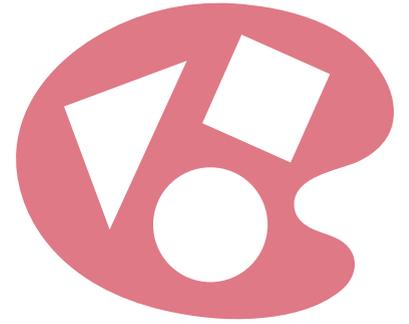


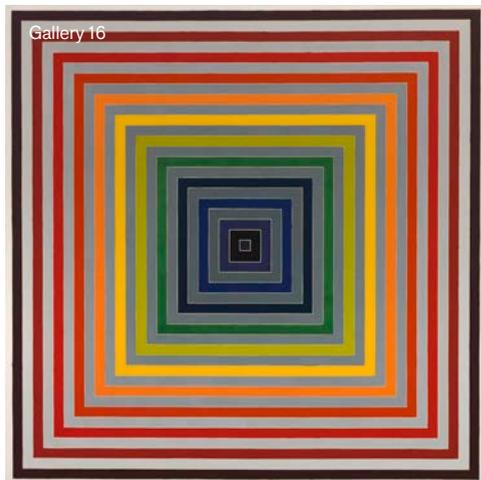
Color



**How do colors
make us see the
world differently?**

Go Explore

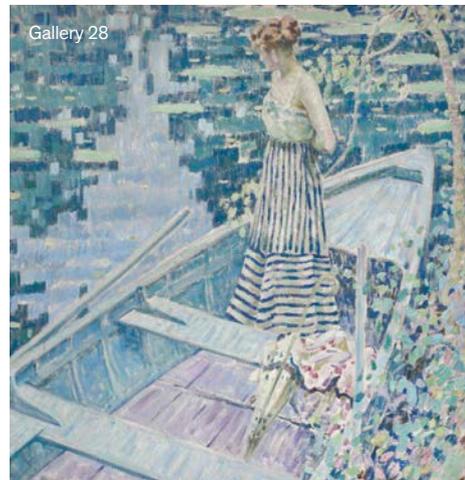
Look carefully at how the artist created an illusion of deep space in this painting. Discover how repeated patterns of color and line play together to form depth and vibration.



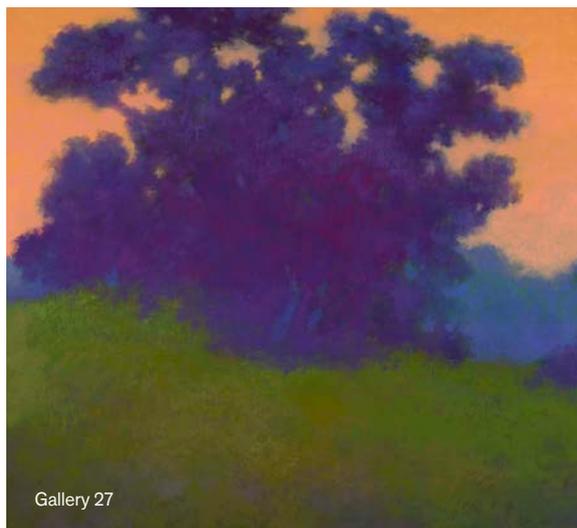
Feel the warmth of the desert land where this Navajo blanket was made. Woven in the colors of the setting sun, its blazing brightness is softened by gentle greens.



It's summertime and the living is easy when you look at this painting. Although the artist painted a day in July, the shades of blue, green, and violet are cool and soothing.



With earthy pigments as its primary coloring, the spirit board from the Gulf Province of New Guinea honors the artist's ancestors and community.



This minimal landscape of purples, oranges, and greens offers a quiet place where you might want to just sit and dream.



This luminous golden panel appears to have landed delicately on the gallery wall. The artist collected specimens from a natural source to give this form a buttery glow.

Get Curious

Color Basics

1. Do you see primary colors, secondary colors, earth tones, or other colors from nature?
2. Where can you find a color that might have been mixed, and what colors would the artist have used to make that color?
3. What do you notice about how the artist used white or black?

Mood

1. How do these colors make you feel?
2. Do the colors you see have a sound? Is it loud or soft?
3. Do any of these colors make you think of a taste, smell, or temperature?

Color Exploration

1. Where do you think the colors you see might come from? Nature? A paint tube?
2. What would you change if you could make this object any color or combination of colors?
3. Where else do you imagine these colors might be found?

Activities

Time to create using your own ideas!

1. **Color Basics.** Use this space to take notes about the colors you see. Can you give them some new names? Have fun coming up with ways to describe exactly one color. Is it earthy brown? Fire-truck red? Blueberry blue?

