



VCAM

news

Volunteer Committees of Art Museums • Winter 2007 Newsletter



Pat Hanson and Susan Mooradian, Conference co-chairs

VCAM Thanks San Francisco for an Outstanding Conference

**October 19-23, 2006
Fine Arts Museums
of San Francisco**

Thank you to the wonderful co-chairs Pat Hanson and Susan Mooradian and their committee that organized the 19th VCAM International Conference at the magnificent newly reopened deYoung Museum and the Legion of Honor. Thank you to John Buchanan, Director, and his staff for their very warm hospitality.



Letter from the President

Dear Members,

Pablo Picasso once said, "Give me a museum and I'll fill it."

And it is true that paintings, sculpture, arts education, and many other special events form the pillars of an art museum. But without us, the museum volunteers, one of the museum's most precious commodities would be absent.

Why?

- We provide a dynamic work force willing to do a variety of crucial jobs
- We gladly attend the museum's events whether they are exhibition openings, films, lectures or musical performances.
- We raise money through fund raising activities and we donate funds to the museum at all levels of membership.
- We are the museum's voice in the community, rallying support and advertising events.
- Many times we are the first person you see when you enter

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The Nelson-Atkins Museum of Art, Kansas City, to host the 20th VCAM International Conference in 2009



Your host and hostesses for the October 2009 VCAM Triennial at the Nelson-Atkins Museum of Art in Kansas City, Missouri left to right: Ann Renne, Debbie Korpi, Pam Woodard, Mary Beth Rohlf, and Sharon Milens. Make plans to attend now. More information to follow. www.nelson-atkins.org



**Keep up to date with VCAM news...
Visit our newly revamped website
@www.vcam.org**

THE VCAM MISSION

Volunteer Committees of Art Museums

Is committed to providing a forum for information exchange, mutual education and enhancement of services to its museum volunteer committee members through international conferences, regional meetings, published comprehensive conference reports, website (www.vcam.org) and the VCAM News publication.

VCAM was founded in 1952 in Toronto, Canada

Letter from the President

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the museum, helping you to buy a membership. Other times we are the last person you see when you end a tour, and the volunteer docent thanks you for coming.

Therefore it is with great humility that I accept the presidency of the VCAM, whose members I respect and revere. I look forward to presenting new and innovative ideas. I hope we can expand our membership inviting both large and small institutions to benefit from our expertise. I invite you all to express your suggestions as well as your criticisms. I look forward to working with an energetic new board of directors who you should contact with any questions. In fact, offer them articles about your museum which we can publish in our newsletter.

To Grace Robin, our outgoing president, and my friend, I extend heaps of kudos for a job well done. Grace has brought the VCAM into the twenty-first century with her verve and her warmth. She has encouraged her board to disseminate information critical to the present day needs of museum volunteers by holding regional conferences. Under her tenure we have brought many new museums into the VCAM fold. I thank both Grace and her Board of Directors for their hard work and wish them all the very best.

Nancy Rosenbloom

VCAM Creates Connections through the Samuel H. Kress Collection

"Creating Connections" for the 19th VCAM International Conference turned into more of a connection than previously anticipated. While touring the De Young Museum collection, our docent guided the group over to the El Greco "St. Francis Venerating the Crucifix" and explained that this painting was part of the Samuel H. Kress Collection. Some in the group were very familiar with this collection since they too had been one of the fortunate regional museums during the 1940's to early 1960's to be part of Samuel Kress' philanthropy. Kress' vision was to share his art with museums large and small throughout the entire country. His collection is symbolic of a common connection between VCAM members.

