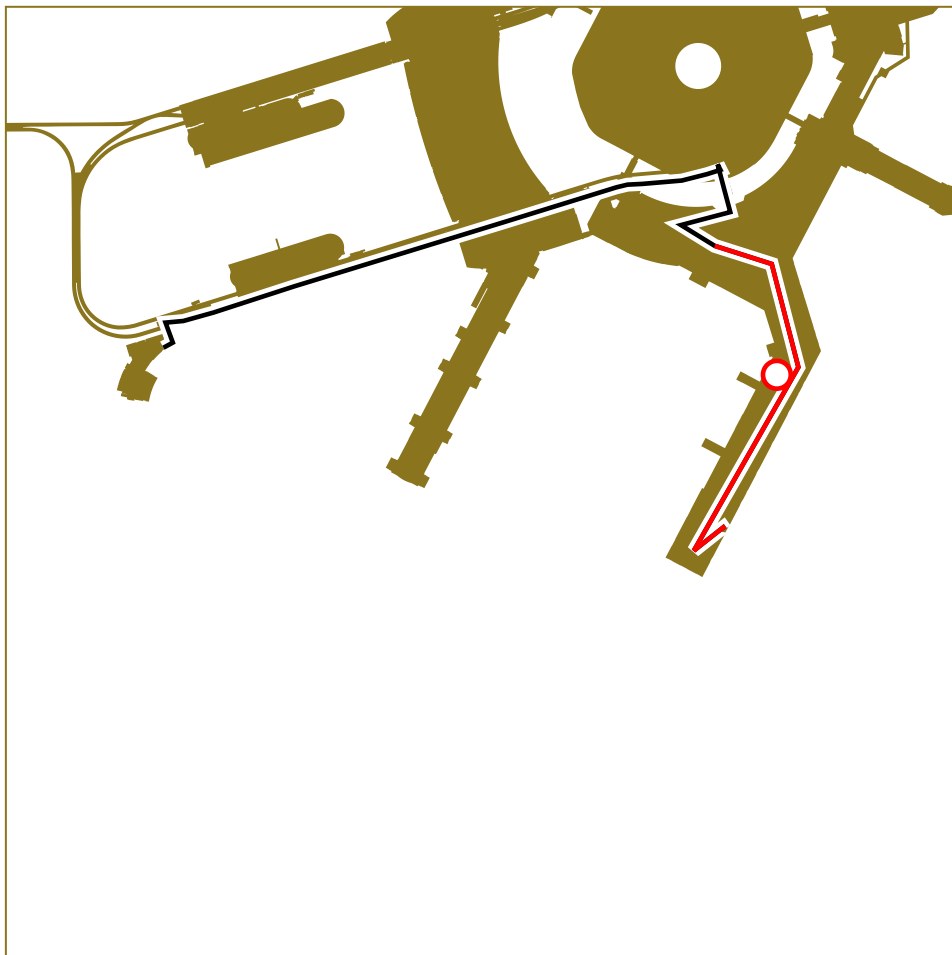
Number 69S

Using off-the-shelf materials and the occasional found object, Leonardo Drew creates sculptures whose metaphorical power is located within his labor-intensive manipulation of materials and the spatial dynamics of his compositions. Drew intends his work to resonate with a wide cross-section of viewers, who carry within themselves a multitude of life experiences. The individual components of Number 69S are all remnants from past work in various stages of distress, which bear the mark of time and help to trigger memories. He states, “my work really is about a weathered history of our journey on this planet—the cycle of birth, life, death and regeneration.”



Number 69S
Mixed media
2019
Leonardo Drew b. 1961
2018.6

They are Us, Us is Them and Impossibly



<https://www.sfomuseum.org/public-art/public-collection/they-are-us-us-them-and-impossibly>

