

YEAR IN REVIEW
2006



THE WALTERS ART MUSEUM
ANNUAL REPORT

YEAR IN NUMBERS 2006
TABLE OF CONTENTS

Letter from the Director

Exhibitions

Acquisitions

Donors

Volunteers

Staff

Board of Trustees

Financial Information

List of Artworks

Letter from the Director



My metaphor for this past year at the Walters is Janus, the double-faced Roman god of “Beginnings and Endings.” October 22, 2005, marked both a beginning and an ending, as we reopened our renovated Charles Street (“Palazzo”) Building on the 100th anniversary of its design by the gifted beaux-arts architect, Williams Adam Delano. We thereby completed the reinstallation of all the Western art we show, from our ancient, medieval and 19th-century collections—which were revealed anew at the October 2001 reopening of the renovated Centre Street Building—to our Renaissance, baroque, and rococo collections in the Palazzo. The editorial review in the *The Burlington Magazine* celebrated the Palazzo’s

centerpiece “Chamber of Wonders,” conceived by curator Joaneath Spicer, and went on to characterize the Walters’s installation as “refreshingly different from any of its rivals across the States.”

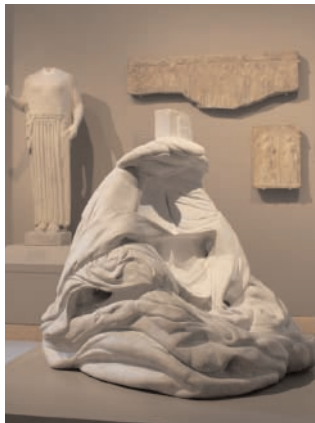
Within weeks of that October reopening, plans were nearing completion for the purchase of 100 West Centre Street from the Maryland Historical Society, with funds generously provided by Board President Andrea Laporte and her husband Jack. This unanticipated opportunity has since been the catalyst for a series of Board-directed strategic conversations, addressing potential future expansion opportunities against the backdrop of our audience-centered Mission and our increasing engagement in regional, national, and international collaborations. And as that purchase was unfolding, initial steps were being taken with elected leadership in Baltimore City and Baltimore County that would lead to the announcement, in late May, that on October 1, 2006 the Walters would eliminate its general admission fee. This dramatic initiative has already had a profound impact on how we view and respond to our audiences, both real and potential, and doubtless it will help to shape the public mission of the Walters for years to come.





This has also been a year of extraordinary collaborative relationships, with institutions both nearby and far away—relationships which might best be evoked by Concordia, the Roman goddess of “Harmony” and of all the benefits it brings. It began in the summer of 2005 with the companion exhibitions, *Essence of Line* and *Pearls of the Parrot of India*; the former, generously sponsored by Stephanie and Jay Wilson, Millicent and Peter Bain and Eleanor Abell Owen and which traveled from Baltimore to Birmingham and Tacoma, grew out of a partnership with the Baltimore Museum of Art, while the latter was a collaboration between the Walters and the Metropolitan Museum of Art, where the exhibition was seen after Baltimore. Both were accompanied by scholarly catalogues, as was our next exhibition, *Sacred Arts and City Life*. Presented by the Women’s Committee of the Walters Art Museum, this exhibition was organized by the Walters in collaboration with museums in Novgorod and St.

Petersburg, and traveled to the Bucerius Kunstforum in Hamburg before it came to Baltimore. In spring 2006 the Walters joined forces with the Contemporary Museum to create *Louise Bourgeois: Femme*, an innovative “intervention” in our galleries featuring the art of one of the world’s leading contemporary artists. The successful fundraising effort for *Femme* was led by our three volunteer chairs representing the Walters and the Contemporary, Stanley Mazaroff, Mary Baily Wieler and Martha Macks-Kahn. Both *Sacred Arts and City Life* and *Louise Bourgeois: Femme* received celebratory reviews in regional and national press. Our final show for the year, Kevin “KAL” Kallaugher’s *Mightier than the Sword*, involved some dazzling new technology which brought the Walters into a very creative collaboration with the Imaging Research Center at UMBC; after the exhibition closed in Baltimore, a version went on to be displayed in Montgomery County at Strathmore Hall.



Much farther afield, the Walters partnered with the US State Department and the National Museum in Baghdad to bring over two Iraqi scientists to train in ivory conservation with Terry Drayman Weisser, director of our Division of Conservation and Technical Research. Curator Will Noel went to the Stanford Synchrotron Radiation Facility in California for help in reading the Archimedes Palimpsest, and our educators and curators worked with the Federation of American Scientists and Cuneiform Digital Library Initiative at UCLA to develop a learning-based computer game called “Discover Babylon.” Much closer to home, but no less important, was an initiative of Jackie Copeland, Director of our Division of Education and Public Programs, to collaborate with the Wicomico County school system in order to bring our collections to more than 400 middle school students on the Eastern Shore, via staff outreach and innovative internet learning.

And, finally, this has been a year of introductions and firsts. Our new, embraceable mascot Waltee bounded on to the scene, “JAM at the WAM Birthday Parties!” were offered and became an instant hit, and digital photography became part of the everyday life of the Museum, thanks to our photographer, Susan Tobin; that was a critical first step in bringing the Walters and its collections to the world through our new website, which premiered at year end.

All in all, this has been a year of change and growth, in fulfillment of our Mission to bring “art and people together, for enjoyment, discovery, and learning.”

Gary Vikan,

Director

Exhibitions



Byzantine Art from the Dumbarton Oaks Collection

April 27, 2005–November 4, 2007

Dumbarton Oaks closed for renovation at the end of 2004. Its Byzantine collection (4th–15th centuries) ranks among the most significant in the world. The collection also includes several pieces of western medieval art and examples of Greek and Roman art. For approximately two-and-a-half months, while the galleries at Dumbarton Oaks are closed, 17 of these objects—including ivory caskets and devotional panels, a relief statue, and a magnificent icon of St. Peter—are on view in the Walters' medieval galleries. The temporary installation of Dumbarton Oaks' objects at

the Walters offers a rare opportunity to see these great collections side-by-side.