Samuel H. Kress was the self-made founder of the vast chain of S.H. Kress & Co. variety stores during the turn of the century. He was born in Cherryville, PA, just nine miles north of the Allentown Art Museum in Allentown, PA. He was a studious and hard working young man who eventually became a teacher. At \$25 a month, he saved enough money to purchase a small stationary and notions shop. A few years later, he found his calling in retail. In the spring of 1896 he opened his first S.H. Kress & Co. Five and Ten Cent Store in Memphis, Tenn. Within the next twelve years he had opened twelve stores throughout the South. His instant success was based on the idea of selling quality merchandise at fixed low prices and cutting out the middleman. These well stocked, well lit, and well run chains of five and dime stores increased to 264 during the founder's lifetime. Samuel H. Kress took his place with some of the wealthiest American men.

Samuel Kress' sole hobby was collecting art masterpieces, particularly Medieval and

Renaissance art. His expert ability to work a bargain served him well as he acquired fine art from every known Italian master artist. The outcome would be a wonderfully rich collection of Italian Renaissance paintings.

In the early part of the 20th century, Americans had little knowledge of great Italian art. These collections of Old Masters did not exist outside of the large cities. Samuel Kress, through his great sense of generosity and obligation, give back to the American people. He took the fruits of his fortune, the best of his collection, on the road for education and personal enrichment of the masses. It gave many Americans their first hand look at Renaissance art.

The success of his touring collection over a thirty-two month period spawned the idea to make his entire collection assessable to the public. In 1935 his private hobby became a public trust. The Kress Foundation began bestowing selected paintings to museums around the country. The newly created National Gallery of Art in Washington, D.C. was offered a generous selection of the Kress Collection. The four hundred and sixteen Italian paintings and thirty five sculptures given were enough to fill a substantial portion of the new building that opened to the public in March 1941. He continued to give generously to the National Gallery of Art making it one of the most comprehensive collections in the world.

Samuel Kress' declining health in 1946 meant that the responsibility of the Kress Foundation would pass to his younger brother, Rush. Respecting the wishes of the founder, Rush put together a plan for the collection and distribution of art. A

survey of the many painting in storage both at the National Gallery of Art and the Kress Company headquarters, initiated the idea to distribute the collections to regional galleries. Rush Kress wished to donate many of the Old Master paintings and sculptures to eighteen regional galleries throughout the country. In return, the art institutions agreed to permanently display the collections in a secure, attractive, fire proof space with appropriate lighting, temperature and humidity controls. It was a unique and extraordinary opportunity. The response by the museums was as remarkable as the proposal. Half of the eighteen regional galleries built new galleries to house the Kress collection and two had new museums built.

There was a great deal of analysis, discussion, and comparisons that went into the selection process. Consideration of size, variety, subject matter was as important as the quality and content. The Foundation also took into account such things as the heritage of the area or the historical content to a museum. The De Young Museum received El Greco's "Veneration of the Crucifix" because St. Francis is the patron saint of San Francisco while the Allentown Art Museum, steeped in German heritage, was awarded more German and Dutch paintings.

The first regional gallery to open was the University Art Gallery of the University of Arizona in Tucson. The date was November, 1951. Four years later, Samuel H. Kress died at the age of 92. His Foundation continued to open more galleries for the next ten years in Atlanta, Birmingham, Columbia, South Carolina, Coral Gables, Denver, El Paso, Honolulu, Houston, Kansas City, Missouri, Memphis, New Orleans, Portland, Allentown, Raleigh, San Francisco, Seattle,

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VCAM Creates Connections through the Samuel H. Kress Collection

and Tulsa. It encompassed almost 3,000 objects including 1,400 Old Master paintings, 150 sculptures, 1,300 Italian bronzes and a wealth of decorative pieces, furniture and frames.

There were still 224 pictures that were not selected to be part of gallery collections. For reason of size, condition, or subject matter being outside the scope of the European focus, these paintings were still recognized for their value. It was recommended that these works be utilized for study purposes. The trustees of the Kress Foundation approved the creation of the Kress Study Collection.

Twenty three universities and colleges in nineteen states and Puerto Rico were the recipients of these paintings. It gave scholars, art historians, conservators and art lovers the opportunity to learn and enjoy.