2. **Mood.** What are all these colors saying?

List some colors you think are:

Noisy _____

Surprising _____

Wild _____

Shy _____

Thoughtful _____

Family Activities

Join us every Saturday for free Family Art Making from 11 am to 4 pm.

Curiosity and wonder are the foundation for all our programs. Visit the de Youngsters Studio Tuesdays through Sundays, 9:30 am–5:15 pm. Explore more through our family activities, classes, and camps!

Toddler Tours

Art after School: Four-Part Series

Discovery Guides

Summer Art Camp

Teen Programs

For more information on these programs, visit deyoungmuseum.org/learn or contact us at families@famsf.org.

Family Membership

Membership pays for itself in two visits and is great for parents, grandparents, or those who want to inspire young minds.

Family membership benefits include the following:

- Free admission for 2 members, 2 guests, and all children through age 17 at both museums.
- Invitations to Member Mornings, where we have docents in the galleries, art-making activities, and complimentary tea, coffee, or hot cocoa.
- Discounts on Summer Art Camp and year-round programming for children and families
- 10% off purchases at both Museum Stores and 20% off during seasonal members-only sale days
- Priority access to interactive gallery materials
- Special Family email newsletter

Stop by the membership desk or Museum Store, or visit famsf.org/join.



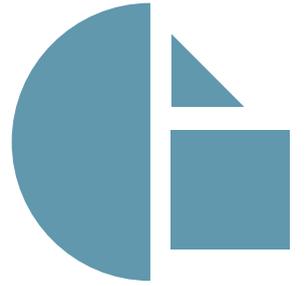
de Youngsters
studio

Presenting Sponsor: Koret Foundation. Major Support: Alaska Airlines, Art Mentor Foundation Lucerne, The Art Party, The Harris Family, and Diane B. Wilsey. Significant Support: Adobe and The William G. Irwin Charity Foundation. Generous Support: Bothin Foundation and the William and Gretchen Kimball Fund. Additional support is provided by Daphne and Stuart Wells, Thomas and Shelagh Rohlen, and family and friends in memory of Florence Wong. Creative Partner: fuseproject / Yves Behar. Design Build Partner: Tellart. Additional in-kind support is provided by Kvadrat and Samsung.

Images and details (left to right, top to bottom): Frank Stella, *Lettre sur les aveugles II*, 1974. Synthetic polymer paint on canvas, 142 1/8 x 142 1/8 in. (361 x 361 cm). Museum purchase, Phyllis C. Wattis Fund for Major Accessions, 2013.1. © 2018 Frank Stella / Artists Rights Society (ARS), New York. Serape, ca. 1865. United States, Southwest, possibly Bosque Redondo, Navajo. Wool; weft-faced plain weave, interlocked tapestry weave, 70 x 49 3/4 in. (177.8 x 126.4 cm). Gift of the Thomas W. Weisel Family Collection, 2016.14.13. Louis Ritman, *A Day in July*, 1918. Oil on canvas, 36 1/4 x 36 1/4 in. (92.1 x 92.1 cm). Gift of Diane B. Wilsey, 2014.29. Spirit board (*kópe*), 19th–early 20th centuries. New Guinea, Gulf Province, northeastern Kiwai language speakers (Gope dialect). Wood and pigment, 51 3/16 x 26 3/8 x 5 1/2 in. (130 x 67 x 14 cm). Gift of Marcia and John Friede in honor of Diane B. Wilsey and Harry S. Parker III, 2007.44.8. Richard Mayhew, *Rhapsody*, 2002. Oil on canvas, 48 x 60 in. (121.9 x 152.4 cm). Museum purchase, Volunteer Council Art Acquisition Fund, 2010.2 © Richard Mayhew. Tom Marioni, *The Golden Wing*, 1988. Butterfly wings collaged on wood panel, mixed-media relief, 33 3/4 x 21 1/8 x 2 1/2 in. (85.8 x 53.8 x 6.4 cm). Gift of Lydia Modi-Vitale, 1996.77. © Tom Marioni

This Discovery Guide was written by Fine Arts Museums of San Francisco teaching artist Claudia Tennyson.