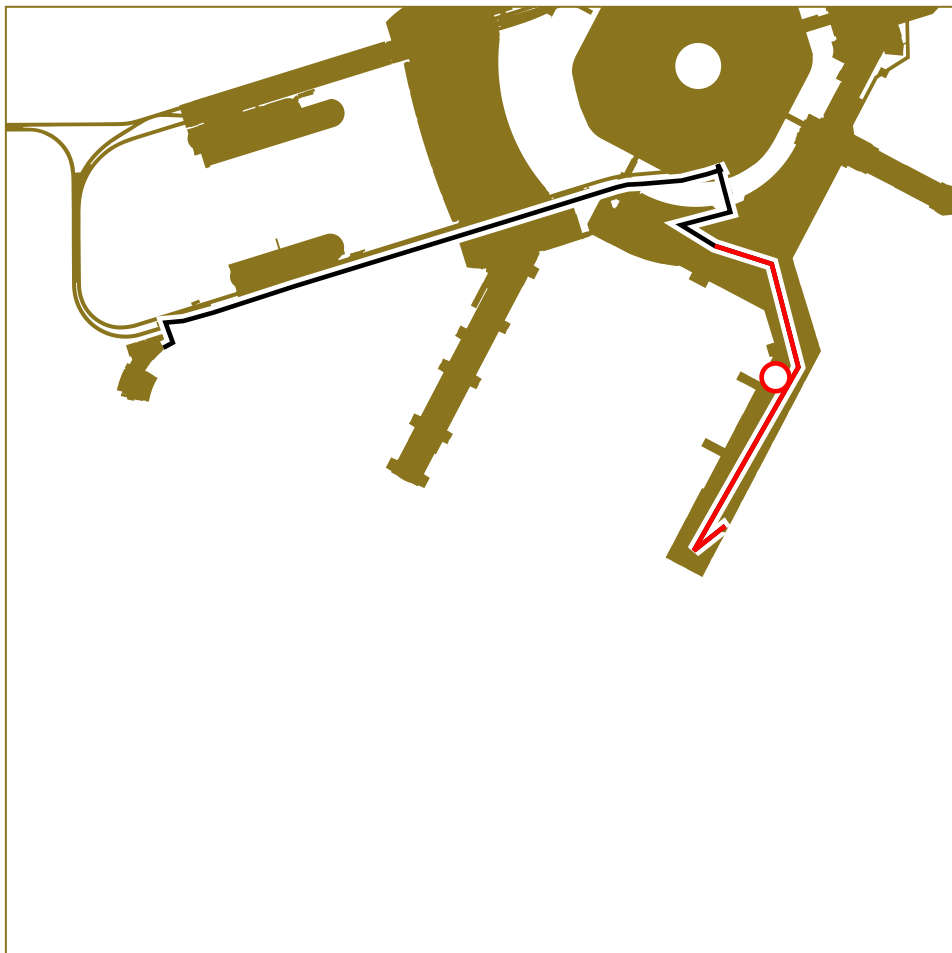


They are Us, Us is Them and Impossibly

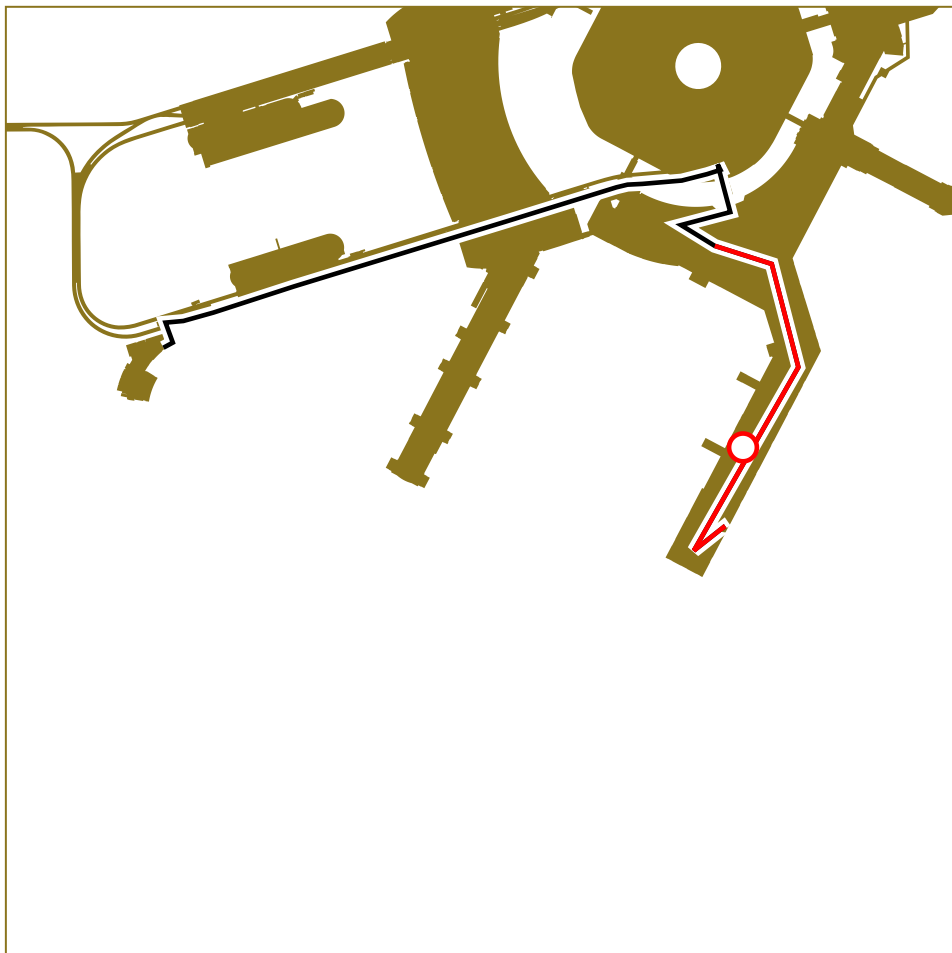
Hank Willis Thomas uses language and the form of the lenticular print to challenge our subjective perspective. Lenticulars require the viewer to activate the work, as the embedded image changes when observed from different positions. In *They are Us, Us is Them*, the phrase alters between third person and first person perspective, forcing us to question the artificial boundaries that separate us from one another. In *Impossibly*, the words “possible,” “possibly” and “impossible” easily shift from optimism to pessimism and back again. In each of these text-based works, we are asked to alter our initial interpretation and consider multiple perspectives at once.