Although the full Kress Collection will never be in a single gathering, the Foundation commissioned a team of scholars and researchers to write a definitive, fully illustrated catalogue of the entire Kress collection that honors the devotion of Samuel H. Kress' vision to enrich the cultural life of its people. We the volunteer committees of art museums have a connection to one

another through our parent collection but we also have a connection in that we recognize the importance of art in the life of every human being. Undoubtedly, it is our mission to be proactive in our own communities. We can carry forward Mr. Kress' vision. As VCAM members, we aim to be an integral part of the enrichment, implementation, and financing of art. To this end, it is our desire, as it was Kress' to stimulate and educate those in our communities to the immense beauty and value of art, often beyond the reach of time. ...

Janet Parsley
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Orlando Museum of Art Volunteers Honor Docent Retiree In Veterans Center



Volunteers at the Orlando Museum of Art bring a medley of experiences and talent to the Museum that adds to our diversity and strength. Lyle Shaffer, Retired Military, is one of those people. Lyle spent many years in the Middle East, so he was a natural to join the Docent Corps in 1997 for the exhibition "Imperial Tombs of China" as Tour Captain. At the close of the exhibition Lyle continued with formal docent

training, worked as a docent for several years, and then accepted the role as tour captain until 2005 when he sustained a stroke and was unable to continue.

Lyle now lives at the Veterans Center in Winter Park where he is able to get the best therapy and care; however, he is unable to participate in the many activities of the Museum which was an important part of his life and where he earned recognition for contributing 1000 hours. On October 24th 2006, with the participation of Lyle's wife Carolyn, Jude Mojher, Orlando Museum of Art Associate Curator of Youth and Family Programs, and Nancy Gavigan, Veteran's Center Director of Activities, we were able to honor Lyle with a beautiful clock presented to him among his veteran peers.

The surprise of the presentation included two special Orlando Museum of Art

volunteers: Steve Piscitelli, Vietnam Veteran and accomplished sculptor, and Jim Hosner, craftsman jeweler, who shared special art pieces and demonstrated the process using wax. A few of the veterans tried their skills at it and Steve promised to complete the stages for them. Steve also shared his personal story of using his art form as therapy to heal his painful memories of Vietnam.

The ability for Orlando Museum of Art volunteers to move beyond the galleries and provide a venue to honor our own as well as share the beauty of art to our veterans made this a special day.

Thanks to all who made this happen.

Cynthia Tomlinson
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Denver Art Museum A New Wing/A Daunting Project

In October of 2006 the Denver Art Museum inaugurated the Hamilton Building which increased gallery space by 40%. The titanium clad structure was designed by architect Daniel Libeskind. The current and new buildings are connected by a glass bridge that crosses above a busy street in the heart of downtown Denver. The project was funded by a bond issue and private funds.

The building's revolutionary design captured everyone's attention. Because of the high level of interest in the new building and increased gallery space, the DAM's solid volunteer base of 400 needed to more than double. At first the task seemed impossibly daunting. How to recruit, interview, train and orient the more than 400 new volunteers that would be needed was a challenge.

As it turned out, the DAM benefited from a dramatic shift that's taking place across the nation. Data shows that Baby Boomers, that is, people born in the decade beginning in 1946, are showing up in the volunteer force in record numbers. Many are still working full time; others are retiring early; many have more than one volunteer job, and all are very picky

about what they do, demanding opportunities that reflect their educations and wide variety of skills and interests.

At the DAM planning began a few years prior to actual recruiting. That started one year before opening with the first solicitation appearing in On and Off the Wall, the DAM bi-monthly publication. The Denver Post featured museum opportunities in a special insert on volunteering. Also, post-cards were sent to a myriad of community groups hoping to recruit new volunteers that would reflect the make-up of the greater Denver community.

Prospective volunteers attended special events or open houses where individual mini-interviews were held insuring proper placement. Staff participation was crucial. One event in the Japanese galleries included a curatorial lecture followed by a sushi making and tasting session. Activities of this nature make volunteers feel important and respected and also happen to be fun.