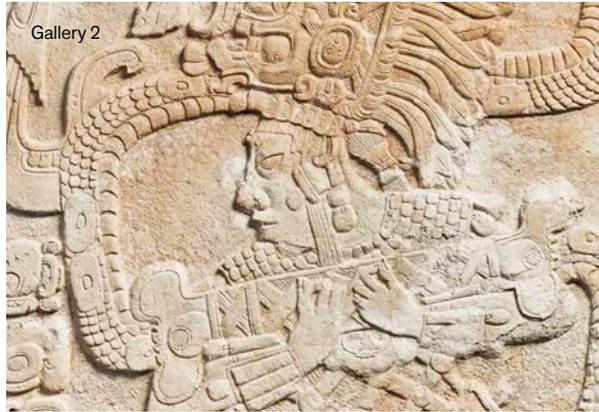
Composition



**How do artists use
composition to help
us discover new
ways of looking?**

Go Explore

This stone carving shows areas of motion and stillness. Follow the body of the serpent, stretching up and down. Find the figure's feet, standing strong and grounded.



See where the two paintings connect across the two canvases. The artist captured the depth and motion of Niagara Falls.



Follow the movement of the spirals carved into this ancestral panel from New Zealand. Let your eyes stop for a break on the pair of pearly abalone shells!



Gallery 16



The colorful shapes of the quilt are like puzzle pieces! The shapes and colors work in rhythm with one another.

Gallery 25



The artist used delicate blown glass to make this still life. The objects are arranged to reach the very edges of the table. Using one color helps our eye focus on the composition.

Gallery 50



Notice the expression on the cellist's face and then let your eyes wander around this crowded space. See what story the objects can tell about the musician.

Get Curious

Where the Eye Travels

1. Where do you first start looking?
2. What about this work of art fascinates you and makes you want to look just a little bit longer?
3. What details or images would you add to the composition?

Contrast and Balance

1. Does the space feel deep or flat?
2. How does the artist create a sense of balance?
3. Do you get a feeling of movement, or is the space perfectly still?

Placement Choices

1. How has the artist divided the space?
2. What do you notice about the artwork when you take a few steps back?
3. If you were invited to rearrange the composition, what would you change?

Activities Time to create using your own ideas!

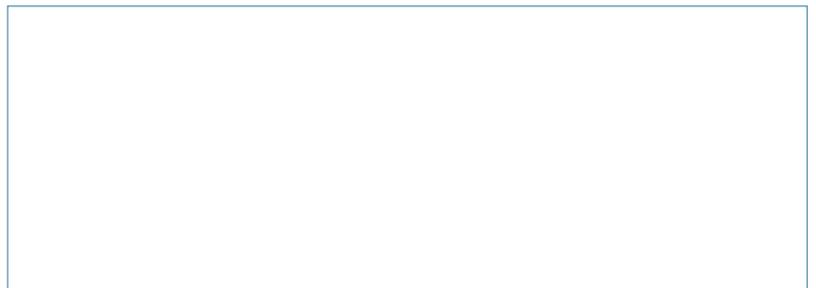
1. Where the Eye Travels.

Dear _____,

You are not going to believe what happened to me during my visit to the de Young. As I was closely looking at _____, I was suddenly inside of it! As I explored, I noticed _____.
The overall experience left me feeling _____.

Your friend, _____

- 2. Placement Choices.** Find a work of art with an exciting composition. Choose just one part and draw as much as will fit in this space! Use the tip of your pencil to make detailed lines and the side of your pencil to shade.



Family Activities

Join us every Saturday for free Family Art Making from 11 am to 4 pm.

Curiosity and wonder are the foundation for all our programs. Visit the de Youngsters Studio Tuesdays through Sundays, 9:30 am–5:15 pm. Explore more through our family activities, classes, and camps!

Toddler Tours

Art after School: Four-Part Series

Discovery Guides

Summer Art Camp

Teen Programs

For more information on these programs, visit deyoungmuseum.org/learn or contact us at families@famsf.org.

Family Membership

Membership pays for itself in two visits and is great for parents, grandparents, or those who want to inspire young minds.

Family membership benefits include the following:

- Free admission for 2 members, 2 guests, and all children through age 17 at both museums.
- Invitations to Member Mornings, where we have docents in the galleries, art-making activities, and complimentary tea, coffee, or hot cocoa.
- Discounts on Summer Art Camp and year-round programming for children and families
- 10% off purchases at both Museum Stores and 20% off during seasonal members-only sale days
- Priority access to interactive gallery materials
- Special Family email newsletter

Stop by the membership desk or Museum Store, or visit famsf.org/join.



