

Radici e Rinascimento
Roots & Renaissance

The Capital Campaign
FOR THE NEW MUSEO

MUSEO
ITALO AMERICANO





TOP: Emilio Tadini, *Lo Sguardo del Bambino*, Acrylic on canvas, 1982. From the Permanent Collection of the Museo Italo Americano. Gift of the artist. BOTTOM: Luciano Lucioni, *Untitled (Vermont)*, undated. From the Permanent Collection of the Museo Italo Americano. OPPOSITE: *Carretto Siciliano (Sicilian Cart)*, detail, circa 1920. From the Permanent Collection of the Museo Italo Americano. Gift of Mrs. Lee Polizzi in memory of Manfredi Polizzi.

The Museo Italo Americano

Founded in 1978 in San Francisco's North Beach, the Museo Italo Americano is the preeminent museum in the United States devoted exclusively to showcasing Italian and Italian American art and culture.

OUR MISSION IS TWOFOLD:

To research, collect, and display the works of Italian and Italian American artists

To promote educational programs for the appreciation of Italian art and culture, thereby preserving the heritage of Italian Americans for future generations

"America is a land discovered by an Italian, named for an Italian, and built by millions of Italian Americans. Our nation is uniquely strong because of the vital role daughters and sons of Italy have played in the United States from its discovery until today. We are proud to have this wonderful museum for San Francisco's residents and visitors to enjoy learning more about the history and culture of California's Italian American community."

— Nancy Pelosi, Speaker of the United States House of Representatives



A New Home with Historical Roots

After inheriting a commercial building located at 940 Battery Street in San Francisco from the estate of its longtime benefactor Dr. Jerome Cocuzza in 2012, the Museo drafted plans to renovate the building to serve as its new home. The “rebirth” of the Museo in the new building will ensure that the rich and important art, history and culture of Italian Americans is preserved, maintained and shared widely through expanded programming and the continued collection of art, historical artifacts and stories. Success in this venture will sustain the Museo as the preeminent Italian American museum in the U.S.

Once renovated, the building will have a lower level and five floors. The Museo will occupy the lower level and the first two floors, with a grand staircase linking all three floors together. Floors three and four will be leased to commercial tenants in order to support the Museo’s long-term sustainability. The fifth floor will serve as a multi-use event space with an outdoor *terrazza* (terrace), offering spectacular views of the San Francisco Bay, the Financial District and Telegraph Hill. The event space will be available for private rental and/or long-term commercial lease.

In addition to viewing the Museo’s ongoing art exhibitions, visitors will also navigate a new permanent exhibit entitled

The Italian Experience in California: 1850 to Today, which will highlight the stories and contributions of Italian immigrants and their descendants in California since the mid-nineteenth century.

The neighborhood surrounding the building has a decidedly Italian American history and flavor; the Northeast waterfront location, once a prominent commercial trade and warehousing center dating back to the Gold Rush era, is now a designated historic district. The original “Italy Harbor,” where Ligurian fishermen moored their *feluccas* in the latter part of the 19th century, was located approximately where the building stands today. Quintessential Italian American businesses populated the area, including the Italian Swiss Colony and Ciocca-Lombardy Wine warehouses, and the Petri Italian American Cigar Company. By moving the Museo’s location to this vibrant and historically significant community, the legacy of Italians and Italian Americans will remain visible to everyone.

OPPOSITE: LEFT: Two Italian apprentice fishermen on the Vallejo Street Pier, circa 1894. 940 Battery Street is located just a few yards from where these Italian boys sat. From the Historical Archive Collection of the Museo Italo Americano. Gift of Mr. Alessandro Baccari. TOP RIGHT: Petri Cigar Company, 407 Jackson Street, circa 1920. From the Historical Archive Collection of the Museo Italo Americano. BOTTOM RIGHT: Historical photo of Battery Street taken from Vallejo Street looking north, 1915. The empty lot on the right is where 940 Battery Street sits today. From the Historical Archive Collection of the Museo Italo Americano. Courtesy of openSFhistory.org.