The Essence of Line: French Drawings from Ingres to Degas

June 19–September 11, 2005

In collaboration with The Baltimore Museum of Art (BMA), this exhibition displayed 76 French works on paper at the Walters; at the same time, a similar number were on display at the BMA. The works selected demonstrate the remarkable range that distinguishes French art of the period: neoclassical landscapes through symbolist fantasies; sketches through highly finished narrative scenes; poignant views of peasant life through bawdy caricatures and social satire. Those works conveying a sense of intimacy with the artist, whether preparatory sketches or personal jottings, were on view at the Walters, while drawings that from the outset were intended for the market were at the BMA. There is a catalogue combining the works from both institutions and a searchable on-line catalogue of the over 700 French works on paper in the collections of the Walters, the BMA, and the Peabody Art Collection: Maryland State Archives. The exhibition opened at the Walters and traveled to the Birmingham Museum of Art (2-19-06–5-14-06) and the Tacoma Art Museum (6-9-06–9-17-06).

Pearls of the Parrot of India

June 19–September 11, 2005

This exhibition featured one of the most sumptuous manuscripts ever produced by the

Mughal court of India, an illustrated edition of the *Khamsa* (Quintet of Tales) by Amir Khusraw, dating from ca. 1595–98. All 29 of the surviving full-page illustrations were shown, as well as ornamental pages and the cover. Twenty-one of the illustrated pages are part of a bound volume at the Walters (W.624), which was dis-bound for conservation, and the remaining eight were borrowed from The Metropolitan Museum of Art. Also on view were decorative and text pages from the manuscript and five other Persian and Indian manuscripts belonging to the Walters. Photographic wall panels helped explain the stories depicted. The exhibition was also on view at the Metropolitan Museum of Art October 14, 2005–January 15, 2006.

Palace of Wonders: The New Galleries of Renaissance and Baroque Art

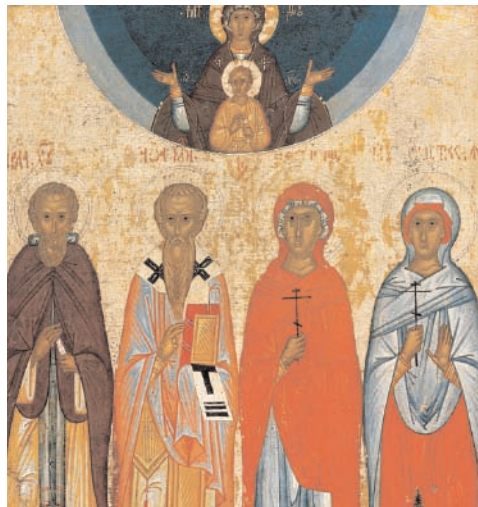
Opened October 22, 2006

The Walters celebrated the 100th anniversary of the groundbreaking for the museum with the reinstallation of the European Old Masters collection—paintings, sculpture, and decorative arts from the 14th through 18th centuries—in renovated galleries of the Walters’ original art gallery, the “Palazzo” Building.

Sacred Arts and City Life: The Glory of Medieval Novgorod

November 19, 2005–February 12, 2006

Organized by the Walters in collaboration with The State Russian Museum, St. Petersburg, and the Novgorod Museum



Federation, this exhibition told the story of Russia’s oldest city from its earliest days in the 9th century to its final destruction in 1570. The exhibition featured approximately 290 art objects and archaeological artifacts from the medieval city of Novgorod. The material culture of this remarkable city was represented by items such as carved wooden and bone objects, leather goods, jewelry, musical instruments, and birch bark documents. Precious ecclesiastical objects—icons, metalwork, and textiles—from Novgorod’s numerous churches highlighted the cultural achievements of Novgorod’s Golden Age. The city’s remarkable school of icon painting was represented by icons from the 13th through the 16th centuries. For the first time, these distinctive icons were displayed together with the material culture of the city that produced them. Together, these works of art and artifacts offered a glimpse of Novgorod’s medieval citizens at work, at play, and at prayer, and opened a window onto the cultural fabric of one of the world’s most remarkable medieval cities.

Louise Bourgeois: Femme**February 11–May 21, 2006**

In a joint venture of the Walters and the Contemporary Museum, Louise Bourgeois—an important and influential living artist—installed 39 sculptures, both older works from her collection and new pieces, throughout the Walters' galleries, setting her works in dialogue with like-themed cultural artifacts from the museum's collection. Trained in the French Academy, she arrived at her mature practice in the 1940s while Surrealism was being absorbed into Abstract Expressionism. Since this time, she has consistently mined her own biography to produce paintings, prints, sculpture, and sculptural installations. Domesticity, the family romance, and the bodily and social experiences of women are among the subjects she has treated with emotional depth and psychological complexity.

Mightier Than the Sword: The Satirical Pen of KAL**June 18–September 3, 2006**

KAL, who is the editorial cartoonist of *The Economist* news magazine of London, is known the world over. In this exhibition, the Walters celebrated the 17 years during which he was also editorial cartoonist of *The Baltimore Sun*. One of the greatest practitioners of the craft of cartooning, KAL is also one of the world's most incisive and influential political com-



mentators. This show of 189 works included the cartoons and caricatures for which KAL is known as well as lesser-known works of sculpture and film. It featured his celebrated cartoons of political satire and covered the broad range of social issues to which he is committed. There was a large educational component to the show, in which visitors could see how KAL composes his characters and in which visitors could do the same.

MANUSCRIPT EXHIBITIONS***The Closed Book: Seven Short Stories*****May 7–June 12, 2005 and July 13–October 6, 2005**

Before you open a book at the Walters, you can often find clues from its binding about its past as a prized item in a collection. From the medieval period, when entire manuscripts were handmade, to the 20th century, bindings were created or altered to reflect the interests, heritage, wealth, and tastes of the owners. This exhibition explored how certain markings on or materials of bindings often reveal fascinating details about the people who once owned and used these 24 books.