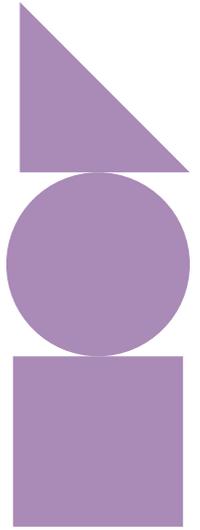
de Youngsters
studio

Presenting Sponsor: Koret Foundation. Major Support: Alaska Airlines, Art Mentor Foundation Lucerne, The Art Party, The Harris Family, and Diane B. Wilsey. Significant Support: Adobe and The William G. Irwin Charity Foundation. Generous Support: Bothin Foundation and the William and Gretchen Kimball Fund. Additional support is provided by Daphne and Stuart Wells, Thomas and Shelagh Rohlen, and family and friends in memory of Florence Wong. Creative Partner: fuseproject / Yves Behar. Design Build Partner: Tellart. Additional in-kind support is provided by Kvadrat and Samsung.

Images and details (left to right, top to bottom): Stela with Queen Ix Mutal Ahaw, 761 AD. Mexico or Guatemala, southern lowlands. Limestone, 233.7 x 114.3 x 7.6 cm (92 x 45 x 3 in.). Museum purchase, Gift of Mrs. Paul L. Wattis 1999.42. Gustav Grunewald, *Horseshoe Falls from Below the High Bank*, ca. 1832. Oil on canvas, 84 x 60 in. (213.4 x 152.4 cm). Gift of John Davis Hatch V in memory of John Davis Hatch, AIA, architect of San Francisco, 1996.52.2. Ancestor panel (*epa*), ca. 1850–1870. New Zealand, North Island, East Coast, Māori, Rongowhakaata/Manutūkē tribe. Wood, pigment, and abalone shell (*paua*), 89 1/2 x 17 x 1 1/2 in. (227.3 x 43.2 x 3.8 cm). Museum purchase, M. H. de Young Art Trust Fund, 71.19.3. Jessie T. Pettway, *Bars and String-Pieced Columns*, 1950s. Cotton plain weave, pieced and quilted, 95 x 76 in. (241.3 x 193 cm). Museum purchase, American Art Trust Fund, and gift of the Souls Grown Deep Foundation from the William S. Arnett Collection, 2017.142. © 2018 Jessie T. Pettway / Artists Rights Society (ARS), New York. Beth Lipman, *Candlesticks, Books, Flowers, and Fruit*, 2010. Blown glass and painted wood, 56 x 59 x 40 in. (142.2 x 149.9 x 101.6 cm). Foundation purchase, George and Dorothy Saxe Endowment Fund and Gift of Dorothy R. Saxe in memory of John E. Buchanan, Jr., 2012.3. © Beth Lipman. Edwin Walter Dickinson. *The 'Cello Player*, 1924–1926. Oil on canvas, 60 x 48 1/4 in. (152.4 x 122.6 cm). Museum purchase, Roscoe and Margaret Oakes Income Fund. 1988.5. Courtesy of Dickinson Estate (www.edwindickinson.org)

This discovery guide was written by Fine Arts Museums of San Francisco teaching artist Jennie Palmer-Smith.

Sculpture



What are some things about sculpture that make you slow down and look in a different way?

Go Explore

The artist of this piece often builds sculptures outdoors with collected twigs, leaves, and pebbles. Here he has “drawn” with stone, creating a line that leads you into the de Young.



In this space, you are surrounded by sculpture. The light and shadows create even more floating shapes.



Many creatures line up to greet you as you look at this sculpture from the Pacific Northwest. It is made from a material commonly found in the outdoors.



The body of this figure expresses strong feelings. Look for the visible marks of the process the artist used in shaping the clay.



Explore the relationships and suggested actions of the human figures that are part of this sculpture. Look for clues that describe what is going on.



Sometimes taking a close look means stepping back. The layers of transparency in this glass piece change the sculpture's appearance as you move around it.

Get Curious

Materials and Process

1. What is it made of?
2. What do you see that gives you clues about the tools the artist used?
3. What might have been tricky about the artist's process?

Scale

1. How does the size of a sculpture and its parts change how you see it?
2. How does it feel to stand close to this artwork? Farther away?
3. What could you put next to this object to make it appear bigger? Or smaller?

Site and Space

1. What is around the sculpture?
2. How does the sculpture "speak" or connect to the other objects around it?
3. Where else might this sculpture live? In a park? In front of city hall? At your house?

Activities Time to create using your own ideas!

1. **Site and Space.** Find a sculpture and look around to see what other artworks share its space. Imagine or act out a neighborly conversation they might have. For example, how would they like to spend their vacations? What part of the world would they like to visit? Describe a good or bad day for them.