Preliminary architectural rendering of the new Museo at 940 Battery. Courtesy of Mark Cavagnero Associates.

Preserving The Legacy of Italian and Italian American Culture

On August 1, 2018, the San Francisco Planning Department's Historical Preservation Commission unanimously approved the Museo's request for entitlements. With the support of real estate developer, philanthropist and Italophile Steve Oliver, the Museo is moving forward with its plans to create a space to ensure that the priceless art, history and culture of Italian Americans is preserved and made accessible to all. Initial plans for the new Museo were prepared by award-winning architectural firm Mark Cavagnero & Associates.

We hope to open the doors of the Museo's new location in the year 2020. To make this possible, the Museo has launched a capital campaign with a fundraising goal of \$25 million.

The theme of the capital campaign is *Radici e Rinascimento/ Roots and Renaissance*. We chose this theme to signify the Italian roots of the new location's neighborhood and to symbolize the impending renaissance of 940 Battery Street, which has been shuttered for more than 10 years.

This theme also represents our vision for the Museo once it moves to 940 Battery Street, as it will include a new, permanent exhibit dedicated to chronicling the history of Italians in California since 1850 (*Roots*). *The Italian Experience*

in California will highlight and honor the vast contributions that Italian immigrants and their descendants have made and continue to make in California. For 40 years, the Museo has proudly offered an ongoing visual celebration of art created by Italian and Italian American artists, and our commitment to continue to showcase and promote these precious artifacts embodies the Merriam-Webster definition of Renaissance as "a movement or period of vigorous artistic and intellectual activity."

"I would say the whole city of San Francisco and the Bay Area 'talk' Italian, historically speaking. The city was truly built by our emigrants. It is no coincidence that on every corner you find a name that recalls Italy, starting with North Beach which is, if you will, the largest Little Italy in the United States. And also the Golden Gate Bridge, the symbolic work of this city, which celebrated its 80th anniversary in 2017, was born thanks to the will of two Italian American citizens. The political decision to build the bridge was taken by an Italian American mayor, Angelo Rossi; and the funding for its construction came mainly from Amadeo Giannini, founder of Bank of America. In my opinion this says a lot: this city could not exist as it is without the contribution of the Italian Americans."

—Lorenzo Ortona, Italian Consul General in San Francisco



Visual Arts at the new Museo

The Museo will continue to focus primarily on the collection, display and interpretation of visual pieces created by Italian and Italian American artists. A new 3,000 square-foot gallery space, which will be located on the main floor, will exhibit curated temporary shows of loaned works. An additional 1,800 square-foot gallery on the Lower Level will house rotating exhibits of the Museo's permanent collection, which includes paintings, sculptures, photographs, and works on paper by prominent Italian American and Italian artists, such as internationally recognized contemporary painters Francesco Clemente, John Grillo, Tom Marioni, Mimmo Paladino, Emilio Tadini, and sculptors David Bottini and Italo Scanga.

Additionally, the Museo is pleased to own a seminal work by Arnaldo Pomodoro, a bronze sculpture created in 1961 that provided inspiration for the Museo's own logo. Fine works from earlier twentieth-century artists Rinaldo Cuneo, Luigi Lucioni, Giuseppe Cadenasso and Rico Lebrun are also represented in the collection. Several of Beniamino Bufano's sculptures, prints, and sketches are part of the permanent collection, including *Elefante*, a stunning bronze elephant on permanent loan to the Museo.

TOP: Arnaldo Pomodoro, *Tavola della Memoria* (detail), Bronze sculpture, 1961. From the Permanent Collection of the Museo Italo Americano. Gift of the artist. BOTTOM: Gottardo Piazzoni, *Untitled (Parkfield, Monterey)*, Oil on wood panel, 1909. From the Permanent Collection of the Museo Italo Americano. Gift of Philip and Mireille Piazzoni Wood. OPPOSITE: Beniamino Bufano, *Elefante*, Bronze sculpture, undated. On permanent loan by David and Carolyn Giannini.

