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6 & 7 • VICTOR VASARELY COLLECTION

On the cover | *Untitled 6*, Victor Vasarely, Serigraph, 17/250

HAGGIN PARTICIPATING IN BLUE STAR MUSEUMS

FREE ADMISSION FOR ACTIVE MILITARY & THEIR FAMILIES

The Haggin Museum is proud to once again be participating in the Blue Star Museums program. This program is a collaboration among the National Endowment for the Arts, Blue Star Families, the Department of Defense, and museums across America.

This program is an effort to improve the quality of life for active-duty military families, especially focusing on the approximately two million children who have had at least one parent deployed since 2001. It was created to show support for military families who have faced multiple deployments and the challenges of reintegration. The program offers military families a chance to visit museums during the summer when many have limited resources and time to be together.

Beginning on Armed Forces Day in May through Labor Day in September, the Haggin Museum is offering free admission to the nation's active-duty military personnel and their families, including National Guard and Reserve.

We are a



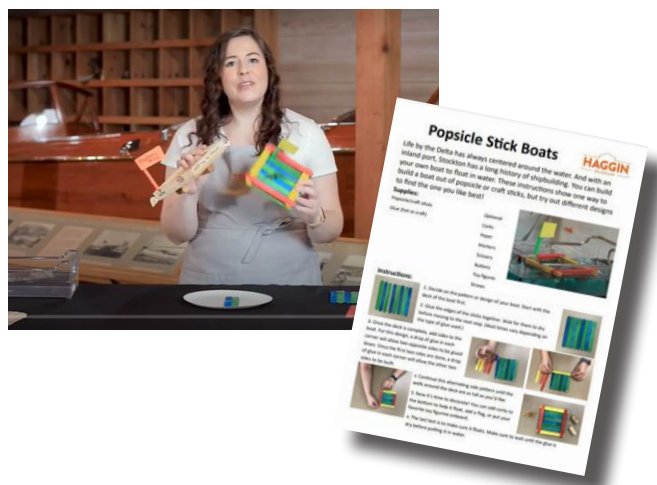
BLUE STAR MUSEUM

presented by NATIONAL ENDOWMENT FOR THE ARTS and BLUE STAR FAMILIES

arts.gov/bluestarmuseums

FAMILY FUN AT HOME HANDS-ON PROJECTS

Did you know you can enjoy Haggin activities at home? In an effort to make its programming more accessible to the community the Haggin launched **2nd Saturdays for Families at Home**. This online program features video instructions for families to create art projects at home. Most of the projects can be completed with simple supplies that can be found around the house. Each project includes step-by-step instructions and a supply list. All of the *2nd Saturdays for Families at Home* projects can be found on the *Resources* page under the Education tab or the Resources link at the bottom of the *Education* page on the Haggin website.



COLOR A MASTER PIECE



In addition to at-home projects, the museum has also converted a selection of paintings from its art collection into free downloadable coloring pages. The works include works by artists Jehan Georges Vibert, Mike Schuler, and George Inness as well as works by illustrators J.C. Leyendecker and

Maxfield Parrish. The coloring pages can be found on the *Education* page on the museum's website. Please enjoy these fun activities and be sure to visit the museum to view the artwork in person!

1ST AND 3RD THURSDAYS *Summer Series*

Our summer series is in full swing and we're excited to continue the entertainment with a lineup of phenomenal musicians. From folk rock to jazz, these 1st & 3rd Thursday evening events are perfect for a night out with friends or a date!

Enjoy a complimentary glass of wine provided by Weibel Family Vineyards & Winery as you socialize with friends before the music begins at 7pm.

THURSDAY, JUL 7 | 7 PM

Wendi Maxwell & Tres Hot Jazz | Wendi Maxwell is the red-headed spitfire and band leader for Stockton's own Wendi Maxwell & Tres Hot Jazz. The band features local and Bay Area jazz musicians - vocals, saxophone, guitar, bass, and drums. They are a smokey-hot bluesy jazz combo. This is not smooth background music; this is full-throttle jazz with a band that knows how to surprise and excite, fronted and led by a hip, confident, vibrant singer who easily holds an audience's attention.