They are Us, Us is Them
Lenticular print
2017
Hank Willis Thomas b. 1976
2018.47



<https://millsfield.sfomuseum.org/id/1745903785>



<https://www.sfomuseum.org/public-art/public-collection/hyper-natural-bay-area>

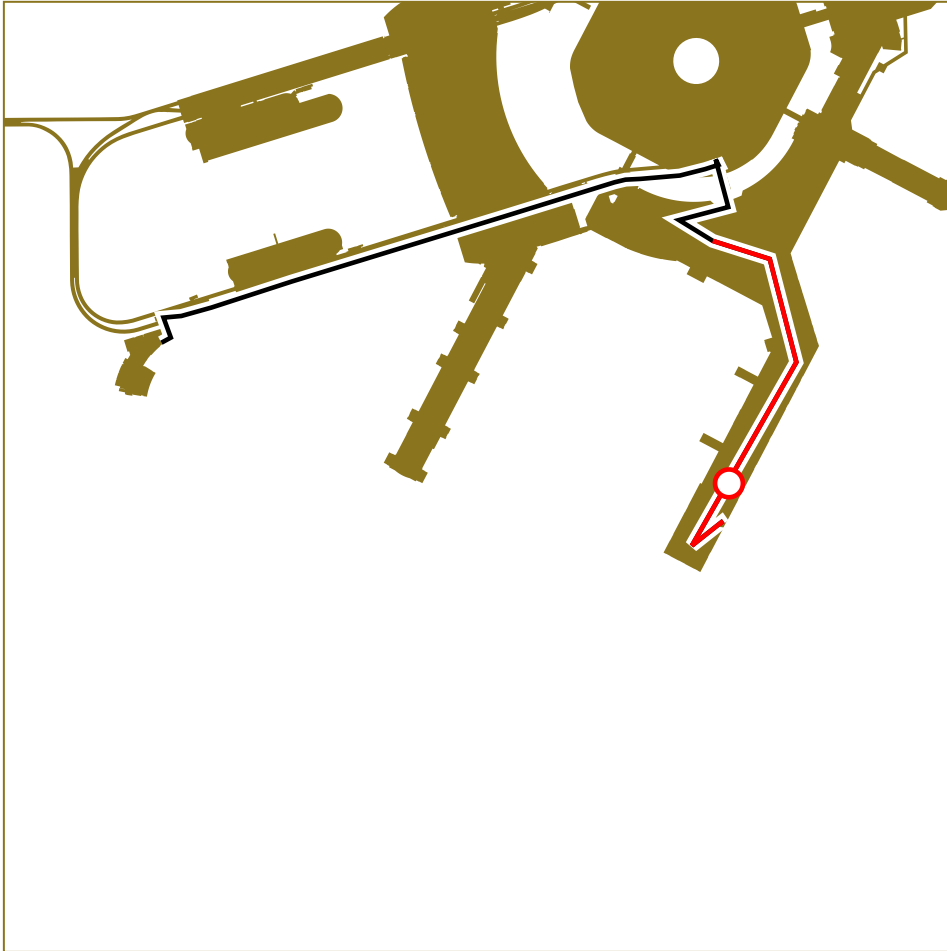


Hyper-Natural Bay Area

In Hyper-Natural Bay Area, artist Robert Minervini considers what defining characteristics make a city distinctive and offers a window onto his version of San Francisco. The City's familiar skyline includes the iconic Golden Gate Bridge and Transamerica Pyramid. However, they appear alongside newer towers and constructions of an imagined future. Native and exotic plant life, along with vessels and other forms represent the many cultures and people that shape the Bay Area as a unique place.