“The Italian artistic heritage [in California], however, has rarely been recognized or documented even though Italian artists have painted some of the finest portraits of the state’s pioneers and gave testimony through their works of the magnificence of California’s natural beauty. Their contribution to the art of California cannot be overlooked or underestimated since they enriched our state’s culture.”

— Italian American Artists in California
1850 to 1925 Exhibit Catalog, Museo
Italo Americano





HIGHLIGHTS FROM THE PERMANENT COLLECTION

Beniamino Bufano (1888–1970)

At the age of 27, Beniamino Bufano was described by the *New York Times* as showing “promise of being one of the few enduringly important sculptors that America, if she can claim him, has had...he does not depend on his hands alone...he works with his convictions and with his aesthetic principles...”

Born on October 14, 1888 in San Fele, a small rural town in the southern Italian region of Basilicata, Bufano was brought to America by his parents as a young child. Settling in New York, Bufano began studying art at an early age at the Art Students League under the celebrated sculptors James E. Frazer, Herbert Adams, and Paul Manship. He first received public attention while still in his teens when he won the Whitney \$500 First Prize for *The Immigrants*, his statuary group depicting the suffering and misery of the peoples he saw daily on the East Side.

Arriving in San Francisco in 1915, he designed the figure groups for the Court of the Universe on the Arch of Triumph and other decorative sculpture for the Panama Pacific Exposition of 1915. He then executed the *Panels of Art*, 20 feet high over the Palace of Fine Arts.

After years of travel, including an extensive stay in China, Bufano began teaching sculpture at the California School of Fine Arts and

the University of California at Berkeley. His first one-man show in San Francisco was in the City of Paris Galleries in June 1925, an exhibit that attracted national art interest. The National Sculpture Society sponsored a traveling exhibition of a collection of Bufano’s works displayed in the major art centers across the U.S. and Europe.

Throughout the years, Bufano’s continual struggles with both finances and critics (his heated controversy with the City Art Commission made front page news) illustrated his philosophy that “a true artist lives for his art, which he loves for itself, not as a means of securing fleeting earthly pleasures of fame.” Today, Bufano deservedly takes his place among important sculptors in the U.S. with his many artistic contributions, including the development of the innovative technique of working directly in stainless steel.

OPPOSITE: Beniamino Bufano, *Peace*, Mosaic, undated. From the Permanent Collection of the Museo Italo Americano. Gift of Mr. Lloyd Crenna. RIGHT: Beniamino Bufano, *Hand of Peace*, Sculpture in bronze and enamel, undated. From the Permanent Collection of the Museo Italo Americano. Gift of Ms. Sheila Wishek.





Rinaldo Cuneo (1877–1939)

Rinaldo Cuneo, a native San Francisco artist of Italian lineage, was raised in the North Beach area. After taking an active part in the U.S. Navy during the Spanish-American War, Cuneo returned to San Francisco and studied for a short time at the Mark Hopkins Institute of Art under Gottardo Piazzoni and Arthur Mathews. Although he later studied in Europe as well, Cuneo's art is largely self-taught.

He is essentially a painter of the outdoors, with a preference for mountain scenery. His work combines the poetry of nature's color, light, and sensitive arrangement with the scientific values of forms and places.

He first received attention in 1913 at a group showing held in the Helgesen Gallery in San Francisco. His work was well-received and the press was very favorable. A number of shows followed, including the exhibit of his painting "Bridges at San Anselmo" at the Panama Pacific International Palace of Fine Arts in 1915.

Rinaldo Cuneo's love for San Francisco is expressed in many of his paintings. Critics stated that he "presented a city that is known and loved, but he did it with considerable restraint, without a trace of the sweetness of sentimentality."

A devout follower of the modern school of painting, Cuneo continued to mature as an artist and to gain nationwide attention during the 1920's and 1930's with a good number of successful exhibitions. In 1934, he was engaged to paint two ten-foot panels for the Coit Tower on Telegraph Hill in San Francisco.