Dressed in Gold: Books of the Italian Renaissance

October 15, 2005–January 8, 2006

The Walters' impressive collection of manuscripts contains many splendid Italian Renaissance works, and this exhibition showcased 30 of the most spectacular examples. These manuscripts and books originate from all of the major cultural centers in Italy, including Venice, Milan, Rome, Florence, and Naples, and are of many different types, from liturgical texts to private prayerbooks, and from epic poetry to diplomatic documents. For the first time in decades these manuscripts were on view together. It coincided with the opening of the redesigned early Italian painting galleries and highlighted the quality and depth of the Walters' collection of

Italian art. There was an interactive computer kiosk. The exhibition was sponsored by Agora Publishing.

The Art of Law: Legal Documents from the Collection of the Walters Art Museum

January 14–April 9, 2006

This exhibition of 16 books and manuscripts and two paintings showcased manuscripts and rare books pertaining to the study, practice, and administration of the law from the 12th to 15th century. The crafting of these manuscripts, their impressive format, and their beautiful illuminations contribute as much as the text to the understanding and the interpretation of the law. Presenting manuscripts never before exhibited in the museum, this focus show introduced the viewer to this exciting field of study. The exhibition was generously sponsored by Hodes, Ulman, Pessin and Katz, P.A.

Interpretation by Design: Contemporary Bookbindings by Stanley M. Sherman

April 15–July 16, 2006

Stanley Sherman is a bookbinder living and working in Washington, D.C. Trained as an architect, many of the bindings that he designs are for books on the history of town planning and architecture, but he also designs bindings for books on museums, painters, and manuscript illumination. Using a wide range of materials, Sherman creates bindings that provide a portal to the subject matter inside, seducing the reader with beautiful interpretations of their contents. Twenty-nine of his bindings were displayed.

ANCIENT FOCUS EXHIBITIONS

Carved for Immortality

November 6, 2004–October 2, 2005

In ancient Egypt, carved wooden figures of the deceased were placed in special chambers or niches in tombs. Some tombs contained many different statues and statuettes, depicting not only the owner of the tomb at different stages throughout his life, but also family members and servants. Originally, these carvings were brightly painted to be as lifelike as possible. Twenty-three statuettes were displayed in this focus exhibition.

Things with Wings: Mythological Figures in Ancient Greek Art

October 12, 2005–November 26, 2006

This small exhibition of 31 objects, including bronze and marble statuettes, vases, and gems, explored the various winged gods and hybrid creatures in ancient Greek art. The Greeks conceived of messenger gods like Hermes and Iris as winged, so they could go anywhere and swiftly deliver their messages to gods and mortals alike. In the medieval world, angels became the winged intermediaries between God and humans. Personifications of abstract concepts, such as Love (Eros), Victory (Nike), Sleep (Hypnos), and Death (Thanatos), could also appear as winged humans. The wings of monsters like griffins, sirens, and sphinxes enhanced their terrifying appearance but also protected the beings they guarded.

EXHIBITIONS OF 19TH-CENTURY WORKS ON PAPER

The Walters' American Collection

June 29, 2005–January 1, 2006

While strong in many types of art, the Walters has only a relatively small number of American works. William Walters first collected American art, but, while living abroad, he became interested in European art and sold off most of his American holdings. Henry Walters acquired some American works, but he never consistently tried to expand his collecting in this field. Since its opening as a public museum in 1934, the Walters has been given paintings by American artists, many of which were once displayed in the parlors of William Walters' Baltimore contemporaries. Fourteen paintings by Americans were on view in this focus exhibition.

The Ashcan School: Scenes of Early 20th-Century New York Life from the Sigmund and Mary Hyman Collection

January 7–March 19, 2006

Twenty-nine drawings, watercolors, and etchings borrowed from the collection of Mrs. Sigmund Hyman were featured in this focus exhibition. The artists included are associated with the "Ashcan school," a term applied to a number of urban realist artists in the early 20th century. Represented were John Sloan, Robert Henri, Everett Shinn, and George Luks along with several other artists who drew many of their subjects in New York's Bowery.

A Child's-Eye View

March 25–June 19, 2006

This exhibition featured 21 drawings and watercolors from the Walters' holdings of 19th- and early-20th-century European and American works that might be of particular interest to younger visitors. Some of the drawings and watercolors depict children of different nationalities playing various games, while others show animals, particularly pets. Included in the exhibition were works by both noted and relatively obscure artists. Among those artists represented were the American Walt Disney, the German illustrator A. L. Richter, the French specialist in children's subjects André Dargelas, and the Anglo-American artist and illustrator George Henry Boughton.

Alfred Jacob Miller and the Western Indians

June 24–September 10, 2006

In 1837, Baltimore painter Alfred Jacob Miller (1810–74) was hired by Captain William Drummond Stewart, an eccentric Scottish adventurer, to journey to the annual fur-traders' rendezvous in the Green River Valley (in what is now western Wyoming) and to document the trip in paintings. Organized by the American Fur Company, the rendezvous provided mountain men and American Indians with an opportunity to come together to exchange their furs for supplies that would last them over the next winter. Represented at this gathering were Sioux, Bannock, Mandan, Crow, Snake, Pend Oreilles, Nez Percé, Cheyenne, and Delaware Indians. Miller supported himself for the rest of his career painting oils and watercolors based on his "trail"

sketches, 200 of which were commissioned by William T. Walters in 1858. Twenty of these paintings were on view in this focus show.

PORTRAIT MINIATURE EXHIBITIONS

English Portrait Miniatures

May 28–December 4, 2005

Miniature painting flourished in England during the second half of the 18th century. This selection of 13 portrait miniatures includes those by such noted masters in the field as Jeremiah Meyer, C. F. Zincke, John Smart, and George Englehart.