Hyper-Natural Bay Area
Ceramic tile, glass, and marble mosaic
2019
Robert Minervini b. 1981
2018.931



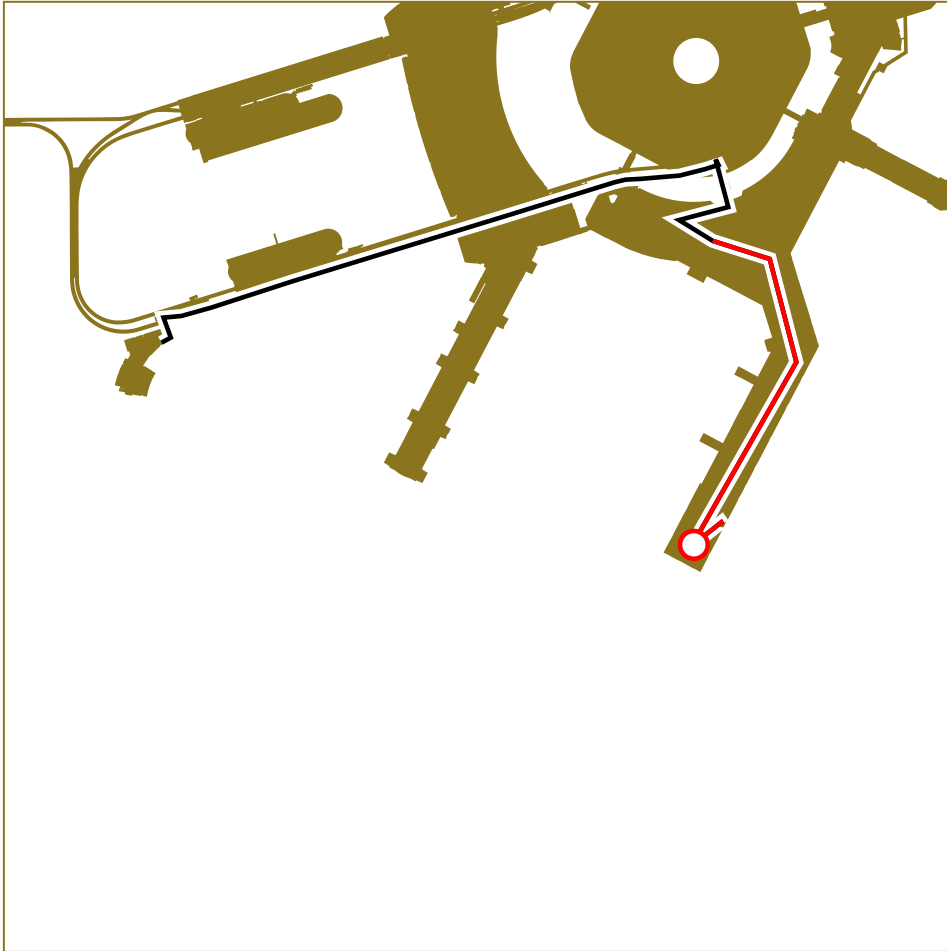
<https://www.sfo-museum.org/public-art/public-collection/prisoners-repast>

Prisoners Repast

David Huffman combines the aesthetics of science fiction, urban vernacular, and the language of abstraction to investigate the politics of race through the iconography of the basketball. The artist uses the basketball as a metaphor for the black body and its changing meaning throughout history. In Prisoners Repast, Huffman includes basketballs, as well as, the texture of basketball hoop netting, Kente cloth, and glitter with his expressive brushstrokes to emphasize the complex and multi-layered aspects of contemporary African American identity.



