

**THE PRESIDIO TRUST  
BOARD OF DIRECTORS**

**RESOLUTION 15-4  
PRESIDIO TRUST ART COLLECTIONS ACQUISITION –  
POINT BONITA FROM POINT LOBOS GOLDEN GATE, CALIFORNIA  
BY RAYMOND DABB YELLAND**

WHEREAS, [16 U.S.C. §460bb appendix](#) authorizes the Presidio Trust to manage, maintain and improve the property within the Presidio of San Francisco under its administrative jurisdiction; and

WHEREAS, the Board of Directors adopted an [Art Policy](#) and a [Presidio Trust Art Collections Manual](#) (“Manual”) consistent with and pursuant to the Art Policy; and

WHEREAS, the Manual outlines a review process for objects that may be acquired by the Presidio Trust (“Acquisition Procedure”); and

WHEREAS, the Acquisition Procedure requires the Presidio Trust to review potential acquisitions under applicable environmental and historic preservation compliance processes; and

WHEREAS, the Acquisition Procedure requires the Presidio Trust Executive Director to create an Art Review Panel (“Panel”) to review potential acquisitions and forward its recommendations to the Executive Director; and

WHEREAS, the Acquisition Procedure requires the Executive Director to forward the Panel’s comments, as may be supplemented by his own, to the Board of Directors for a final decision; and

WHEREAS, *Point Bonita from Point Lobos Golden Gate, California* by Raymond Dabb Yelland (“Painting”), proposed to be acquired by the Presidio Trust was reviewed under applicable environmental and historic compliance law, and received a categorical exclusion and was found to have no adverse effect on the Presidio’s National Historic Landmark District status; and

WHEREAS, the Panel reviewed the Painting consistent with the Manual, as outlined in the [attached comments](#), and recommends its acquisition;

NOW, THEREFORE, BE IT RESOLVED, that the Presidio Trust Board of Directors hereby approves the acquisition of the Painting.

Adopted: December 3, 2014

I, Karen A. Cook, General Counsel, hereby certify that on or before December 3, 2014, I received affirmative responses from all six members of the Presidio Trust Board of Directors pursuant to Article Four, Section 14 of the Bylaws of the Presidio Trust, adopting this Resolution 15-4. Ms. Harvey recused herself from consideration of the matter.

/signature/  
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Karen A. Cook  
General Counsel

## ART REVIEW PANEL

### Proposed Acquisition of *Point Bonita from Point Lobos Golden Gate, California* circa 1880

#### Oil on Canvas by Raymond Dabb Yelland (1848-1900)

#### Participants

Carrie Brewster, Director – Saint Mary’s College Museum of Art\*

Harvey L. Jones, Senior Curator of Art, Emeritus – Oakland Museum of California\*

John Pelka, Presidio Trust NEPA Compliance Manager

Rob Thompson, Presidio Trust Deputy Federal Preservation Officer

Allison Stone, Presidio Trust Associate Director, Trails & Philanthropic Projects

\*Refer to Attachment A for bios

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#### Background

On Tuesday November 25, 2014, the Presidio Trust convened a review panel comprised of two outside art professionals and Trust staff. The purpose of the panel was to evaluate the proposed acquisition (donation) of the aforementioned painting for installation in the Presidio Officers’ Club. The review was conducted in accordance with the Trust’s *Art Policy* and *Art Collections Manual*. Meeting notes from the review panel are provided below. This summary and recommendation, along with relevant compliance documentation (NEPA and NHPA) and supplemental comments from the Trust Executive Director, will be provided to the Presidio Trust Board of Directors for consideration during their decision-making process.

#### MEETING NOTES

The art review panel met inside Moraga Hall, in the Presidio Officers’ Club at 11am on November 25. A brief overview of the Trust’s art program, *Art Policy*, past art installations and overview of the Officers’ Club was provided for contextual understanding. The group proceeded to discuss a range of topics related to the artist, the painting, the Trust’s *Criteria for Acquisition*, details on security, placement, conservation & maintenance and other topics. For simplicity, the notes below have been organized by topic rather than chronologically in the order they were discussed.

#### CONSISTENCY WITH THE TRUST’S *CRITERIA FOR ACQUISITION*

The panel focused on three of the *Criteria for Acquisition* from the Trust’s *Art Collections Manual*:

- Objects must be excellent examples of their kind;
- Objects must enhance the visitor experience; and
- Objects must be appropriate for exhibition in a public place.