Portrait Miniatures of the Napoleonic Era

December 10, 2005–June 25, 2006

These eight miniatures executed during the time of Napoleon Bonaparte's reign in the early 19th century included portraits of Empresses Josephine and Marie-Louise among others.





OFF-SITE EXHIBITIONS

Ethiopian Art from the Walters Art Museum

Birmingham Museum of Art,
Alabama

February 5–April 23, 2006

Acquired largely since 1993, the Walters collection of Ethiopian icons, manuscripts, and bronze processional crosses is today one of the largest, and finest, collections outside of Ethiopia itself. This exhibition features 42 highlights (icons, manuscripts, bronze processional crosses, etc.) from the Walters permanent collection, including recent acquisitions. The 2001 publication *Ethiopian Art* serves as a companion volume to the exhibition. Additional venues are the Smith College Museum of Art, September 29–December 31, 2006, and the Museum of Biblical Art, New York, March 11–June 3, 2007.

The Essence of Line: French Drawings from Ingres to Degas

Birmingham Museum of Art,
Alabama, February 19–May 14, 2006;

Tacoma Art Museum, Washington,
June 9–September 17, 2006

A collaborative project of the Walters and The Baltimore Museum of Art (BMA), this exhibition displayed 106 French works on paper from the collections of the Walters, the BMA, and the Peabody Art Collection: Maryland State Archives. The works demonstrate the remarkable range that distinguishes French art of the period: neoclassical landscapes through symbolist fantasies; sketches through highly finished narrative scenes; poignant views of peasant life through bawdy caricatures and social satire. There is a catalogue and a searchable on-line catalogue of the over 700 French works on paper in the collections of the three institutions.



Acquisitions

GIFTS

Gift of George and Julianne Alderman, 2005

Mayan (Mexico or Guatemala), *Codex-style Cylinder Tripod Vase*, ca. A.D. 550–950, ceramic with black and red slip (48.2776)

Gift of the Austen-Stokes Ancient Americas Foundation, 2005

Taino (Hispaniola), *Taino Zemi (Stone Head)*, ca. A.D. 800–1500, carved black basalt (2005.6)

Gift of Vivian I. Cord in memory of Maxwell and Dorothy Sauerwein, 2005

Japanese (Kyūshū), *Hizen Ware Dish with Stylized Waves and Long-tailed Tortoise*, late 19th century, ceramic with celadon and blue glazes (2005.37)

Gift of the Lyman Delano Family by their granddaughter Diana Delano Gardener, 2005

Jennie Walters Delano Cookbook, printed book (A.5)

Gift of Stephen W. Fisher, 2005

Mediterranean, *Animal Figurine of a Lion*, late 2nd millennium B.C., cast bronze (54.3022)

Kutani (Japan), *Vase Depicting a Cockerel and Hen*, ca. 1910, porcelain and enamel (2005.78.1)

Kutani (Japan), *Vase with Elaborate Flowers and Geometric Designs*, ca. 1900, porcelain and enamel (2005.78.2)

Kutani (Japan), *Incense Burner (Koro Jar) with Elaborate Vines and Flowers*, ca. 1900, porcelain, gold, and enamel (2005.78.3)

Kutani (Japan), *One of a Pair of Bottle-Shaped*

Vases with Domestic Scenes and a Rural Landscape, ca. 1890, porcelain and enamel (2005.78.4)

Kutani (Japan), *One of a Pair of Bottle-Shaped Vases with Domestic Scenes and a Rural Landscape*, ca. 1890, porcelain and enamel (2005.78.5)

Kutani (Japan), *One of a Pair of Thirteen-sided Sake Cups with Domestic and Rural Scenes*, ca. 1900, enamels with calligraphy (2005.78.6)

Kutani (Japan), *One of a Pair of Thirteen-sided Sake Cups with Domestic and Rural Scenes*, ca. 1900, enamels with calligraphy (2005.78.7)

Kutani (Japan), *One of a Pair of Vases with Chrysanthemum Blossoms and Leaves*, ca. 1880, ceramic and enamels on “nashiji” silver and glass (2005.78.8)

Kutani (Japan), *One of a Pair of Vases with Chrysanthemum Blossoms and Leaves*, ca. 1880, ceramic and enamels on “nashiji” silver and glass (2005.78.9)

Kutani (Japan), *Tea Caddy or Covered Jar with Dragonfly*, ca. 1875, porcelain and enamels on “nashiji” mother-of-pearl (2005.78.10)

Kutani (Japan), *Teapot with Elaborate Signature (Part of a Five-piece Tea Set)*, ca. 1875, earthenware ceramic and enamels (2005.78.11)

Kutani (Japan), *Water Receptacle (Part of a Five-piece Tea Set)*, ca. 1875, earthenware ceramic and enamels (2005.78.12)

Kutani (Japan), *Cup with Mount Fuji (Part of a Five-piece Tea Set)*, ca. 1875, earthenware ceramic and enamels (2005.78.13)

Kutani (Japan), *Cup with Mount Fuji (Part of a Five-piece Tea Set)*, ca. 1875, earthenware ceramic and enamels (2005.78.14)

Kutani (Japan), *Cup with Mount Fuji (Part of a Five-piece Tea Set)*, ca. 1875, earthenware ceramic and enamels (2005.78.15)

Gift of John and Berthe Ford, 2005

Indian (Tamil Nadu), *Festive Image of Shiva and Uma*, late 13th century, bronze (54.3023)

Gift of Mrs. Arthur J. Gutman, 2005

English, *Pitcher with Enamel William of Orange and Masonic Transfer-printed Motifs*, 1824, pearlware and enamel (48.2777)

English (Staffordshire), *Pair of Pink Luster Decorated Vases in the Shape of Three Cornucopia with Two Dolphins Spouting Water*, 1820–1830, lusterware (48.2778)

English (Staffordshire), *Yellow Glazed Vase with Enamel Decorated, Raised Floral Medallions, Leafy Festoons and Bowed Ribbons*, ca. 1815, pearlware and enamel (48.2779)