THURSDAY, JUL 21 | 7 PM

Patty Castillo Davis | Patty Castillo Davis' thoughtful, definitive songwriting has given this award winner credibility and acceptance by the Los Angeles and Nashville music publishing communities. Her powerful Bluesy swagger in her song delivery make her vocals truthful and off trend. Both a gifted vocalist and instrumentalist Castillo Davis combines her strengths as an artist to capture a sense of belonging and remembering.



THURSDAY, AUG 4 | 7 PM

Claudia Russell & Bruce Kaplan | Claudia Russell and Bruce Kaplan traverse a wide Americana landscape driven by Claudia's expressive voice and distinctive guitar style, with spot on accompaniment by Kaplan on mandolin and guitar. The duo delivers a heartfelt and humorous set of deeply engaging songs that take you back to the sweet spots of life. American Songwriter magazine called their 2013 CD, "All Our Luck Is Changing," "a masterpiece." Russell has won numerous other accolades including Best Musician in the East Bay Express Reader's Poll.



THURSDAY, AUG 18 | 7 PM

Misner & Smith | Soaring vocal harmonies and story-filled, poetic songwriting—Misner & Smith's sound harkens back to the bedrock of modern American rock & folk. Paying tribute to strong influences like Simon & Garfunkel, The Band, and Buffalo Springfield, they invent a sound all their own, seducing listeners with music that captures longing and belonging in the same moment. Misner & Smith's combination of vocal blend, lyrical potency, and diverse songwriting make this duo one of the most unique and loved bands around.



ARTIST HIGHLIGHT

THOMAS MORAN

American, 1837-1926

Like Albert Bierstadt, Thomas Moran is known today for his paintings of the American West. His popularity during his lifetime was more varied, and variable: his work went in and out of fashion. Alternately commissioned by the United States Congress for paintings and rejected by that same body, Moran nevertheless found ways to survive and thrive as an artist.

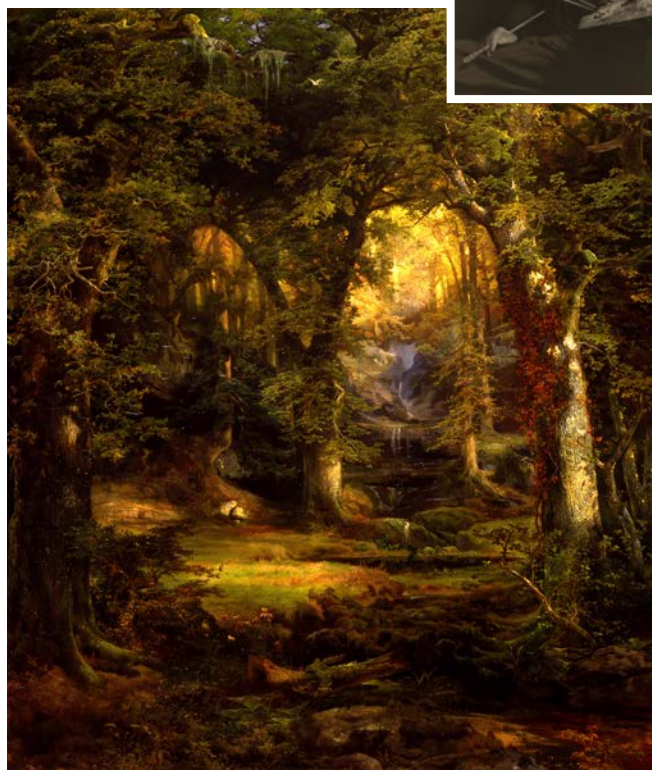
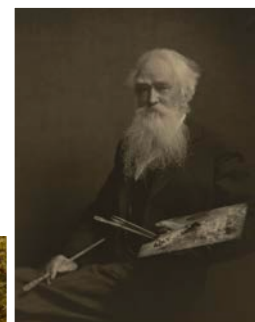
Moran was born in England. His parents emigrated with their children to the United States in the mid-1840s, settling in Philadelphia. At 16, Thomas was apprenticed to a wood-engraver. A bout of rheumatic fever ended his apprenticeship at 19. The young Moran sketched and painted during his convalescence; when he recovered, he taught himself to paint by studying printed reproductions of the works of classical and modern masters. Moran's older brother Edward, also a painter, shared a studio with him. In 1861, the two went to England to copy the paintings in the National Gallery. Moran's favorite artist was J.M.W. Turner, whose exuberant depictions of nature appealed to the younger artist's interest in landscape painting. Back in Philadelphia in 1863, Moran married and taught for a few years at the Philadelphia School of Design for Women, bringing in extra funds to support his growing family by working as a magazine illustrator. The Morans went back to Europe in 1866 for another period of study, this time in Paris and Italy. Moran exhibited two paintings in the 1867 Universal Exhibition in Paris.