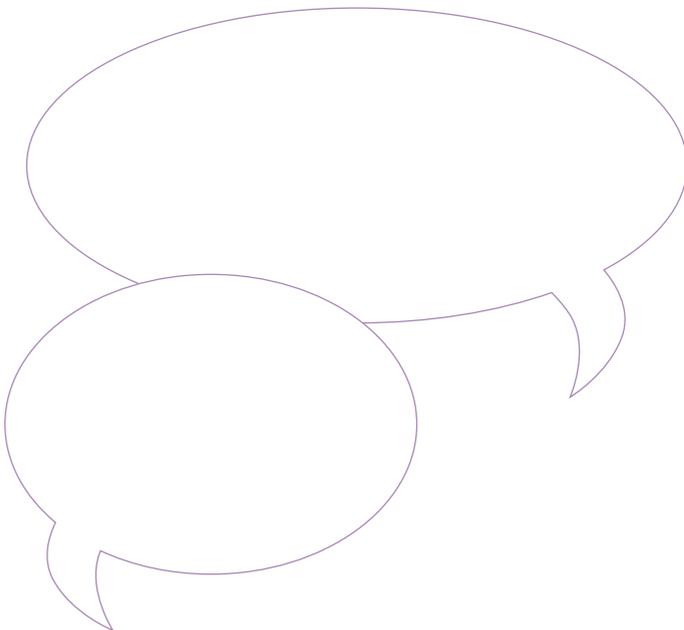
2. **Materials and Process.** Imagine a sculpture you would like to make, either from the museum or from your imagination. Circle any of the tools and materials you would need to make your artwork:

hammer
nails
saw
wood

clay
stone
wire
paint

paintbrush
screws
measuring tape
metal

(list your own) _____



Family Activities

Join us every Saturday for free Family Art Making from 11 am to 4 pm.

Curiosity and wonder are the foundation for all our programs. Visit the de Youngsters Studio Tuesdays through Sundays, 9:30 am–5:15 pm. Explore more through our family activities, classes, and camps!

Toddler Tours

Art after School: Four-Part Series

Discovery Guides

Summer Art Camp

Teen Programs

For more information on these programs, visit deyoungmuseum.org/learn or contact us at families@famsf.org.

Family Membership

Membership pays for itself in two visits and is great for parents, grandparents, or those who want to inspire young minds.

Family membership benefits include the following:

- Free admission for 2 members, 2 guests, and all children through age 17 at both museums.
- Invitations to Member Mornings, where we have docents in the galleries, art-making activities, and complimentary tea, coffee, or hot cocoa.
- Discounts on Summer Art Camp and year-round programming for children and families
- 10% off purchases at both Museum Stores and 20% off during seasonal members-only sale days
- Priority access to interactive gallery materials
- Special Family email newsletter

Stop by the membership desk or Museum Store, or visit famsf.org/join.



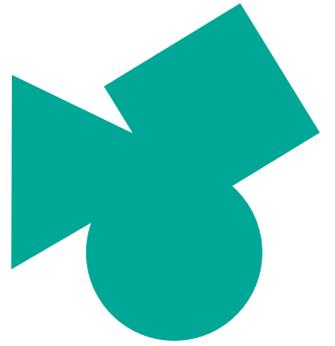
de Youngsters
studio

Presenting Sponsor: Koret Foundation. Major Support: Alaska Airlines, Art Mentor Foundation Lucerne, The Art Party, The Harris Family, and Diane B. Wilsey. Significant Support: Adobe and The William G. Irwin Charity Foundation. Generous Support: Bothin Foundation and the William and Gretchen Kimball Fund. Additional support is provided by Daphne and Stuart Wells, Thomas and Shelagh Rohlen, and family and friends in memory of Florence Wong. Creative Partner: fuseproject / Yves Behar. Design Build Partner: Tellart. Additional in-kind support is provided by Kvadrat and Samsung.

Images and details (left to right, top to bottom): Andy Goldsworthy, *Drawn Stone*, 2005. Appleton Greenmoor sandstone. 19 x 1489 x 2157 in. (48.3 x 3782.1 x 5478.8 cm) (height of tallest stone, width of entry court, length of crack). Museum purchase, gift of Lonna and Marshall Wais, 2004.5. © Andy Goldsworthy. Ruth Asawa, *Untitled*, ca. 1958. Brass wire, 30 x 36 x 36 in. (76.2 x 91.4 x 91.4 cm). Gift of the artist, 2005.90.15. Artwork © Estate of Ruth Asawa, courtesy of David Zwirner. Totem pole, late 19th century. Canada, British Columbia, Prince Rupert, Tsimshian or Northern style. Wood and paint, 195 x 30 x 24 in. (495.3 x 76.2 x 61 cm). Gift of Captain Gustave Niebaum through the Alaska Commercial Company, 8947. Viola Frey, *Man Observing Series II*, 1984. Glazed earthenware in 13 sections with steel plate, 106 x 46 x 30 in. (269.2 x 116.8 x 76.2 cm). Gift of Dorothy and George Saxe to the Fine Arts Museums Foundation, 2002.148.18. © 2018. Artists' Legacy Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY. Ancestral screen, 1890–1920. Nigeria, Kalabari Ijo people. Iroko wood, bamboo, rattan, pigment, vegetable fibers, and metal, 35 1/2 x 34 in. (90.2 x 86.4 cm). Foundation purchase, Phyllis C. Wattis Fund for Major Accessions, 2005.23a–d. Karen LaMonte, *Dress 3*, 2001. Cast glass, 59 x 26 x 21 5/8 in. (149.9 x 66 x 54.9 cm). Gift of Dorothy and George Saxe to the Fine Arts Museums Foundation, 2005.163.41. © Karen LaMonte