Welsh (Swansea), *Yellow Glazed, Footed Bowl Decorated with Pink Luster Vines and Blossoms*, ca. 1815, lusterware (48.2780)

Gift of Carol Hebb and Alan Feldbaum, 2005

Phoenician (Sardinia?), *Pair of Earrings*, ca. 7th–5th century B.C., gold (57.2297)

Near Eastern, *Bull Figurine or Amulet*, 3rd millennium B.C., rock crystal (2005.72.2)

Gift of Belinda Keyser Kaye in honor of Hiram W. Woodward, Jr., 2005

Chinese, *Large Wine Jar with Peacocks, Rocks, and Peonies*, late 15th century, porcelain, white body, incised and painted with turquoise, yellow, green, dark blue, and aubergine enamels (49.2822)

Gift of Dr. and Mrs. Edward Lewison, 2005

René Jules Lalique (French), *L'Effleurant (Loving Embrace)*, designed 1909/10, molded glass (47.740)

Gift of Joseph G. Reinis, 2005

Pierre-Jean David known as David d'Angers (French), *Portrait Medallion of Stendhal (Marie-Henri Beyle, 1783-1842)*, 1829, bronze (54.3021)

GIFTS TO THE CHAMBER OF WONDERS

Gift of Ngozi Amanze, 2005

Africa, *Flower Beetle (Stephanorrhina guttata)* (2005.28)

Gift of Elizabeth A. Bartlett, 2005

North America, *Pipevine Swallowtail Butterfly (Battus philenor)* (2005.40.1)

Malaysia, *Common Mormon Butterfly (Papilio polytes)* (2005.40.2)

Malaysia, *Chinese Peacock Butterfly (Papilio bianor)* (2005.40.3)

Gift of Nicholas H. Bartlett, 2005

Springbok Skull and Horns (2005.41)

Gift of William R. Berkley, 2006

Andrew Crisford (English), *Reconstruction of Cornelius Drebbel's Perpetual Motion Machine*, gold leaf, metal, glass, and wood (2006.3)

Gift of Karen, John, Anna, and Johnny Beyers, 2005

Pair of Elk Antlers (2005.25.1)

Pair of Moose Antlers (2005.25.2)

Gift of Julia Cromwell, 2005*Black Coral Sea Fan* (2005.51)**Gift of William Cromwell, 2005***Black Sea Urchin with Spines* (2005.50)**Gift of Andy and Meg Van Deusen, 2005**

Matthaus Merian, *Illustration of a Reindeer, from a Natural History Book by Jan Jonston (Polish, 1603-1675)*, 1657, copperplate engraving (2005.48)

Gift of the Edgar Family, 2005

Matthaus Merian, *Illustration of Unicorns from a Natural History Book by Jan Jonston (Polish, 1603-1675)*, 1657, copperplate engraving (2005.49)

Gift of the Education Division of the Walters Art Museum, 2005*Scorpion* (2005.46)**Gift of Kathleen Emerson-Dell, 2005***Fossilized Crocodile Scale* (2005.69.1)*Five Fossilized Shark Teeth* (2005.69.2)*Fifteen Small Starfish* (2005.69.3)*Six Sea Urchins* (2005.69.4)*Nine Small Sand Dollars* (2005.69.5)*Four Small White Corals* (2005.69.6)*Two Small Seahorses* (2005.69.7)*Jaw of a Baby Shark* (2005.69.8)*Umbrella Mushroom Coral* (2005.69.9)*Small Pacific Thorny Oyster Shell* (2005.69.10)*Japanese Yoka Star Shell* (2005.69.11)*Pacific Scorpion Spider Conch Shell* (2005.69.12)*Baby Pufferfish* (2005.69.13)*Pacific Endive Murex Shell* (2005.69.14)*Atlantic Volute Shell* (2005.69.15)*Indian Swollen Harp Shell* (2005.69.16)*Indian Triple-spined Murex Shell* (2005.69.17)*Winged Frog Shell* (2005.69.18)

West Indian False-prickly Winkle Shell
(2005.69.19)

Mexican Cabbage Murex Shell (2005.69.20)**Gift of the Flemish Community of the Belgium Embassy, 2005***Belgium, Peacock Butterfly (Inachus io)* (2005.81)**Gift of Barrett and Laura Freedlander, 2006**

Andre Thevet (French), *Portrait of Philo Judaeus, Philo of Alexandria from "Vrais pourtraits et vies des homes illustres, Grecs, Latins et Paiens,"* 17th century, copperplate engraving (2006.1.2)

Gift of Friends of the Chamber of Wonders, 2005

Sawfish Bill with Nineteenth-century Decoration and Inscription (2005.70)

Illustration of Dell'Artificiose Machine from a Printed Book, 16th century, engraving (2005.71)

Gift of Joshua and Danielle Jones, 2005

North America, *Bull's Eye Moth (Automeris io)* (2005.47.1)

Alianthus Silkmoth (Samia cynthia) (2005.47.2)**Gift of Donovan and Miranda Hall, 2005***Lion's Paw Shell* (2005.27.1)

Sebastian Munster (German), *Map of Egypt from 'Cosmographia Universalis,' 1574 German Edition*, 1574, woodcut print with handcoloring (2005.27.2)

Gift of Philip J. Kean, 2005

Europe, *Twelve Butterfly Specimens* (2005.42)

Gift of Paul and Ann Kepler, 2005

Baroque Pearl Attached to a Shell Fragment (2005.60)

Gift of Emma and Becky Keteltas and Madeleine, Casey, and Mark Gertsen, 2005

Corsican Ram Skull with Horns (2005.53)

Gift of Sandy Kepler Klunk and Judy Kepler Ferrell, 2005

Pair of African Beetles (Eudicella smithi bertherandi) (2005.61)

Gift of Lois J. Kyler, 2005

European, *Two Pairs of Mounted European Roebuck Antlers*, mounted on wood plaques (2005.52)