Prisoners Repast
Acrylic paint, oil, collage, spray paint, glitter, colored pencil on wood panel
2018
David Huffman b. 1963
2018.76



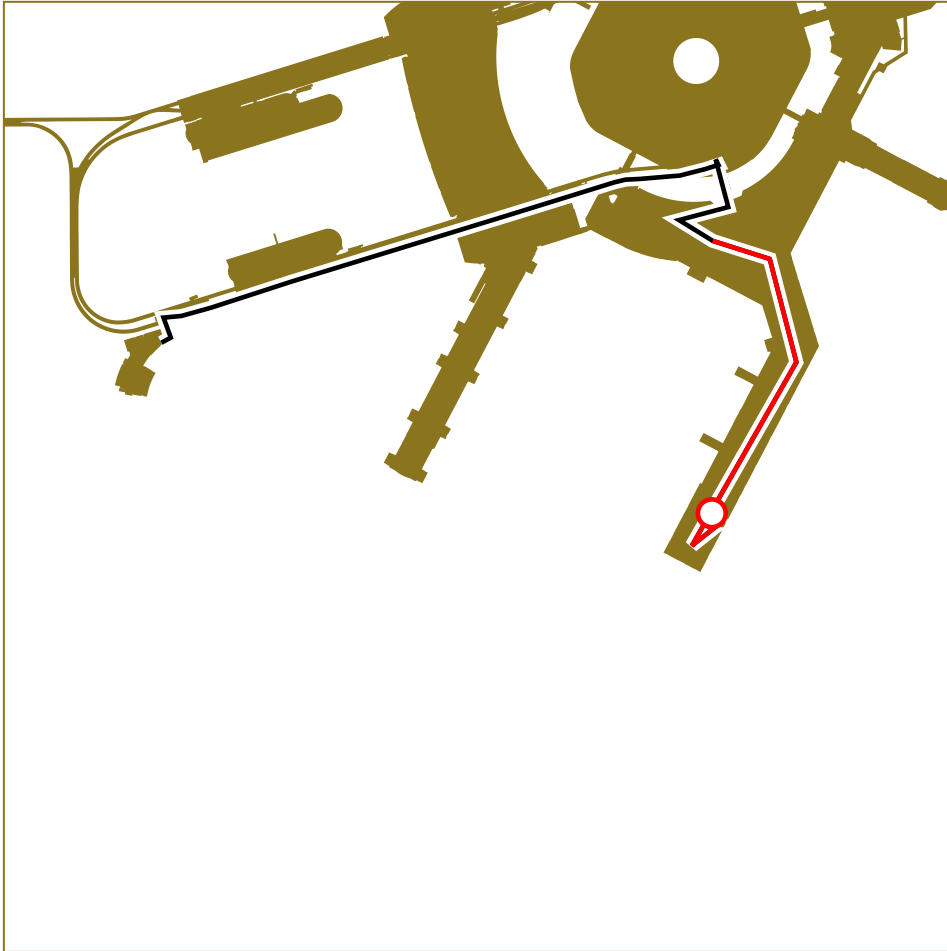
<https://www.sfomuseum.org/public-art/public-collection/orion>

This work is inspired by the seven major stars of Orion, one of the most recognizable constellations in the night sky. Orion is comprised of the stars Alnilam, Alnitak, Bellatrix, Betelgeuse, Mintaka, Rigel, and Saiph. The artist affixes colored filters on LED light tubes to represent the spectral color emission of each star. For example, Betelgeuse is a very old star and appears red in the night sky. The younger stars appear blue. Alnitak and Mintaka's spectral "fingerprint" are similar and look almost identically blue. The position of the star sculptures in the installation roughly correlates to their position vis-à-vis one another in the night sky.



Orion
Filters, fixtures, LED tubes
2019
Spencer Finch b. 1962
2018.63

Unfolding Space (in Gold)



<https://www.sfomuseum.org/public-art/public-collection/unfolding-space-gold>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Unfolding Space (in Gold)