This Discovery Guide was written by Fine Arts Museums of San Francisco teaching artists Heide Miller and Claudia Tennyson.

Shape & Form



**How do artists see
shapes and forms
in the human body?**

Go Explore

This figure wears a headdress and carries a shield that has the ability to create water. Made of clay, this powerful figure has survived for centuries.



Gallery 1

This regal lady looks at ease no matter what is going on around her. Though she appears as light and airy as a cloud, the material she is made from may surprise you.



Gallery 26

If you have ever made a promise, you know how important it is to keep. Look closely for the many small objects that have been added to this sculpture, representing promises and secrets over time.



Gallery 40



Gallery 40

This sculpture honors the spirit of Oshun. Notice who is keeping her company and what they are doing.



Gallery 21

This family portrait presents a glimpse of what colonial children were like 350 years ago. Look for the small numbers that identify their ages, and notice the objects the children hold to represent their possible futures.



Gallery 30

Many familiar shapes create a pattern on this flat figure made of wood. Walking around it reveals a different design on the back.

Get Curious

Shape

1. Use your finger in the air to trace the shapes you see (but stay at least 18 inches away!). You may find geometric shapes you know, like squares or circles. Or are they organic shapes, like leaves, clouds, or other irregular forms?
2. Where can you find smaller shapes inside bigger shapes, or shapes that form a pattern?
3. How would you describe the shapes you see: flat, round, blobby, straight, curved, flowing?

Form

1. How might a painting change if the shapes you see could be rotated in space? How would a sculpture look different if it were flat?
2. What tools do you imagine the artist used to give this object form?
3. Can you picture this object made from another material?

Gesture/ Movement

1. Does the object sit, stand, float, or move in some other way?
2. How does the artist create a feeling of movement or stillness?
3. If this object came to life, how would it move?

Activities Time to create using your own ideas!

1. **Shape.** Organic shapes are irregular or freeform, like those found in nature. Rocks, leaves, and clouds are all examples of these shapes. Find and draw organic shapes and geometric shapes you see in the galleries.

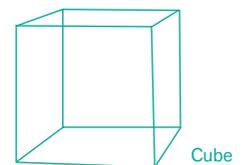
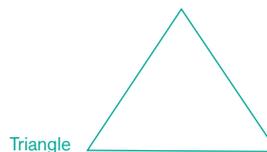
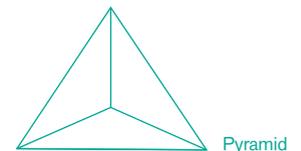
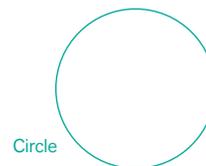
Organic



Geometric



2. **Form.** Match the shape to the 3-D form:



Family Activities

Join us every Saturday for free Family Art Making from 11 am to 4 pm.

Curiosity and wonder are the foundation for all our programs. Visit the de Youngsters Studio Tuesdays through Sundays, 9:30 am–5:15 pm. Explore more through our family activities, classes, and camps!

Toddler Tours

Art after School: Four-Part Series

Discovery Guides

Summer Art Camp

Teen Programs

For more information on these programs, visit deyoungmuseum.org/learn or contact us at families@famsf.org.

Family Membership

Membership pays for itself in two visits and is great for parents, grandparents, or those who want to inspire young minds.