Gift of Kelly and Kristy Lambrou, 2005

Asia, *Cardinal Butterfly (Thamala marciana)* (2005.29.1)

Indonesia, *Jewel Beetle (Eupholus cuvieri)* (2005.29.2)

Paper Nautilus (Egg Case of the Argonauta argo) (2005.29.3)

Europe, *Death's Head Moth (Acherontia atropos)* (2005.29.4)

Sebastian Munster (German), *Printed Page with Crocodile Illustration from 'Cosmographia,' 1574 Edition*, 1574, woodcut print (2005.29.5)
Portrait of Alexander Farnese, Prince of Parma and Piacenza and Governor of Habsburg Netherlands, copperplate engraving (2005.29.6)

Gift of Angelika and Bruce Livie, 2005

Ganymede or Young Girl with Goose, coral (2005.36)

Gift of Mercantile Bank, 2006

Illustration of Temple Architecture, 1690, copperplate engraving (2006.1.3)

Africa, *Chalcedony (Malawi)* (2006.1.7)

Gift of Mike McKee, Gill Furoy and Will Goode, 2005

Japan, *Thatcheria mirabilis (Japanese Wonder Shell)* (2005.54)

Gift of the Oakenshawe Improvement Association, 2005

America, *Horned Lizard* (2005.80)

Gift of Christopher Pettijohn, 2005

Africa, *Pseudacrea clarki egina Butterfly* (2005.26)

Gift of Wade Price, 2005

Flying Squirrel (2005.65)

Gift of Janet Stephens, 2005

Roman Hairstyles and Jewelry, 1690, engraving (2005.39)

Gift of Kathy and Loretta Thornhill, 2005

Pair of African Flower Beetles (Stephanorrhina guttata) (2005.57)

Gift of Ruth Thornhill, 2005

Malaysian Jewel Beetle (Catoxantha opulenta) (2005.56)

Gift of Lynne Tobin, 2005

Three African Porcupine Quills (2005.55)

Gift of Susan E. Tobin, 2005

Portrait of Philip II, King of Spain, from 1667 Edition of Kerkelijke Histoire van de Gebele Wereld (Religious History of the Whole World) by Cornelius Hazart, 1667, copperplate engraving (2005.62.1)

Don Juan of Austria, Governor of the Hapsburg Netherlands (1547-1578), from 1667 Edition of Kerkelijke Histoire van de Gebele Wereld (Religious History of the Whole World) by Cornelius Hazart, 1667, copperplate engraving (2005.62.2)

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Abraham Jansz van Diepenbeck, "Native Man from Florida," from 1667 Edition of Kerkelijke Histoire van de Gebele Wereld (Religious History of the Whole World) by Cornelius Hazart, 1667, copperplate engraving (2005.38)

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Abraham Jansz van Diepenbeck, Illustration of the Murder of Johanned van Breboeve and Gabriel L'Allemand (of Society Jesus) by Canadian Natives from 1667 Edition of 'Kerkelijke Histoire van de Gebele Wereld (Religious History of the Whole

World)' by Cornelius Hazart, 1667, copperplate engraving (2005.58)

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Stuffed Turkey (2005.66)

Gift of Grace and Taylor Watson, 2005

African White Abalone Shell (2005.59)

PURCHASES**Museum purchase, 2005**

Russian, *The Old Believer Martyrs*, ca. 1800, ink and paint on paper (W.916)

Russian, *Apocalypse*, ca. 1820, ink and paint on paper (W.917)

Museum purchase with funds provided and partial donation by George Tselos and Susan E. Tselos in memory of their father Dimitri Tselos, 2006

Dutch, *Brethren of Common Life, "Sarijs Group" Book of Hours*, ca. 1470, ink, paint and gold leaf on vellum (W.918)

Museum purchase with funds provided by the Von Hess Foundation, 2005

Sicilian, *Coral Tree on a Stone Pedestal*, 19th century, coral and alabaster (2005.67)

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Fifteenth-Century Art in the Western Alps

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The Metropolitan Museum of Art, New York, New York
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The Princess and the Patriot: Ekaterina Dashkova, Benjamin Franklin and the Age of Enlightenment

American Philosophical Society, Philadelphia, PA

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Best in Show: The Dog in Art from the Renaissance to Today

Bruce Museum, Greenwich, CT
 Museum of Fine Arts, Houston, TX

Art and Manufacture at the Florentine Court

Palazzo Pitti, Florence, Italy

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Collection of Jerry Gorovoy, New York

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Mightier than the Sword: The Satirical Pen of KAL

Collection of the Artist

The Library of Congress, Washington, D.C.

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Interpretation by Design: Contemporary Bookbindings by Stanley M. Sherman

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In 1989, the trustees of the Jacob and Hilda Blaustein Foundation and of the Louis and Henrietta Blaustein Foundation established these funds at the Walters to provide support for essential programmatic activities, such as permanent and temporary exhibitions, publications, education programs, and visiting specialists.

The Laura F. Delano Fund

Miss Delano, niece of Henry Walters, served as a trustee of the Walters for 28 years and took



particular interest in the collections of jewelry and portrait miniatures. Upon her death in 1972, she left a significant bequest to the museum's endowment, with income unrestricted.

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Alexander Brown Griswold, an eminent scholar of Thai art, greatly enriched the Walters' collection of Asian art with the gift of his large and important collection of Thai and other Asian sculpture. In addition, he established this endowment fund, with income unrestricted.

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Museum patrons Robert and Nancy Hall established this endowed mid-level curatorial position in response to the challenge from the Andrew W. Mellon Foundation.

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In 1983, the W. Alton Jones Foundation made a major gift to the Walters to establish an endowment fund whose income would be used to purchase works of art.

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James A. Murnaghan, the distinguished Irish jurist and art collector, was the uncle of the Hon. Francis D. Murnaghan, Jr., Chairman Emeritus of the Walters' Board of Trustees. The income from this fund supports the position of curator of Renaissance and baroque art.