On the family's return home, Moran tagged along on a U.S. government expedition to Yellowstone. He filled his sketchbook and, on his return, used the sketches to illustrate an 1871 article for *Scribner's Monthly*. Moran expanded his sketches to create a 7-by-12-foot painting, *Grand Canyon of the Yellowstone*, which Congress purchased in 1872 for \$10,000 (almost \$200,000 in 2015). This panoramic, grandiose canvas was similar to those Bierstadt, Frederic Church, and Thomas Hill (1829-1908) were creating: works that conveyed the previously unimagined size and scope of the West to a predominantly East Coast audience. Magazines like *Scribner's* and *Harper's Weekly* continued to send Moran west on assignment, to the Grand Canyon in 1873 and the Rockies in 1874. In addition, the painter worked on commission for railroad companies, creating works that would add to Easterners' curiosity about the West and thirst for expansion.

Moran's luck changed as the public's taste for art changed in the late 1870s. Enormous landscapes fell out of favor as

canvases sized and painted for smaller, domestic settings came into vogue. William Merritt Chase rejected Moran's work for the 1879 Society of American Artists exhibition. Rejected by the artistic community, Moran retained his railroad and magazine contracts. He continued to travel to create paintings that railroads used for publicity and magazine publishers used for illustrations. In the 1880s, his taste shifted as he embraced the new fashion for small, quiet landscapes in the style of the Barbizon School. One of these, *Three Mile Harbor*, earned him admission to the National Academy of Design.

Image captions (top to bottom): Portrait of Thomas Moran; *Woodland Temple* by Thomas Moran, Oil on canvas, 1867



This painting from Moran's early career reveals his interest in using nature as an allegory of the human condition. The highly detailed landscape is filled with symbols of renewal and decay, while trees form cathedral-like arches, leading the viewer to deeper sacred spaces.

HISTORY HIGHLIGHT SPERRY FLOUR COMPANY

By the early 1860s the economic development of Stockton had shifted from the gold fields of the foothills to the wheatfields of the Central Valley. For almost 30 years wheat was the state's largest and most profitable crop; and Stockton, lying in the midst of this vast grain growing region, played a major role in what became known as the Great California Grain Trade.

During the late 1880s, when grain production reached its peak in the state, Stockton's waterfront was filled with steamboats and grain barges while the streets nearby were crowded with railroad cars and farm wagons piled high with sacks of grain. They all serviced a series of brick warehouses that were capable of storing up to 100,000 tons of grain brought here from throughout the San Joaquin Valley.

In addition to its role as a storage and distribution center, Stockton soon gained fame for its grain processing facilities. Of the numerous mills located here, the best known were those managed by the Sperry Family. Beginning in 1852 with Austin Sperry's first grist mill, the company continued to grow, and in 1893 it merged with several other California mills to become the largest milling operation on the West Coast. Known as the Sperry Flour Company, by 1915 it was running three mills along the south bank of the Stockton Channel.