DAM University was established with various classes that were required for all new and continuing volunteers. Class requirements differed depending upon volunteer

experience and placement. All communication was handled online thus saving money and elevating efficiency. Individual councils used buddy systems to insure that new volunteers felt comfortable with their assignments and got to know their co-workers.

A series of exciting community events and preview parties leading up to the opening weekend were well attended. Clearly the time and attention given to volunteer recruiting and training paid off. During the opening weekend, the museum stayed open for 35 consecutive hours. The 34,000 people who visited during this time were served in various ways by hundreds of volunteers. Museum attendance is expected to remain high for the next year so volunteers will have many opportunities to participate. Thus far, it has not been difficult to fill volunteer slots and everyone seems to remain enthusiastic about their time at the Denver Art Museum.

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VCAM Conference

The 19th International Conference of the Volunteer Committees of Art Museums took place in the magnificent city of San Francisco. Did you know that VCAM's inauguration took place at a gathering in Toronto? Since VCAM was founded in 1952, conferences have been held every three years to provide an opportunity for members to interact with colleagues from other art museums. The Winnipeg Art Gallery had two founding members

present at the inauguration and I am sure there were other voting members from Region 10.

The Conference sessions took place at the magnificent new deYoung Museum and the Palace of the Legion of Honor. Mrs. Dede Wilsey presented a significant keynote address on fundraising and a wonderful floral arrangement presentation by three amusing and exceptional designers from

their Bouquets in Art fundraiser. Workshops and lectures provided new and exciting ideas to take home to implement in our institutions.

Topics included: finding and keeping volunteers; maximize fundraising events; Problem solving from the very small to large urban museums; creating and running art rental and sales and more. It

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High Arts Day Centerpieces... and How They Grew

It started with a need to substitute creativity for money. A new fund-raising project, a luncheon, HIGH ARTS DAY, connected with an exhibition at the High Museum of Art, had no money budgeted for centerpieces. The planning committee decided to make something inexpensive and attractive enough to sell, to recoup any expenses incurred. On that premise was born a series of eleven luncheons with imaginative, handmade centerpieces, which are excitedly anticipated by the community. And throughout these years, the bonding of committee members, who participate in these creations, has grown.

The first featured exhibition was of works by **Henri Matisse**. The inspired centerpiece was "Jeanne Vederin's (she was a model for several heads in the exhibition) shopping basket, complete with market list. The committee saved attractive wine bottles and filled them with lemon peel, garlic, and herb vinegars. Fancy day-old breads were collected from bakeries and varnished to preserve them. These were packed in and around charming baskets with a couple of French post cards, several pots of herbs, and a couple of napkins made from various "French" fabrics. Each basket had a distinctive bow on it. They were snatched up at \$25 each.

The next year a **Picasso** exhibition took the committee to a paint-your-own-pot shop where members, who claimed no painting ability, found they could create Picasso-inspired vases. The vibrantly decorated vases were filled with tall dried grasses, which reached far above the diners, and helped visually fill the four-story atrium. The centerpiece income tripled.

Pop Art was the next theme for a sellable centerpiece. Students in the textile department of a local university were commissioned to screen long silk scarves

in brilliant colors. They were overprinted in a stencil font saying: "I ate lunch at the High Museum on [date] with [the names of all the artists in the exhibition]." Coca-cola bottles (pop bottles to those not from Atlanta, Coke's home), coated inside with silver paint, sat in a circle. From them extended tall dowels with committee-made pinwheels, Lichtenstein-inspired cartoons, and flags. The scarves, draped in the center, sold well. The surprise was that the cartoons and pinwheels also sold.

Norman Rockwell's all American home-spun scenes inspired memories of quilts and gardens. The committee drew other volunteers to participate in making a quilt square to center each table. Galvanized watering cans and buckets were painted with a compound to look rusted, but stay clean. They were filled with dried flowers and curlicues of "rusty" wire. It was a great look for a fall event, and something the guests wanted to take home.