The Perlman Memorial Fund

Philip B. Perlman was one of the original members of the Walters' Board of Trustees, which he established in 1932 following Henry Walters' bequest to the City of Baltimore in 1931. He became President of the Board of Trustees in 1955 and remained in that position until his death in 1960. His bequest, and a generous donation by an anonymous donor, funded the Perlman Memorial Fund, with income unrestricted.

***Mr. and Mrs. Thomas
Quincy Scott Curatorial
Chair for Asian Art***

This fund was established in 1997, in response to a challenge from The Andrew W. Mellon Foundation, with income restricted to support of the position of Curator of Asian Art.

***The Loretta Lee Ver Valen
Fund***

This fund was established in 2001 with a bequest from the estate of Mrs. Loretta Lee Ver Valen. It was given to honor the memory of Mrs. Ver Valen's mother. The income from this fund is to be used to support the acquisition of works of art.

***The Jay M. Wilson
Endowment Fund***

Jay M. Wilson was President of the Walters' Board of Trustees from 1979 to 1985, Chairman from 1985 to 1988, and President again from 1991 to 1994. Established in 2000 by his family, this fund is designated for endowment, with income unrestricted.

While every effort has been made to list donors accurately, should you notice an error, please accept our apologies. Please notify us at 410-547-9000, ext. 295, with the correction.

**MAJOR GIFTS FROM THE ANDREW W.
MELLON FOUNDATION**

The Mellon Foundation provides important support of art museums throughout the United States. Over the years, it has bolstered conservation, scholarly research and publications, curatorial staff, and training with the following gifts to the Walters Art Museum:

The Mellon Conservation Fellowship Fund

Established in 1982 by The Andrew W. Mellon Foundation, this fund provides annual income to support the Walters' program that trains post-graduate fellows in conservation.

***The Andrew W. Mellon Foundation Fund for Scholarly
Research and Publications***

In 1985, The Andrew W. Mellon Foundation established a fund to support research and publications at the Walters.

***The Andrew W. Mellon Foundation Curatorship for
Ancient Art***

The position of curator of ancient art is named in honor of The Andrew W. Mellon Foundation, which, through a challenge grant awarded in 1996, helped to endow two senior curatorial positions.

***The Andrew W. Mellon Foundation Endowment for Mid-
Level Curatorship***

In 2004, the Walters completed the matching requirements to receive an endowment from the Mellon Foundation restricted to the support salaries, research, and travel costs for two mid-level curatorial positions. These are not affiliated with specific collection areas, but can be deployed where the museum has greatest need.



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Special thanks to the William T. Walters Association for their commitment and dedication in assisting the Annual Giving campaign efforts for 2006.

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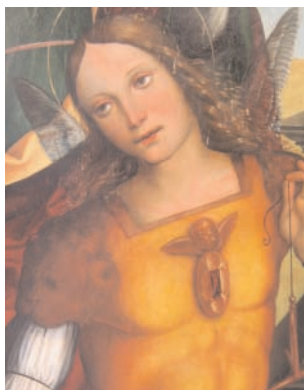
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THE WALTERS ART MUSEUM

STATEMENTS OF FINANCIAL POSITION

June 30, 2006 (With Comparative Totals for June 30, 2005)

	2006	2005
ASSETS		
Cash and cash equivalent	\$ 344,937	\$ 347,359
Accrued investment income	305,771	287,645
Grants and accounts receivable	33,055	187,719
Inventories, at lower of cost (first-in, first-out method) or market	309,273	270,575
Prepaid expenses	364,213	263,483
Investments, at fair value	79,592,824	75,081,568
Unconditional promises to give, net	2,605,173	3,472,871
Buildings and equipment, at cost, net	36,866,328	36,362,902
Total assets	<u>120,421,574</u>	<u>116,274,122</u>
LIABILITIES AND NET ASSETS		
Liabilities		
Accounts payable and accrued expenses	\$ 555,533	\$ 862,187
Note payable, bank	100,000	285,000
Long-term debt		78,232
Deposits and memberships received in advance	294,569	356,034
Annuity obligation	70,430	81,000
Total liabilities	<u>1,020,532</u>	<u>1,662,453</u>
Net Assets		
Unrestricted		
Operating (deficit)	\$ (79,909)	\$ (187,119)
Board designated for long-term investment	16,670,084	15,943,958
Net investment in plant	36,766,328	35,999,670
Working capitol reserve	2,000,000	2,000,000
Walters Art Gallery Endowment Foundation	3,369,351	3,460,637
	58,725,854	57,217,146
Temporarily Restricted	12,958,258	10,886,333
Permanently Restricted	47,716,930	46,508,190
Total net assets	<u>119,401,042</u>	<u>114,611,669</u>
Total liabilities and net assets	<u>\$ 120,421,574</u>	<u>\$ 116,274,122</u>

THE WALTERS ART MUSEUM

STATEMENTS OF ACTIVITIES

Year Ended June 30, 2006 (With Comparative Totals for the year ended June 30, 2005)

	2006	2005
Revenues, gains and other support		
Investment income	\$ 2,376,341	\$ 1,907,446
Grant income		
Baltimore City	664,489	664,489
Other public grants	1,472,507	1,287,292
Private grants	1,966,806	1,336,058
Contributions	4,740,222	3,151,623
Change in value of annuity obligation and contributions	210,571	163,666
Realized gains (losses)	2,598,356	775,369
Unrealized appreciation (depreciation)	(201,925)	1,940,734
Annual giving	1,413,138	1,381,623
Membership	510,797	610,044
Museum Store	529,523	653,941
Employee benefit contributions	1,845,239	1,829,701
Admissions-special exhibits	126,373	205,144
Admission-general	117,214	62,067
Deaccessions		
Other income	884,154	787,573
Total revenue, gains and other support	19,253,805	16,756,770
Expenses		
Curatorial	\$ 2,085,980	\$ 2,057,733
Conservation	755,210	685,666
Exhibitions	1,392,610	1,016,759
Education and public programs	813,676	797,447
Development and membership	1,121,625	1,129,190
Marketing and communications	1,784,551	1,678,764
Management, building and security	6,048,402	5,685,621
Museum store	455,125	492,733
Accessions	7,253	412,716
Total expenses	14,464,373	13,956,629
Change in net assets	4,789,373	2,800,141
Net assets at beginning of year	114,611,669	111,811,528
Net assets at end of year	\$ 119,401,042	\$ 114,611,669