Above: In the late 1880s the Sperry Mill at the corner of Madison and Weber was destroyed by a fire and a larger facility, pictured above, was built in its place; *Haggin Archives, c. 1888-7*

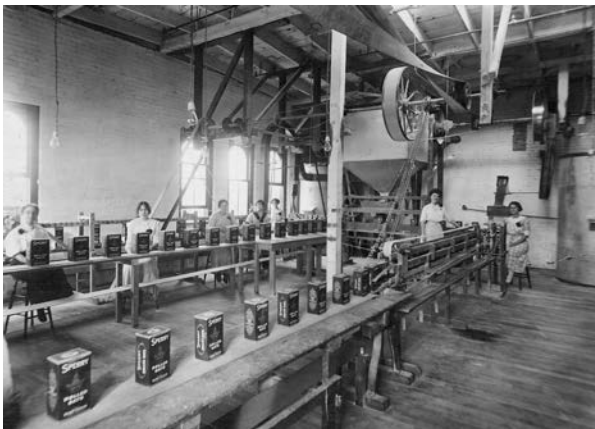


Right: A group of Sperry workers pose next to bags of flour; *Haggin Archives*



Left: Portrait of Austin Sperry (1819-1881); *Haggin Archives*

Below: Sperry Mills workers stand next to a parade float created to promote Sperry's Rolled Oats cereal; *Haggin Archives, c.1906*



Above: Factory workers packaging and weighing Sperry rolled oats; *Haggin Archives, 1927*



SPECIAL EXHIBITION

VICTOR

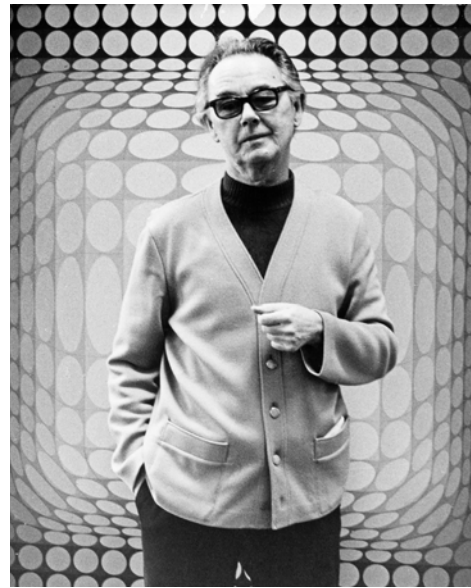
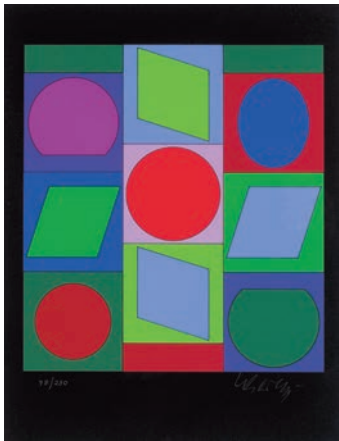


VASARELY

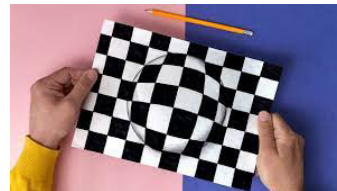
COLLECTION

ON VIEW THROUGH JULY 31, 2022

An exhibition of works by world-renowned leader of the Op Art movement, Victor Vasarely (1906-1997) is on view in the Tuleburg and West galleries at the Haggin Museum through July 31, 2022. The show is comprised of more than 100 serigraphs, etchings, lithographs, and gouache paintings. This large collection of works by the French-Hungarian artist spans over five decades and touches on several of his art series before and after Op Art emerged in the 1960s.



OP ART FAMILY FUN



JULY 9TH

1-3 PM

AT THE HAGGIN

Would you like to create one of your own kinetic pictures like Victor Vasarely? Join us at the Haggin for a day of mind-bending optical art activities! Experiment with color, line, and shapes as you create your own work of Op Art. You'll be able to choose from several activities and materials to personalize your Op Art!

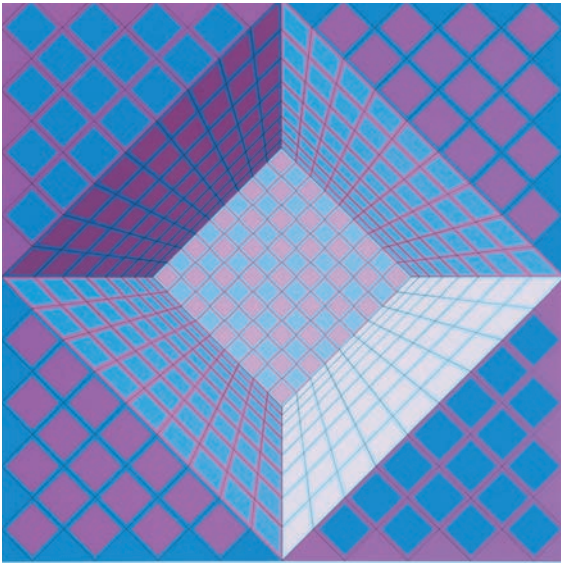
Activities are family friendly and designed for all ages. Materials and activities are included with regular admission. Reservations are not required and seating is available on a first come-first served basis.