The photography collection of Atlanta's own (at least part time) **Elton John** became an opportunity for the committee and other enthusiastic volunteers to learn new skills. Because no one can ever have enough picture frames, almost 100 cheap, damaged frames were transformed with tiles, faux jewels, tree bark, pebbles, plastic toys, seashells, nuts, and bolts, and peppermints. On each table three to five frames surrounding an old camera were draped with lengths of film. Obviously, the frames and cameras were quickly claimed.

The ever-expanding abilities of "center-piece makers" turned to fish to compliment the watery scenes of **Winslow Homer**. Standard wooden bases with dowels supporting wooden fish cutouts were distributed to family and friends. They returned as fabulous, unique creations in

a myriad of colors and forms. Several were grouped on each table, and some special ones "swam" to be a part of the silent auction, adding a heavy increase to the purchase price.



To build on the excitement of an exhibition of works from the **Musee d'Orsay**, paintings inspired by, of course, France decorated the tables. Twelve-inch square terrazzo tiles were the canvases for the volunteer **Monets** and **Renoirs**. Multiple delightful summer work sessions produced an amazing collection of about 100 unique paintings, which were placed on plate stands on the tables. Remembering their first venture, the committee collected bright blue wine bottles to hold tall poles for French and American flags. The artistic impulse extended to the caterer, whose appetizer and dessert plates could easily be considered art museum quality.

James McNeill Whistler was the next artist honored by HIGH ARTS DAY. Because Whistler signed many of his works with his initials designed into a butterfly, and he used Asian settings and fabrics in his paintings, the committee took a Far East theme. Cheap throwaway vases found new life with glass paints, fired in a kitchen oven. Over

High Arts Day Centerpieces...

continued

600 origami butterflies were folded amid much conversation, glued to aesthetically pleasing branches, and artfully arranged in the vases. On a blustery cold day, the museum's atrium was fluttering with spring.



A collection of works from the Kroller-Muller Museum entitled **Van Gogh to Mondrian** inspired the committee to think outside the box, or of the box. The result was to get an assortment of sizes and shapes of kraft paper boxes and turn the artistic instincts loose. The variety of styles, colors, and decoration which developed on these simple containers made them an attractive visual grouping on each table, and a great sale item.

The tenth HIGH ARTS DAY coincided with the opening of two new buildings in the Museum's complex. This presented a new, and larger reception space and an opportunity for thirty-five tables, up from a maximum of twenty-eight in the Atrium used in the past. This also meant

seven more centerpieces, but the committee rose to the occasion, and invited local artists to participate. With a retrospective exhibition of **Andrew Wyeth** as the inspiration, the committee cajoled a husband/architect into making barn shaped birdhouses mounted on branches in paint buckets. Each artist had several months to create a unique product. Using mosaics, photographs, fabrics, popsicle sticks, paints, they created one-of-a-kind homes any bird would love, if the owner could bear to part with it outside. Because of the uniqueness of the items, the committee, using photographs on bid sheets, set up a silent auction for all the birdhouses. The net income for all topped \$4000, with one barn, painted by an Atlanta policeman, bringing \$500 in fierce bidding.

In November 2006, the High began a three year collaboration with the Louvre Museum in Paris, and the luncheon was part of the opening events for that multi-part exhibition. Knowing no woman thinks of Paris without thinking of shopping, steel tote bags in three sizes were chosen as the canvases for artists. Following the format developed last year, artists were asked to decorate one, two, or three totes. The number of tables expanded to thirty-eight, and fortunately the totes could be spread around. For the first time, a sponsor was obtained for flowers, and the basically black totes were



filled with sophisticated white flowers. The variety of creativity used by the over twenty-five artists resulted in a glorious display on the tables and a mad dash to the silent auction table.

And next year...with more Louvre/Atlanta exhibitions to come...who knows what the centerpieces will be, but you can be sure they will be unique, magical, and very sellable!