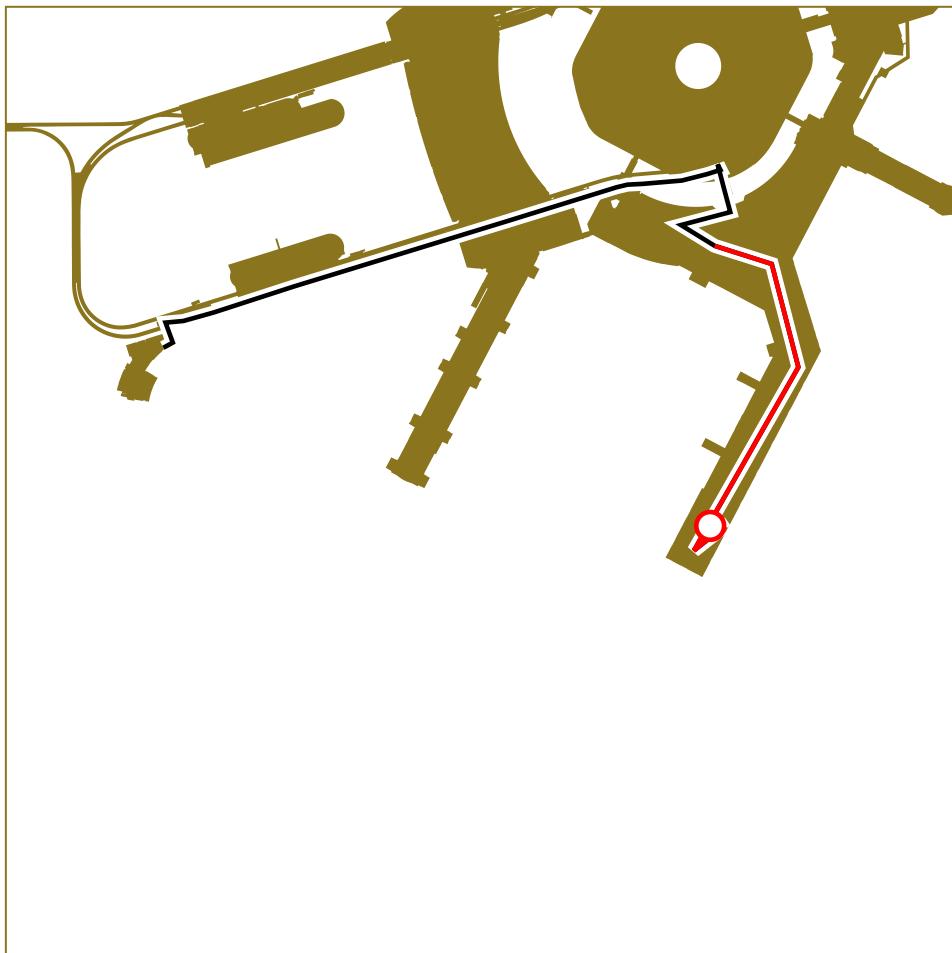
173

Andy Vogt works with standard units of material to create sculptural drawings that encourage us to see dimension where little, if any exists.

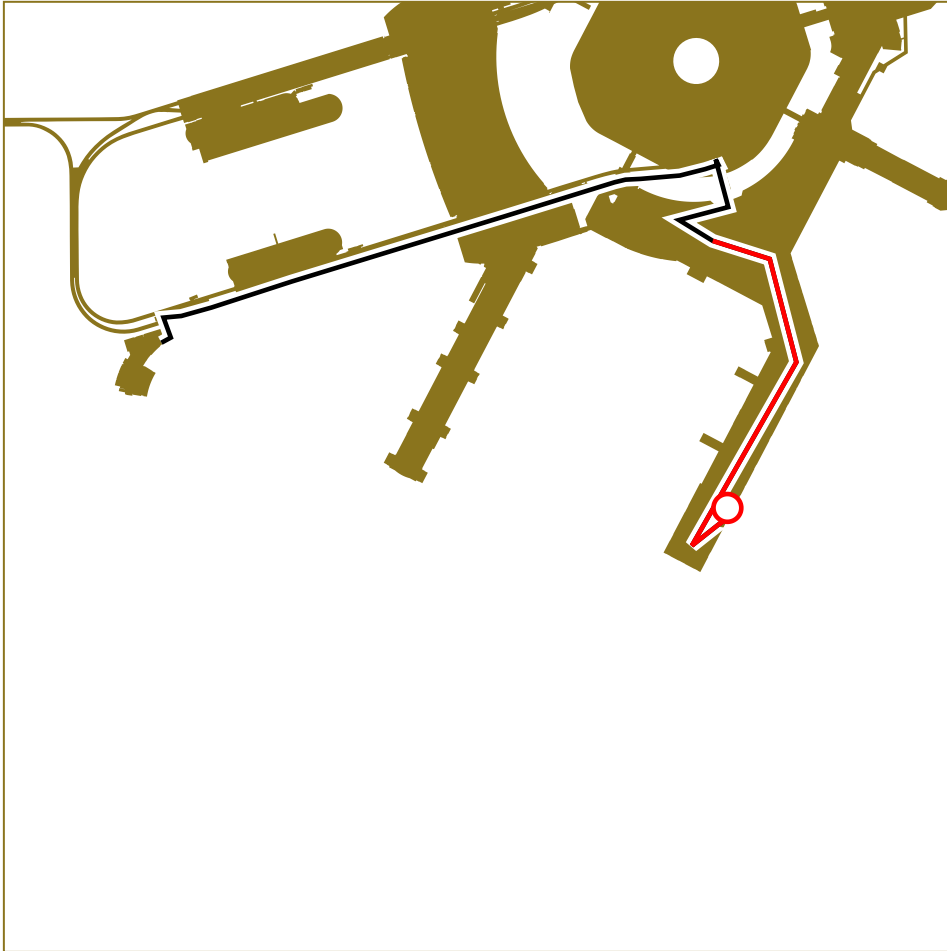
Air travel puts us through repeated reductions in personal space from huge airport lobbies, through hallways, down aisles, and finally into compact airplane seats before we fly through the vastness of the sky, miles above the earth. This progression inspired the successively compressed point of view of this sculpture. Vogt applied simple addition and subtraction of the brass bars, producing a forced perspective and sequential movement in the folded planes of the large waveform.