Image captions: (left to right): Alphabet Plastique, Microcosmos Portfolio, Serigraph, 98/250, 1979; Axonometrie, Serigraph, Edition printed 1969, Created 1937; Victor Vasarely portrait with his artwork

Vasarely is best known for his bold geometric artworks that engage the viewer by creating optical illusions. The artist utilized repeating shapes and contrasting colors to create spatial depth and kinetic imagery. Vasarely continuously experimented with varying styles, colors, and materials to create innovative geometric abstractions.

Following the Bauhaus principle that art should be interwoven into our everyday lives, Vasarely chose serigraphs as one of the many mediums to make his art easily accessible. Vasarely continued to extend his vision into new forms and systems that changed modern art. Though not always recognizable, Vasarely's contributions to the arts, science, and technology industries can still be seen today in design, architecture, clothing, and even computers.

ART FOR ALL



This exhibition primarily consists of serigraph prints. Serigraphy is a stencil-based printing process in which ink is forced through a fine screen onto the paper beneath.

Printmaking mediums such as serigraphs aligned with Vasarely's belief of the democratization of art since large editions could be produced and enjoyed by a greater audience.

Vasarely's desire to democratize art through his multiples—kinetic depth-conveying prints, reliefs, tapestries, three-dimensional objects, posters and even magazine covers—harkened back to the goal once proclaimed by the Bauhaus of interweaving art into everyday life and in turn shaping the surroundings of all people. In his opinion, everyone should live in an environment of forms and colors. He believed that art was for everyone and should be affordable and easily accessible.

Image captions: (top) Pictor, Serigraph, 145/250, Edition printed 1981, Created 1979-80; (below) Rivotril, Serigraph, 49/300, 1990

COLOR IN OP ART

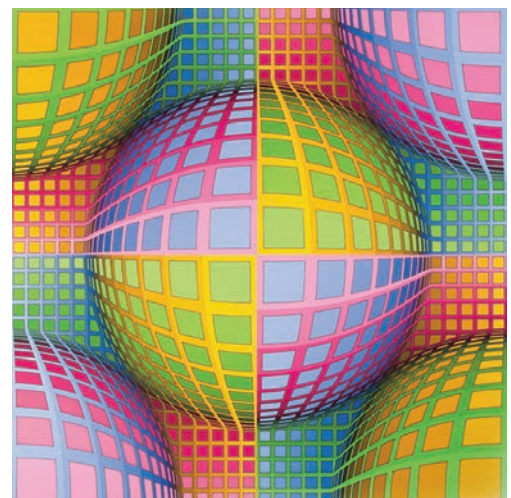
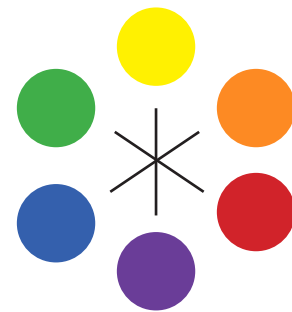
Popularized in the 1960s and 70s, Optical Art (Op Art) is defined by its use of color and line to create the illusion of movement or depth. After 1965 the Op Art style began appearing in everyday life through graphics, advertisements, and design. As a founder of the art movement, Vasarely created some of the earliest known works of Op Art in the late 1930s and early 40s.

The application of color in contrasting ways uses science to create new and interesting effects. Complementary colors are colors that are opposite on the color wheel. When complementary colors are placed next to each other, it can cause our minds to create movement or the appearance of new colors or shapes. Complementary colors can also become brighter if placed next to each other.