Family membership benefits include the following:

- Free admission for 2 members, 2 guests, and all children through age 17 at both museums.
- Invitations to Member Mornings, where we have docents in the galleries, art-making activities, and complimentary tea, coffee, or hot cocoa.
- Discounts on Summer Art Camp and year-round programming for children and families
- 10% off purchases at both Museum Stores and 20% off during seasonal members-only sale days
- Priority access to interactive gallery materials
- Special Family email newsletter

Stop by the membership desk or Museum Store, or visit famsf.org/join.



de Youngsters
studio

Presenting Sponsor: Koret Foundation. Major Support: Alaska Airlines, Art Mentor Foundation Lucerne, The Art Party, The Harris Family, and Diane B. Wilsey. Significant Support: Adobe and The William G. Irwin Charity Foundation. Generous Support: Bothin Foundation and the William and Gretchen Kimball Fund. Additional support is provided by Daphne and Stuart Wells, Thomas and Shelagh Rohlen, and family and friends in memory of Florence Wong. Creative Partner: fuseproject / Yves Behar. Design Build Partner: Tellart. Additional in-kind support is provided by Kvadrat and Samsung.

Images and details (left to right, top to bottom): Effigy urn in the form of Chahk, the rain god, 12th–14th centuries. Mexico, Maya. Earthenware and pigment, 21 3/4 x 13 1/2 x 12 in. (55.2 x 34.3 x 30.5 cm). Gift of Lewis K. and Elizabeth M. Land, 2009.1.38.2. Franklin Simmons, *Penelope*, 1896. Marble, 56 x 26 x 40 in. (142.2 x 66 x 101.6 cm) (without base). Gift of the Daughters of Penelope, an International Hellenic Women's Organization, to the Fine Arts Museums of San Francisco on the occasion of the 60th anniversary of the Daughters' founding by Alexandra Apostolides in San Francisco on November 16, 1929. This donation in honor of Hellenism was made possible by the vision of Mrs. Julia G. Constantine, National President, the generosity of Mrs. Mary G. Kottis, and the chairmanship of Mrs. Mary Chicos, 1991.68. Nail and blade oath-taking figure, 19th century. Democratic Republic of Congo, Kongo people. Wood, metal, nail, horn, branches, and glass, 32 1/2 x 12 in. (82.6 x 30.5 cm). Museum purchase, gift of Mrs. Paul L. Wattis and the Fine Arts Museums Acquisition Fund, 1986.16.1. Shrine figure: standing female with two attendants and child, late 19th century. Nigeria, Ekiti (Ikiti), Yoruba people. Wood with indigo and kaolin pigments, 124.5 x 45.7 x 43.2 cm (49.5 x 18.5 x 17 in.). Museum purchase, gift of Edward and Mina Smith and Virginia Patterson, 2004.110. Attributed to the Freake-Gibbs Painter, *David, Joanna, and Abigail Mason*, 1670. Oil on canvas, 39 1/2 x 42 1/2 in. (100.3 x 108 cm). Gift of Mr. and Mrs. John D. Rockefeller 3rd, 1979.7.3. Ancestral board (*gerua wenena*), 20th century. New Guinea, Eastern Highlands Province, Siane people. Wood and pigment, 59 1/16 x 18 7/8 x 13/16 in. (150 x 48 x 2 cm). Gift of Marcia and John Friede in honor of Diane B. Wilsey and Harry S. Parker III, 2007.44.31

This Discovery Guide was written by Fine Arts Museums of San Francisco teaching artist Claudia Tennyson.

Texture



What are the different ways in which artists choose to use texture?

Go Explore

All of the materials you see here come from nature! You can imagine the soft rattling sounds of the sleeves and skirt when it is worn.



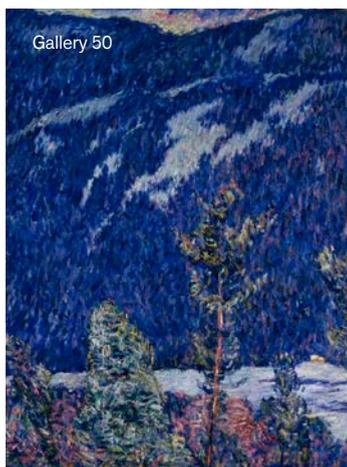
These twins are nearly identical. The hundreds of shells used to create these objects create a dense texture.



Textures can trick us! The scene is painted so realistically that you might want to take the banjo right out of the still-life painting to play a tune!



Layers and layers of paint! Notice areas that appear to be pressed, warped, or folded. The artist created surprising textures by playing with the material.



There are many ways to apply paint. Look for the tiny, quick brushstrokes that fill the canvas and create a sense of light and movement.



This stone is carved to be graceful and strong without showing the mark of the tools. Gently carved lines glide across the solid surface of the boat that carries the figures.

Get Curious

Types of Textures

1. What type of textures do you see and experience?
2. Does the texture look like a realistic pattern, or is it more abstract?
3. If you could add one more type of texture to this work of art (such as smooth, jagged, furry), what would it be?

Materials

1. What materials do you think were used to create the texture?
2. What challenges might you encounter working with these materials?
3. What other types of textures could you create with the same materials, and what tools would you need?