Unfolding Space (in Gold)
Oxidized bronze
2020
Andrew Vogt b. 1970
2018.7



<https://millsfield.sfomuseum.org/id/1763588517>



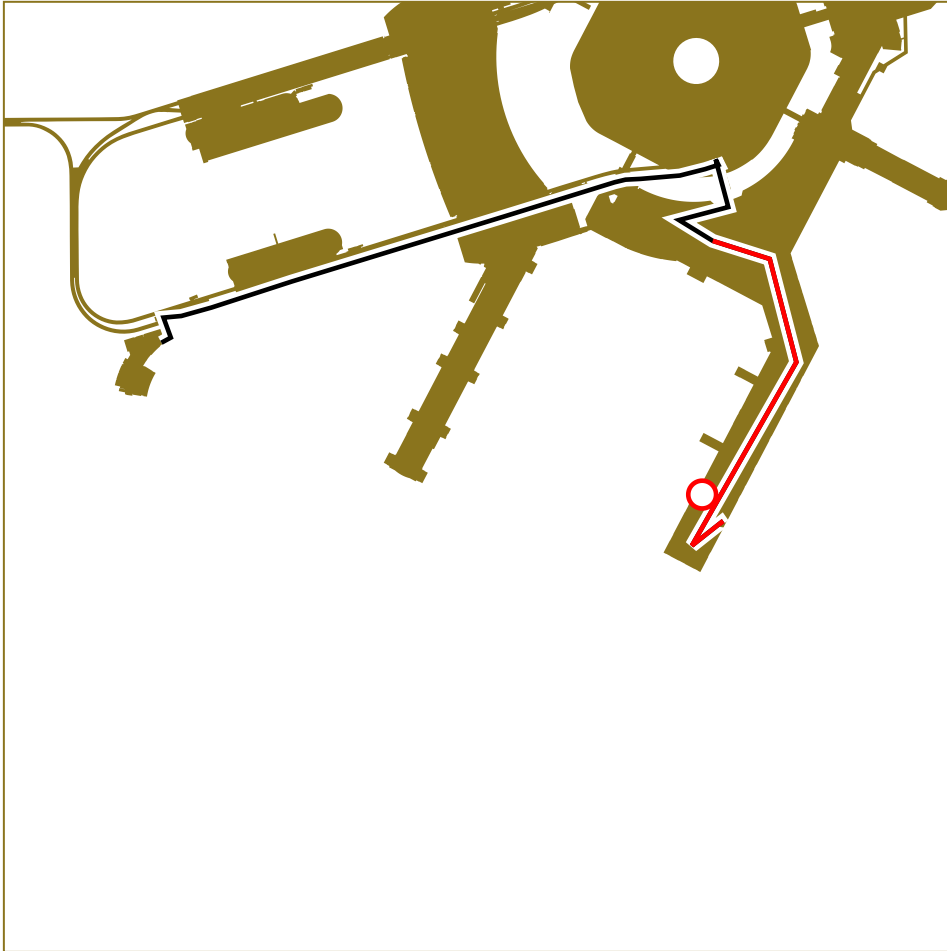
<https://www.sfomuseum.org/public-art/public-collection/yale-portfolio>



Frank Lobdell began what has come to be known as the Yale Portfolio during a two-day printmaking workshop at Yale University on February 6 and 7, 1992. The five mono-chromatic intaglio prints that make up this series all contain a fantastical landscape of abstract signs and symbols that are characteristic of the artist's later work. Lobdell was a significant artist in West Coast Abstract Expressionism and the Bay Area Figurative Movement and a popular instructor at the California School of Fine Art (now the San Francisco Art Institute) from 1957 through 1965.