Mr. Jones indicated that the painting was an excellent example of Raymond Yelland's body of work. He noted that sunset coastal scenes – particularly magenta sunsets – are considered signature works of the artist and are highly collectable. Ms. Brewster commented that based on the photograph of the painting, it appeared to be in good condition, but that it is impossible to assess with certainty without seeing the painting. Both recommended that the Trust have a conservator evaluate the painting and help establish protocols for its ongoing care. (See "Conservation & Maintenance" below for further detail.)

Both Mr. Jones and Ms. Brewster acknowledged that the subject matter could not be more appropriate. The painting is accessible to anyone of any age. There is nothing controversial associated with either the painting or artist. They said that it is perfect for the setting, fitting in with the sense of history of the building. Views of the Bay (the subject of the artwork) are available from Moraga Hall windows.

## **PLACEMENT**

The group discussed the potential placement of the work within Moraga Hall. Mr. Jones and Ms. Brewster offered a variety of guiding principles for the Trust to consider. In summary:

- If located within the alcove northeast of the main Moraga Hall entrance, the existing furniture should be placed forward and secured so that it cannot be pushed back against the wall. This would give protective space between the seating area and the painting.
- Ms. Brewster noted that in general the tendency (for adults) is not to reach back/up while seated and touch the works, however, this may not be the case for children. She also said that the frame itself provides protection from inadvertent contact.
- Both Mr. Jones and Ms. Brewster recommended that the work be hung at the average eye level (approximately 56-57 inches above the floor – centered on the middle of the painting). Based on the height of the existing couch, the bottom of the frame would be at the top of couch level, which would necessitate pulling the couch forward in a manner that precludes it from being accidentally pushed back into the art work.
- They both encouraged the Trust to center any ancillary items such as furniture, etc. with the painting. The group noted that the current furniture arrangement within the alcove space is not centered within the space, and if the painting is displayed there, this will become even more apparent.
- The opposite wall – immediately on view as one enters Moraga Hall – was also discussed as a potential location. There are two light sconces, an adjacent accessible walkway and furniture in front, but otherwise this is a very open and visible spot.
- Ms. Brewster observed that the alcove feels much more intimate.
- Both Mr. Jones and Ms. Brewster strongly encouraged the Trust to display at the same height other works that may be placed on the same wall, and not to "stair step" them since the "step" arrangement can be distracting and take away from the art.
- Lighting should be considered based on final placement selection. The group noted that currently there is track lighting in the alcove space. Mr. Jones said that there is specific lighting for art works and that a vendor could provide additional detail and recommendations based on the painting and final placement.

## SECURITY

Mr. Jones and Ms. Brewster inquired about site security. Trust staff informed them that the building was equipped with an alarm, but there is not 24-hour on site security personnel. Staffing was also discussed. During public hours someone is always at the front desk, however the desk is not visible from Moraga Hall. There are also volunteer docents who roam throughout the building. Trust staff said that attendees of after-hours events can have inadvertent access into Moraga Hall as well. Trust staff provided background on the nature and type of public use in Moraga Hall (from informal public space to regular public programming including evening lectures, live music, dancing, film, etc.).

In addition to the suggestions related to ‘placement’ that afford some protective measures, both Mr. Jones and Ms. Brewster recommended that the Trust consider installing a video monitoring system. The system can record and store archival footage of activities in and around the painting. This could be valuable in both understanding use patterns and potential threats as well as for basic security.

For attachment to the wall, Ms. Brewster recommended sizeable hooks – at least two – and security straps screwed into the wall.

## CONSERVATION & MAINTENANCE

Conservator Input – As noted earlier, both Mr. Jones and Ms. Brewster recommended that the Trust seek a professional conservator to help assess the potential acquisition, and to develop protocols for its handling and security. Mr. Jones recommended that the Trust develop a relationship with an institution, such as the DeYoung, which has both the conservator expertise as well as a conservation laboratory, should the painting require future care.

Display Conditions – Ideal climate control for this type of artwork is consistent temperature of 70 degrees F with a 5 +/- degree range. Big (e.g., 10+ degree), *sustained* swings in temperature should be avoided. Temporary swings for a few hours are not as problematic. Ideal humidity is below 60%; higher humidity may result in mold growth. Ms. Brewster recommended installing humidity gauges in and around the artwork which should be monitored and protocols established for how to respond if humidity exceeds 60%. Exposure to natural light is not as much of a concern based on the proposed location and the type of art work – watercolor or works on paper are more susceptible to UV impacts.