*Kay Summers
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VCAM news...**

**Visit our newly revamped
website: @www.vcam.org**

Tale of a Grand Tour

Once again a Tea Party provided a spark to a group of Boston volunteers. The year was 2003. Plans were set in motion for a Children's Tea at the Museum of Fine Arts Boston. The MFA Senior Associates-numbering 450 members-had enjoyed Class Reunion Teas that year, and it seemed a natural evolution to share this tradition with our favorite children. Treating our favorite children to a Tea wasn't enough: we also wanted to share the Museum's treasures and their stories. That was the beginning of the Grand Tour.

The Grand Tour is a three-pronged program consisting of Seminars taught by volunteer Gallery Instructors, A Grand Tea served by the MFA Senior Associates, and a storybook highlighting eighteen art objects from the Museum's collection for the adult to use on his/her Grand Tour with favorite child in tow. First, the Seminars are extremely informative and are delivered by highly experienced volunteers who know how to introduce art to children. Second, the Grand Teas are part of a gracious tradition of serving

afternoon tea and freshly baked treats with background music-for children. Separately these occasions are marvelous; combining them is fabulous.

The third prong-a booklet entitled *A Grand Tour* is designed to make it easy for an adult to share exotic tales with a child. Storytelling is a powerful tool in teaching and inspiring the young. The eighteen objects selected from the Museum's collection are treasures-and a laminated treasure map is included in the back-cover pocket.

Many members of the MFA family assisted in the creation of the booklet. Once we had Museum approval, a pilot book was printed. The pilot version provided us with a wealth of critique, advice, preferences, and ideas from curators, Museum staff, Museum volunteers, and community friends. The public response to all three parts of this integrated program continues to be enthusiastic.



Going forward, this project strengthens connections to a variety of departments of the Museum. All in all, *A Grand Tour* continues to be a grand collaboration!

Sharing the wonders of a museum with a child is FUN. Storytelling enhances the visit. To purchase a copy of *A Grand Tour*, please send a check for \$12 made payable to the MFA Senior Associates, which includes shipping, to the following address: MFA Senior Associates, Members Room, 465 Huntington Avenue, Boston, MA 02115.

Terry Aufranc
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The Detroit Institute of Arts (Region 5) Excuse Our Dust, But Not For Much Longer

After a long period of renovation, the DIA Volunteer Council is gearing up for the Detroit Institute of Arts Grand Reopening which is scheduled for November 2007. The DIA volunteers are helping to ensure that this will be a defining moment for the city of Detroit, the museum and its members. Starting with Saturday, November 10th, the week-long celebration will be a festival filled with parties, activities and special events. There will be all kinds of revelry designed for every member of the family and for all the friends of the DIA. You can bet that the volunteers are major contributors to the planning and execution of the week's proceedings and will be partaking in the merriment, too.



This comprehensive renovation and expansion project began in 2001. It includes a 35,000 square foot addition, additional gallery space, a new dining facility, an expanded museum shop, upgrades to the infrastructure, and an improved traffic pattern throughout the museum. The design architect is Michael Graves and Associates located in Princeton, New Jersey. Graves was selected after a national search conducted by a Building Committee established by the DIA board of directors and the arts commission.

So it has been a long and arduous endeavor with the relocation of office areas (the Volunteer Office has moved five

times to accommodate the construction), with some favorite galleries closing, with the re-hanging of artworks, with the remix of art through-out the galleries, not to mention yellow construction tape and barricades everywhere. Hardhats have become the fashion around the museum these past several years. Through all this the DIA volunteers have been at the museum's side remaining steadfast and true.

New Committee Formed

In order to maintain the Detroit Film Theatre as a gathering place for the vibrant community that is metropolitan Detroit, a new committee was formed – the Detroit Film Theatre volunteer ushers. These volunteer ushers help to maintain the great tradition of this theatre and museum. These volunteers welcome and assist patrons, give directions and answer questions. As all DIA volunteers, they are the “making” of all things one loves about the museum even better.