List of Artworks

Cover (L to R)

Veronese (Paolo Caliari), *Portrait of Countess Livia da Porto Thiene and Her Daughter Porzia* (detail), ca. 1551, oil on canvas

Domenico Corvi, *Allegory of Painting* (detail), 1764, oil on canvas

Abraham Bloemaert, *Parable of the Wheat and the Tares* (detail), 1624, oil on canvas

Lucas Cranach the Elder, *Portrait of a Young Woman*, ca. 1520, oil on panel

Page 3

Top: Photo of Gary Vikan by Michael Smith

Bottom: Chamber of Art and Wonders photograph by Patrick O'Brien

Page 4 (L to R):

Honoré Daumier, *The Omnibus*, 1864, watercolor on paper

India, *Layla and Majnun fall in love at school*, ascribed 'amal-i Dharmadasa, Folio 98a, 1590s

Saint George and the Dragon, ca. 1450–1500, tempera on wood, State Russian Museum, St. Petersburg

Page 5 (L to R):

Louise Bourgeois: Femme installation including *Femme Maison*,

1983, marble, collection of the artist, courtesy Cheim & Read, New York. Photo by Michael Smith

Kevin “KAL” Kallaugher, *Crunch Time*, gouache, India ink, *The Economist*, November 4, 2000

Waltee illustration by Brian Ralph

Page 6

Edgar Degas, *Ballet Dancer Standing*, 1897–1900, pastel and charcoal on heavy-weight wove paper, BMA 1950.12.659

Page 7

Saints Barlaam of Khutyn, John the Merciful, Paraskeve, and Anastasia with the Virgin of the Sign (detail), ca. 1450–1500, tempera on wood, State Russian Museum, St. Petersburg

Page 8

Louise Bourgeois, *The Couple*, 2003, aluminum, hanging piece, collection of the artist, courtesy Cheim & Read, New York, photo: Christopher Burke

Page 9

Cenni di Francesco, *Initial N with Saint Peter Enthroned and the Liberation of Saint Peter* (detail), 1380, parchment with ink, paint and gold

Page 11

Alfred Jacob Miller, *Cavalcade*, 1858, watercolor on paper

Page 12

Follower of Fre Seyon, Diptych with Virgin and Child Flanked by Archangels, Apostles, and Saint George (detail), late 15th century, tempera on panel

Page 13

Veronese (Paolo Caliari), *Portrait of Countess Livia da Porto Thiene and Her Daughter Porzia*, ca. 1551, oil on canvas

Page 20

Kevin “KAL” Kallaugher, *Eubie Blake*, india ink, *Marylanders of the Century*, 1999

Page 21

Domenico Corvi, *Allegory of Painting* (detail), 1764, oil on canvas

Page 23

Cut-Out Animal Figure, 14th century, leather, Novgorod State Museum

Page 24

Louise Bourgeois: Femme installation. Photo by Michael Smith

Page 25

Honoré Daumier, *The Omnibus*, 1864, watercolor on paper

Page 26

Kevin “KAL” Kallaughner, *Alan Greenspan*, gouache, color pencil, India ink, *The Economist*, February 26, 1994

Page 27

Jean-Francois Millet, *The Gleaners*, ca. 1855, black conte crayon with traces of red chalk on cream, thin, slightly textured wove paper, BMA 1996.48.18686

Page 28

Louise Bourgeois, *Femme Maison*, 1994, white marble, Collection of the artist, courtesy Cheim & Read, New York, Photo: Christopher Burke

Page 29

Chamber of Art and Wonders photograph by Patrick O'Brien

Page 30

The Miracle of the Icon of the Virgin of the Sign (Battle of the Novgorodians and Suzdalians), early 16th century, tempera on wood, State Russian Museum, St. Petersburg

Page 31

Church Lamp, Novgorod, late 15th or early 16th century, cast copper alloy, State Russian Museum, St. Petersburg

Page 32

Abraham Bloemaert, *Parable of the Wheat and the Tares*, 1624, oil on canvas

Page 33

Armor for the Duke of Medina Sidonia, ca. 1590, chased and engraved steel with traces of fire-gilding, silver inlay, modern leather and velvet

Page 34

Louise Bourgeois, *Femme*, 1960, bronze, Collection of Wendy Williams. Photo by Christopher Burke

Page 35

Kevin “KAL” Kallaughner, *The Making of a President*, gouache, india ink, *The Economist*, November 18, 2000

Page 36

Photograph from *Art Blooms* 2006

Page 37

Photograph from *Art Blooms* 2006

Page 38

Maerten van Heemskerck, *Panorama with the Wonders of the Ancient World and the Abduction to Helen*, 1535

Page 39

The Annunciation, Saint Basil the Great, and Saint John Chrysostom, Iconostasis Doors, late 15th or early 16th century, tempera on wood, State Russian Museum, St. Petersburg

Page 41

Lucas Cranach the Elder, *Portrait of a Young Woman*, ca. 1520, oil on panel

Page 42

Charles-Henri-Joseph Cordier, *African Venus*, 1851, bronze and gold

Page 46

Michele Coltellini, *Madonna and Child Enthroned with Saints*, 1506, oil on panel

Page 48

Hieronymus Francken II, Jan Brueghel I, *The Archdukes Albert and Isabella Visiting a Collector's Cabinet*, ca. 1621-23, oil on panel

Page 49

Relief of the Virgin as Intercessor, Byzantine (Constantinople), mid-11th century, marble, IL.2005.2.17, on loan from Dumbarton Oaks, Washington, D.C.