Black and white is often used in Op Art to give the maximum amount of contrast placing the foreground and background in a tense juxtaposition. This often creates movement and vibration in the art.

Many of Vasarely's prints feature a monochromatic color scheme. Monochromatic refers to a color palette that is comprised of variations of one color. This is another technique that makes the artwork come to life as the lighter colors come to the foreground and the darker tones recede.

COLOR WHEEL



PAN ART
CONNECTIONS, INC.

*From the Firos Collection
Single Source Traveling Exhibit Provided by
Pan Art Connections Inc www.panart-connections.com*

BEHIND THE SCENES: HAGGIN ARCHIVES

A portion of the Haggin Museum collection that is seldom seen by the public are the historical archives. It began with a collection of materials donated to the museum in 1931 by this area's first historical society and throughout the years it has grown into the incredible collection it is today.

The San Joaquin Society of California Pioneers was organized in 1868 and dedicated to the preservation of the pioneer heritage of Stockton and San Joaquin County. Over the years this group assembled an impressive collection of historical artifacts, as well as photographs, ledgers, journals, correspondence, and other ephemera. Their collections were initially housed in a portion of a building located on the southeast corner of Weber Avenue and El Dorado Street.

Then, in 1891, as the Society's fortunes and number of members had increased, they transferred their collections to a two story brick building they had built on the northwest corner of Weber Avenue and Sutter Street known as the Hall of the Pioneers. As the years passed, the group's numbers dwindled and in 1912 they sold their building and a debate over the use of the funds ensued. Some favored commissioning a statue commemorating local pioneers while others argued for building a museum where their collections could be safely held in perpetuity. Unable to reach a decision, the group's collections were shuttled from one location to another and their funds sat in the bank for the next 19 years.

Meanwhile, the San Joaquin Pioneer and Historical Society, founded in 1928, began its efforts to build a history museum in Stockton. Their vision was realized when former Stocktonian Robert T. McKee contacted the Society on behalf of his Wife Eila Haggin McKee, with a proposal to donate \$30,000 and her late father's art collection if the art galleries were named in honor of her father Louis Terah Haggin. The group accepted the offer and the Haggin Museum—originally known as the Louis Terah Haggin Memorial Galleries - San Joaquin Pioneer Historical Museum—opened its doors on June 14, 1931.

During this time, members of the San Joaquin Society of California Pioneers continued their search for a home for their historical collection. In 1931 the group donated the materials to the Haggin and thus the archives were created.

Today there are more than 600 archival boxes and over 100 flat files filled with photographs, maps, business records, greeting cards, advertising, and other items in the library stack room. A separate facility, the Betty H. Schroebel

History Center, houses materials that relate specifically to this city's past.

Within the general archives' holdings are several special collections. In 1984 the William Knox Holt Foundation awarded the Haggin a grant to establish the Agricultural & Industrial Archives. The history of the Holt Manufacturing Company, the local industry responsible for the development of the side-hill combined harvester and the Caterpillar track-type tractor, is documented in the photographs, drawings, business records, operators' manuals, and advertising that comprise this collection. Other significant elements of the Industrial Archives include the records and drawings of Stephens Bros. Boats, builder of both commercial and pleasure watercraft; the Stockton Iron Works, the firm that built many of the dredges that helped construct the Delta levees; and a collection of Tillie Lewis items, which preserves the history of Stockton's preeminent agri-businesswoman.



A large collection of work of one of Stockton's most celebrated cartoonists can also be found in the Haggin's archives. Ralph O. Yardley was the editorial cartoonist for the Stockton Record from 1922 to 1952. During his long tenure with the paper he produced a special series of cartoons that dealt with Stockton's past, published each Monday under the titled "Do You Remember?" Yardley created more than 1,400 images for the series that with local homes, business homes, businesses, buildings, organizations, special events, and everyday life. The museum has more than 1,100 of these beautifully rendered nostalgic glimpses into a Stockton of long ago.

The Haggin Museum archives, as well as others throughout our region, are invaluable to researchers, historians, and our community. They provide evidence of activities which occurred in the past and help tell the stories of the people and culture of our community.