Impact

1. If you could touch the texture, how would it feel?
2. Does the texture cause you to feel a certain way: disgusted, calm, excited?
3. What other things do the textures remind you of?

Activities Time to create using your own ideas!

1. **Impact.** Play a game of I Spy with a loved one! Choose a gallery with lots of different textures and begin.

“I spy with my little eye a texture that is _____ (silky, rough, realistic, abstract).”

Or “I spy with my little eye a texture that reminds me of _____ and makes me feel _____.”

2. **Types of Texture.** Texture, texture everywhere!

Draw as many textures as you can see. Use both the tip and the side of your pencil to sketch.



Family Activities

Join us every Saturday for free Family Art Making from 11 am to 4 pm.

Curiosity and wonder are the foundation for all our programs. Visit the de Youngsters Studio Tuesdays through Sundays, 9:30 am–5:15 pm. Explore more through our family activities, classes, and camps!

Toddler Tours

Art after School: Four-Part Series

Discovery Guides

Summer Art Camp

Teen Programs

For more information on these programs, visit deyoungmuseum.org/learn or contact us at families@famsf.org.

Family Membership

Membership pays for itself in two visits and is great for parents, grandparents, or those who want to inspire young minds.

Family membership benefits include the following:

- Free admission for 2 members, 2 guests, and all children through age 17 at both museums.
- Invitations to Member Mornings, where we have docents in the galleries, art-making activities, and complimentary tea, coffee, or hot cocoa.
- Discounts on Summer Art Camp and year-round programming for children and families
- 10% off purchases at both Museum Stores and 20% off during seasonal members-only sale days
- Priority access to interactive gallery materials
- Special Family email newsletter

Stop by the membership desk or Museum Store, or visit famsf.org/join.



de Youngsters
studio

Presenting Sponsor: Koret Foundation. Major Support: Alaska Airlines, Art Mentor Foundation Lucerne, The Art Party, The Harris Family, and Diane B. Wilsey. Significant Support: Adobe and The William G. Irwin Charity Foundation. Generous Support: Bothin Foundation and the William and Gretchen Kimball Fund. Additional support is provided by Daphne and Stuart Wells, Thomas and Shelagh Rohlen, and family and friends in memory of Florence Wong. Creative Partner: fuseproject / Yves Behar. Design Build Partner: Tellart. Additional in-kind support is provided by Kvadrat and Samsung.

Images and details (left to right, top to bottom): Spirit mask costume (*doroe* or *dekewar*), 20th century. New Guinea, West Papua (Irian Jaya), Asmat people; Emari Ducur subgroup. Wood, rattan, basketry, fiber, shell, seeds, cassowary and cockatoo feathers, and red and white pigment, 82 11/16 x 25 9/16 x 16 1/8 in. (210 x 65 x 41 cm). Gift of Marcia and John Friede in honor of Diane B. Wilsey and Harry S. Parker III, 2007.44.17. Twin commemorative figures, early 20th century. Nigeria, Yoruba people. Wood, cowrie shells, cloth, and beads, each 11 1/2 x 9 1/2 in. (29.2 x 24.1 cm). Museum purchase, AOA Acquisitions Fund, 75.3.14a–b, 75.3.15a–b. William Keane, *The Old Banjo*, ca. 1889. Oil on canvas, 39 7/8 x 24 7/8 in. (101.3 x 63.2 cm). Museum purchase, The Sidney M. and Florence H. Ehrman Fund, T. B. Walker Fund, and the Huntington Trust Fund, 1969.2. Jay DeFeo, *Tuxedo Junction*, 1965–1974. Oil on paper mounted on painted Masonite, 51 1/4 x 100 3/4 x 6 1/4 in. (130.2 x 255.9 x 15.9 cm). Foundation purchase, Phyllis C. Wattis Fund for Major Accessions, 2017.3. © 2018 The Jay DeFeo Foundation / Artists Rights Society (ARS), New York. Marsden Hartley, *The Summer Camp, Blue Mountain*, ca. 1909. Oil on canvas, 30 x 34 in. (76.2 x 86.4 cm). Gift of Mr. and Mrs. John D. Rockefeller 3rd, 1979.7.47. Abraham Anghik Ruben, *Passage of Spirits*, 20th–21st century. Steatite (Brazilian soapstone), caribou antler, and commercial cotton fiber, 27 3/4 x 40 1/2 x 13 in. (70.5 x 102.9 x 33 cm). Bequest of Thomas G. Fowler, 2007.21.292.a–y. © Abraham Anghik Ruben

This Discovery Guide was written by Fine Arts Museums of San Francisco teaching artist Jennie Palmer-Smith.