Mr. Jones noted that fluctuations in climate are less risky with well-made works of art, such as the subject painting. He said that historically artists place more emphasis – and used techniques which increased the longevity of art works – layers of paint, layers of finishes and varnish. Ms. Brewster said that the frame was simple which also reduces the complexity of ongoing maintenance and care.

Protocols for Handling Painting – Mr. Jones strongly recommended that the Trust develop rules and regulations about who handles the artwork. For example, if the painting must be moved temporarily, there should be a clear and broadly understood chain of command about who is authorized to handle the painting.

## **OTHER**

Lending – Mr. Jones inquired as to whether the Trust would consider lending works to other institutions and recommended the Trust give it some thought/develop a policy for this in advance of a potential request. He mentioned the example of the how the Oakland Museum had a lending program with the City of Oakland, and some of the complications and lessons learned about such a program. A host of controls need to be considered. On the positive side, lending gives a collection and an artist more visibility, the latter typically more relevant if the artist is living.

Didactic panel – A short panel about the artist and/or providing information to docents would be helpful. Mr. Jones recommended developing a format for such a panel if one does not already exist.

Accession Numbers+ – Ms. Brewster recommended that the Trust contact Julie Armisted, Curator at Saint Mary’s College Museum of Art, to discuss a variety of topics including use of accession numbers/registration protocols, recommendations for qualified conservators, insurance companies, etc.

## **CONCLUSIONS AND RECOMMENDATIONS**

The panel concluded that the proposed donated artwork meets the three *Criteria for Acquisition* the panel considered. It is an excellent example of the Raymond Dabb Yelland’s body of work. It has direct relevance to the setting and history of the building and site. It is accessible and can be enjoyed by people of all ages and will be a complimentary and beautiful addition to the space.

Given that this is the first time the Trust has received a donation of a fine art painting, there are a number of new protocols and procedures requiring attention. A summary list of the recommendations, which emerged from the panel discussion and are described in more detail above, include:

- Retain a Conservator – to assess painting and develop conservation & maintenance plan, as well as protocols for handling the painting and security. Consider forging a relationship with an institution which provides both conservator expertise and a conservation lab.
- Security – install video/security cameras.
- Climate – install humidity and temperature gauges (incorporate response protocols into “conservation & maintenance plan”).
- Placement – see above for specific suggestions.

## **ATTACHMENT A: BIOGRAPHIES OF ART PANEL MEMBERS (NON-TRUST EMPLOYEES)**

### **Carrie Brewster, Director Saint Mary's College Museum of Art**

Carrie Brewster is currently the Director of the Saint Mary's College Museum of Art at Saint Mary's College in Moraga, California. She received her MFA from the University of Florida in 1978 and has worked as an exhibiting artist and arts administrator for over forty years. Her paintings, drawing, prints and sculpture can be found in private and corporate collections across the United States and her work has been exhibited in the United States, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, Panama, Rumania, Turkey, Iran, New Guinea, the Philippines, Guam and Korea.

### **Harvey L. Jones, Senior Curator of Art, Emeritus Oakland Museum of California**

Education: M.F.A., Mills College, Oakland, CA, 1969  
B.A., Colorado State University, Fort Collins, Colorado, 1963  
(Post Graduate work at California College of Art, Oakland, CA, 1964, University of California, Berkeley, CA, and San Jose State University, San Jose, CA, 1966)

Employment in the Arts: Instructor, Art Department of Colorado State University 1963-1967. Assistant to Director, Mills College Art Gallery, 1969-1970. Senior Curator of Art, Art Department of Oakland Museum of California for more than thirty-six years since 1970. Departmental responsibilities included acquiring, displaying and maintaining much of the collection of 19th and 20th century paintings and sculpture and producing research for curating regular OMCA public and/or travelling exhibitions that often included accompanying publications (books and monographs) on California art and artists. Other professional duties both inside and beyond OMCA included public lectures, docent training, and as invitational juror for art acquisitions and artist's competitive exhibitions, nationally.

Oakland Museum books and exhibition catalogues as author or co-author include: *The Art of Arthur and Lucia Mathews*, Pomegranate Communications, Inc. 2006. *Art of the Gold Rush*, University Of California Press with Crocker Art Museum, Sacramento, 1998. *Guy Rose, American Impressionist*, OMCA with Irvine Museum, Irvine, CA, 1995. *Twilight and Revery, California Tonalist Painting 1890-1930*, OMCA 1995. *A Time and Place: From the Ries Collection of California Paintings*, OMCA 1990. *Granville Redmond*, OMCA, 1988. *Cat and Ball on a Waterfall: 200 Years of California Folk Painting and Sculpture*, OMCA, 1986.