LADIES AUXILIARY TO CALIFORNIA PIONEERS

LACP NEWS

The Ladies Auxiliary to California Pioneers enjoyed a very successful card party in April. At the June 1 luncheon meeting, the LACP celebrated 130 years as an Auxiliary.

The LACP welcomes as members women who are descendants of pioneers who came to California before the end of 1854.

There will be no monthly meetings held from July-September. We look forward to resuming our meetings on October 5 with our Fall luncheon.



LACP President Elaine Dixon-Ugarkovich at the April Card Party

2022 AUXILIARY PRESIDENTS

LACP

Elaine Dixon Ugarkovich

HAGGIN SOCIAL CLUB

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Rhonda Sanders

DEPT OF MUSEUM TRAVEL

Jackie Sinigaglia

JUNIOR WOMEN'S GROUP

Jennifer Fong & Angela DeMoss

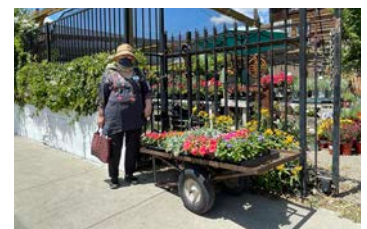
MUSEUM STORE AUXILIARY

Amanda Cottrell

DEPARTMENT OF MUSEUM TRAVEL

In the constantly shifting environment of COVID-19, for the remainder of 2022, the Haggin Department of Museum Travel (DMT) will continue to offer self-transport local outings.

On May 11, 2022, a warm, sunny Wednesday, a group of Haggin Travelers, pictured below, explored In Season Market and Nursery. This hidden gem in Central Stockton is on a site that for 75 years, from 1937--2012, had been the location of Alpine Nursery. During a tour led by co-owners Julie Morehouse and Eric Firpo, members discovered not only a section with a wide variety of live plants for sale, but also a garden with 85 fruit trees, rows of "in season" vegetables, a chicken coop and a seedling greenhouse. The market displayed the garden-picked organic produce, and the gift shop carried everything from practical gardening tools to unique gift items for the home. After the tour, in the shade of a large mulberry tree, participants learned to make a hanging basket that promises to produce Seascape strawberries all summer long.



Save the Date! If you missed this outing, you will have another opportunity to take part. Mark your calendar for Wednesday, September 21, 2022, when DMT will offer a fall tour and a different Make 'n' Take project. Be the first to know by following the museum website, reading the Quarterly Bulletin, or picking up a flyer during a museum visit. If you would like the announcement to come to your inbox, sign up for the museum e-newsletter or the DMT email list. To join the email list, send an email to HagginTravel@gmail.com with "Sign Me Up!" in the subject line and include your name and email address in the body of your message."

DONORS, GIFTS & AUXILIARIES

GIFT MEMBERSHIPS

March 16 - May 10, 2022

Membership Given To
Membership Given By

SUPPORTING
Angela Arnett
Susan Byars

FAMILY
Joshua & Jessica Frese
Barbara K. Sarkany-Gore

MEMORIAL GIFTS

March 16 - May 10, 2022

In memory of Gail Brodie
Phyllis Berger
Alan Hitt

In memory of Carol A. Sipe
Anne B. Sheldon & Fred Nishi

In memory of Gail Weiss
Haggin Museum Docent Council

In memory of Paul Wells
Mr. & Mrs. John Armanino

In memory of Rose Wells
Mr. & Mrs. John Armanino

In memory of Beverly Fitch McCarthy
Fran Meredith

HONORARIUM GIFTS

March 16 - May 10, 2022

In honor of the Haggin Museum's 90th Anniversary
Kathelen R. Johnson

SPECIAL GIFTS

March 16 - May 10, 2022

21st Century Society Planned Giving
The Vail Family Revocable Trust

For more information about memberships contact:

Sayani Sosa at 209.940.6316
or ssosa@hagginmuseum.org

THANK YOU!

Donations and memberships at all levels make your museum greater. It allows the Haggin to provide access to art & history for all. We greatly appreciate your support!

A memorial gift is a meaningful way to pay tribute to the life of a friend or relative.