The Detroit Institute of Arts is the people's museum and it looks forward to the future and bringing new ways to look at, think about and talk about art and the world.

To Wet the Appetite

A preview of things to come is echoed in the DIA's film department. The DFT has just finished its own renovation, re-painting the ceiling and walls of the auditorium of this 1927 theatre with three and half miles of silver and gold leaf. Plus the installation of beautiful new theatre seats that remain true to the architectural design of the building, but offer up-to-date lumbar support, perfectly designed for viewing films in elegant and luxurious comfort.

This exquisite theatre is one of America's most comprehensive and acclaimed showcases of contemporary and classic



world cinema and is equipped to project all films

in their correct aspect ratio exactly as their directors originally intended. Designed by Paul Philippe Cret as a venue for film, lectures and live performances, the theatre has played host to WPA avant-garde playwrights such as Eugene O'Neill, postwar jazz giants like Dizzy Gillespie and leading cultural and arts figures as Buckminster Fuller and Claes Oldenburg. A list of personal appearances from the thirty years alone include such luminaries as Stanley Donen, Milos Forman, Ettore Scola, Errol Morris, Spike Lee, John Sayles, Bertrand Tavernier, Gordon Parks, Roger Ebert, Gene Siskel, James Earl Jones, Robert Duvall and Princess Grace of Monaco.

submitted by - Peter Milne
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The Art Museum Council of LACMA
Presents
 Wet Paint
Sunday in the Park with Art
October 22, 2006
10:00 AM - 3:00 PM
Roxbury Park - Beverly Hills
Grassy area near the Recreation Center
Meet some of Southern California's best artists as they create works of art that you can purchase and take home that day!
Admission is Free
This event will be available for purchase
Buy tickets for the Quick Draw event and see the artists challenge!
Children can participate in an art project to benefit the Art Museum Council and LACMA.
Funds raised by the Art Museum Council support exhibitions and activities for LACMA.
We gratefully acknowledge the generosity of our sponsors

Solicitation permit #NG-128 is on file to the Art Museum Council Office at LACMA
For information call 323-657-4202

Los Angeles County Museum of Art

Wet Paint, Sunday in the Park with Art, was created to introduce Southern Californian artists who are featured in the Art Rental and Sales Gallery of Los Angeles County Museum of Art. Our goal was to have a free event where the public could watch artists paint, purchase the art and take it home that day. There was an event

called Quick Draw, the artists painted for an hour and the paintings were sold. Children also had an opportunity to paint throughout the day. Everyone loved watching the different styles and diverse mediums of the all the artists.

Dottie Lewis
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was clear that the work of our Region 10 groups is equally significant albeit having smaller memberships and fewer volunteer members. Also, I am very proud to join the VCAM Board of Directors. With the responsibility for Region10 Canada which includes Manitoba, New Brunswick, Newfoundland, Nova Scotia, Ontario

Prince Edward Island and Quebec, a valuable meeting was held with some of the reps of AGO and ROM. A commitment was made to keep in touch on a regular basis, so we all will be in the picture! The VCAM membership is very beneficial for many reasons - ideas, contacts for Travel Tours or exhibition-related special events

and fundraisers. The best part was the amazing members and the energy and dedication to the arts. I felt like I made many new friends with whom I can connect around any number of common issues. Our conference ended on a very generous and elegant note – dinner at private homes.

Lila Goodspeed - lilag@mts.net

Figge Art Museum

This has been an outstanding year for volunteers at the Figge Art Museum. The volunteers have stepped up and implemented committees and programs developed entirely of their own accord. Of note in the 06-07 museum year are...

The introduction of themed tours based on our permanent and special exhibitions. These include Bling! The Jewelry tour, DaVinci Code at the Figge, Sacred Christmas and Nifty Fifties. Our volunteers have also established two phenomenal committees this year that supplement the administrative Figge staff, the Marketing committee and the Library committee. The Marketing committee has helped organize our

participation in community festivals, draft press releases, deliver promotional materials and has ambitious future plans including a Speaker's Bureau. The Library committee has opened our library for use by our members and visitors. Due to budget restraints, the museum had not staffed the library yet, so our volunteers saw a need, created a committee and opened the doors. Of course our volunteers help with many departmental needs and programs like daily operations and studio classes as well as guided tours, but our highly qualified docents and volunteers have gone above and beyond this year to meet specific needs.