Yale Portfolio
Etchings (5)
1992
Frank Lobdell 1921 - 2013
2018.77 a-e



<https://www.sfomuseum.org/public-art/public-collection/advice-my-80-year-old-self>



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

Advice from My 80-Year-Old-Self

178

Susan O'Malley asked everyday people, ranging in ages from seven to eighty-eight, "What advice would your 80-year-old self give you?" She began this project at a period in her life when she was considering leaving her "grown-up job" to focus on her artistic endeavors and while her mother was suffering from a rapidly degenerative disease. O'Malley distilled over one hundred interviews into vibrantly-colored text-based works. The inspirational words of these sixteen prints vary in content from the sincere to the silly and allude to the idea that the wisdom of our 80-year-old selves might already exist within us.

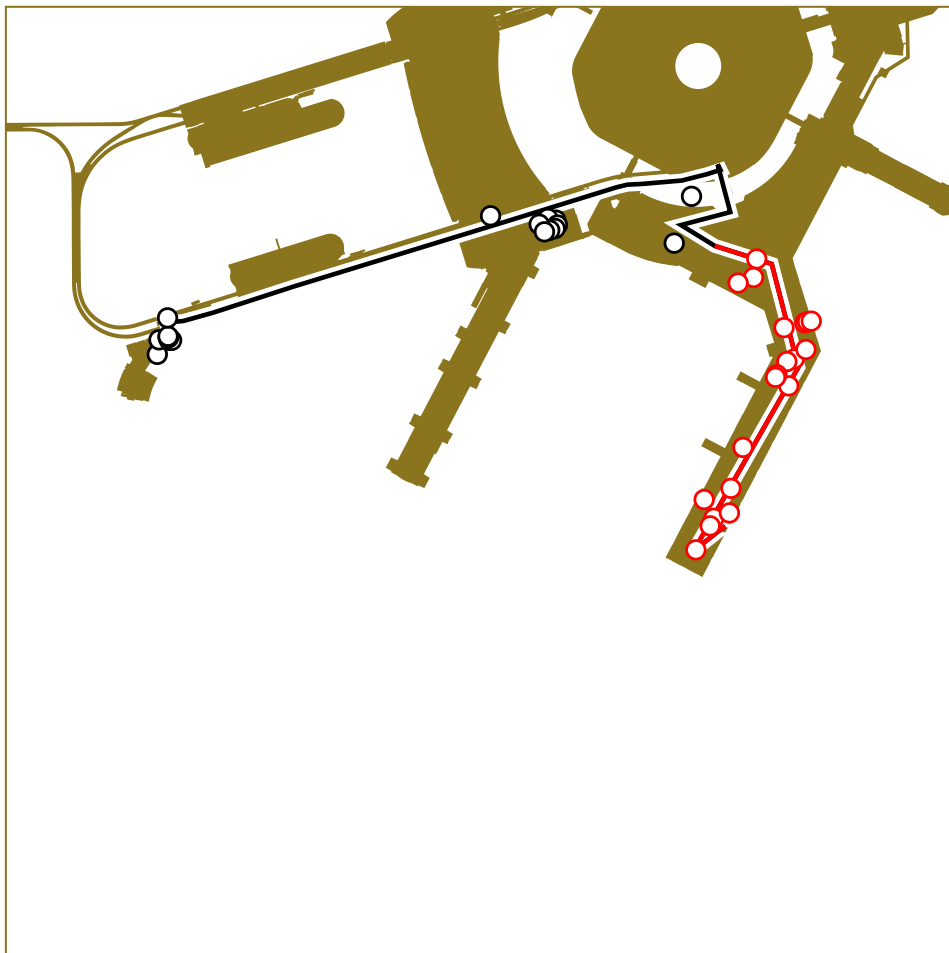


Advice from My 80-Year-Old-Self
Digital prints on archival rag paper
2015
Susan O'Malley 1976-2015
2018.46 a-p



Galleries and exhibitions from SFO Museum and public art works from the San Francisco Art Commission that you'll encounter between Grand Hyatt Hotel Lobby and Gate B18 at SFO in June, 2023.

All the things from SFO Museum and the San Francisco Arts Commission between Grand Hyatt Hotel Lobby and Gate B18 at SFO



We hope you've enjoyed this custom publication of all the things from SFO Museum and the San Francisco Arts Commission between Grand Hyatt Hotel Lobby and Gate B18 at SFO. These publications are experimental work so they may sometimes still be rough around the edges in places. We welcome your feedback and suggestions for how these publications could be improved. We've created an online form where you can submit your feedback and the link to that form (including a QR code) is included below.



<https://millsfield.sfoairport.com/wayfinding/about/#feedback>