Honorarium gifts provide the opportunity to make a donation to celebrate a friend or loved one's special occasion—a birthday, an anniversary, a wedding, or simply to celebrate that special person.



A very special **THANK YOU** to our Docent Council for its generous contributions in carrying out the museum's mission for the last 50 years. The Docent Council held its first session in 1972 and the group began providing tours at the Haggin in 1973. The Council's well-trained members have made a positive impact on the community through the countless tours, programs, and outreach over the last five decades.



JUNIOR WOMEN'S GROUP

Outgoing Junior Women's Group Presidents Gaye Matthews and Nan Chavez handed the gavel over to incoming JWG Presidents Jennifer Fong and Angela DeMoss. Susan Diserio and Karen Hale will serve as JWG Co-Vice Presidents, Nan Chavez as Secretary, and Mariela Biachi and Rita Schuckman as Co-Treasurers.



Incoming JWG Presidents Jennifer Fong and Angela DeMoss at JWG's end-of-the-year luncheon.

MUSEUM MEMBERSHIP COUNTS

Did you know that museum memberships make up almost 25% of the Haggin Museum's operating revenue? These funds provide vital financial support for educational programming, special exhibitions, and museum events.

Museum members also provide another critical dimension of support when they share their enthusiasm about the museum with their family, friends, and colleagues. No dollar amount can quantify the goodwill they generate for the museum when they urge others to visit the galleries, attend its special exhibits, and shop in its store.

Museum membership is a win-win situation. The museum benefits from the dues members pay. In return, members can visit the museum any time they want, be the first to get news about upcoming events in the Members Bulletin, receive invitations to special events, and enjoy a 10% discount at the Museum Store.

Benefits vary according to the levels of membership. Dues begin at \$35 for an individual, \$55 for families, and \$100 for Supporting level. Members are entitled to a full year of benefits from the date they join.

Members who choose to join at the Supporting level and higher receive an added benefit of being a part of NARM (North American Reciprocal Museum Association). NARM offers reciprocal benefits to members of over 1,200 arts and cultural institutions.

The museum needs your help in getting the word out about museum membership. If you know anyone who might be interested in membership, please contact Membership Coordinator Sayani Sosa at 209-940-6316 or ssosa@hagginmuseum.org and she will follow up with a letter and membership information.

Please also consider gift memberships for special occasions. Sayani will forward a specialized packet of museum information to the recipient of your gift. It is a gift that will continue to give pleasure all year long.

The museum's trustees and staff would like to extend their thanks to all museum members for their generous support. We hope you will enjoy the exciting special upcoming exhibitions and educational programming designed to appeal to all ages!

GRANT FUNDS VIRTUAL MUSEUM TOUR

EXPANDING ACCESS TO MUSEUM EDUCATION & ENTERTAINMENT



It continues to become more apparent how beneficial it is for museums to explore and develop different content delivery systems for education, entertainment, and overall access. Late last year, the Haggin received a generous grant from The Antone and Marie Raymus Foundation to move this work forward and further enhance our digital offerings.

Our education and curatorial staff collaboratively developed a plan and since have been unveiling a selection of digital resources, which carry out the Haggin Museum's mission and assist in educating our communities.

We invite you to view one of these virtual offerings by visiting our website at hagginmuseum.org to experience a 3-D virtual tour of the McKee Gallery. As you navigate through the gallery, you will be able to view each painting and the accompanying content label.

Access to the McKee Gallery from home gives individuals a new way to learn about a selection of the Haggin Collection. Statistics have shown that people are 300% more engaged with 3-D virtual tours than with 2-D imagery. Admittedly, we hope individuals that see our virtual content will add the Haggin Museum to their places to visit!



SAN JOAQUIN PIONEER & HISTORICAL SOCIETY

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Assistant

HOURS

WEDNESDAYS — FRIDAYS 1:30 - 5 PM
SATURDAYS — SUNDAYS 12 - 5 PM
1st & 3rd THURSDAYS 1:30 - 9 PM

ADMISSION

\$8 Adults • **\$7** for Seniors (65+) • **\$5** for Students, Youth (10 - 17)
FREE for Haggin Museum Members and children under 10 with an adult
FREE General Admission on the 1st Saturday of each month