Another exciting development this year has

been the implementation of our student volunteers. The Figge has recruited volunteers that range from Jr. High to college aged students. We offer a variety of activities for these students that will encourage service to their community and offer education based experience including internships in management, special events and marketing. We look forward to honoring the Figge volunteers at our annual appreciation in April, National Volunteer Appreciation Month, but at this special time of year we do have a holiday dessert reception planned to show our appreciation for this amazingly talented group of people.

Jennifer Brooke
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Your VCAM Membership

VCAM membership is for a three-year period and is open to volunteer organizations of art museums in Canada and the United States and other countries. Currently, we have members in Australia, Canada, Mexico and the United States. The volunteer committee representing the art museum holds membership. If there is more than one volunteer organization at a museum, each organization may become a member.

Dues are \$150.00 U.S. funds and cover the three-year period as described above. To become a VCAM member, you may secure information from any of the board members listed by e-mailing your request, or by completing the downloaded form (www.vcam.org) and forwarding it with your check for \$150.00 U.S. funds, as shown below.

YOUR MEMBERSHIP BENEFITS INCLUDE

VCAM Newsletters and bulletins: keep up-to-date, gain ideas from networking. Yearly, regional meetings providing attendees interaction through panels and workshops, which are styled to provide solutions and ideas.

Triennial Conferences offer professional speakers, published handbooks and reports, address topics such as:

- Finding and keeping volunteers.
- Maximizing auctions, balls other fundraising events and grants.
- Communicating your excellence.
- Improving your leadership skills.
- Problem solving, from the very small to large, urban museums – Creating and running art rental and sales, travel tours, and more.

- Exploring through discussion successful volunteer, staff and board relationships.
- Developing docent programs and lecture techniques.
- The volunteer and tax considerations.
- Risk Management as it affects the volunteer and the museum.

If you have a question or want to make other payment arrangements, please contact

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Membership forms are available on our website: www.vcam.org

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VCAM REGIONS

REGION 1: Canada: Alberta, British Columbia, Saskatchewan USA: Alaska, Idaho, Montana, Oregon, Washington, Wyoming

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REGION 6: USA: Alabama, Florida, Georgia, Mississippi, Puerto Rico, South Carolina

REGION 7: USA: District of Columbia, Maryland, North Carolina, Virginia, West Virginia

REGION 8: USA: Delaware, New Jersey, New York, Pennsylvania

REGION 9: USA Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont

REGION 10: CANADA: Manitoba, New Brunswick, Newfoundland, Nova Scotia, Ontario, Prince Edward Island, Quebec

CONFERENCE CALENDAR

20th VCAM INTERNATIONAL TRIENNIAL CONFERENCE

Nelson-Atkins Museum of Art,
Kansas City, Missouri

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VCAM news

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VCAM was founded in 1952 in Toronto, Ontario. In 1976, VCAM was incorporated in the state of Minnesota as a non-profit Corporation 501(c)(3) tax status.

VCAM MEMBERSHIP AND DUES

Who: VCAM membership is open to volunteer committees of visual arts museums. The committee is the member of VCAM

What: Dues are \$150 U.S. funds for a three-year period.

Where: Complete the registration form available at: www.vcam.org and mail with a check of \$150 U.S. funds to
Lynne Hiller
702 North Walden Drive
Beverly Hills CA 90210
310-275-0072

Why: Dues must be paid in full for the three-year period in order to send delegates and observers to the 2009 conference in Kansas City

We would love to have you join us!

**Deadline for next Newsletter
June 30, 2007**

**Keep up to date with VCAM news!
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