OPPOSITE: Rinaldo Cuneo, *California Hills with White Boat*, circa 1930. Oil on canvas. From the Permanent Collection of the Museo Italo Americano. Gift of Mrs. Doris Cuneo Maslach. LEFT: Rinaldo Cuneo, *Untitled (Urban Park)*, c. 1920. Oil on canvas. From the Permanent Collection of the Museo Italo Americano. Gift of Mrs. Doris Cuneo Maslach.



TOP: Mayor Angelo Rossi at opening of Golden Gate Bridge (first from left). BOTTOM: The wharf at Battery and Broadway after the 1906 earthquake. Photo by JB Monaco. From the Historical Archive Collection of the Museo Italo Americano. Gift of Mr. Alessandro Baccari. OPPOSITE (clockwise from top left): Joe DiMaggio, National Baseball Hall of Fame Library, Cooperstown, New York; Early Women Cannery workers canning fruit, circa 1900–1910. In the manufacturing sector where many women worked, California Italians were reluctant to organize. This was primarily out of loyalty to their employers—most of whom were other Italians. Courtesy of History San José; Francis Ford Coppola and his daughter Sofia, on the set of the 1989 film *New York Stories*; Gold miners, Angels Camp, circa 1900. Courtesy of Calaveras County Historical Society; D. Ghirardelli Company horsewagon outside factory, early 1900s. Courtesy of the Bancroft Library, UC Berkeley; "Papa Gianni" Giotta sings a song after work at Marco's Barber Shop in North Beach with Nick Sfarzo, Marco Natale and the gang, circa 1950s. Courtesy of the Giotta family.

NEW PERMANENT EXHIBIT: **The Italian Experience In California Since 1850** *If We Don't Tell Our Stories, Who Will?*

Inspired by a previous exhibit, *In Cerca di Una Nuova Vita* (*In Search of a New Life*), which documented the immigration of Italians to America, as well as other original exhibits that focused on Italian Americans in baseball and cinema, *The Italian Experience in California* will excite and inspire visitors. Although Italian immigrants and their descendants have made significant contributions to nearly every aspect of California history, from banking and technology, to food and wine, to arts and culture, there is currently no single venue that publicly documents, shares, and honors this history. The Museo intends to present this compelling and living history through a series of installations arranged chronologically and thematically within a 3,000 square-foot exhibit. Ultimately, the exhibition will highlight the numerous and substantial ways in which Italian immigrants and their descendants have shaped our state's history and continue to leave their vibrant mark on California.

Additionally, a commercial kitchen and wine cellar curated by a Chef-in-Residence will enhance the Italian Experience in California through a food-and-wine series, bringing to life the themes and stories of historic and contemporary waves of Italian immigration to California. An ongoing series of themed talks, lectures, events, and film screenings will also complement *The Italian Experience in California*.



"The contributions of Italian immigrants to this country and particularly to the State of California cannot be overestimated. In large part, Italian-Americans defined California with their hard work, intelligence, creativity and spirit of enterprise. Italian immigrants arrived early to the Golden State and established wineries, farms, canneries, fishing enterprises, factories and banks. They enhanced the state's culture by founding universities and creating the San Francisco Opera Company. This positive influence continues as the most recent Italian immigrants make significant contributions to California's new frontiers, particularly in the fields of technology and research."

—Mark D. Schiavenza, Board of Directors, Museo Italo Americano



Business & Banking

San Francisco was the investment capital of the state and the headquarters for many banks and businesses established by Italian immigrants. To cater to immigrants returning to Italy or their relatives coming to California, the Milanese John Fugazi started his Fugazi Travel Agency in San Francisco in 1872. In 1893 he founded the Columbus Savings and Loan (Banca Colombo) and in 1906, when much of San Francisco had been destroyed by the earthquake and fire, he provided rebuilding capital by opening a new bank—the Banca Popolare Operaia Italiana. In 1899, Andrea Sbarboro, originally from Liguria, founded the Italian-American Bank, and in 1904, Amadeo P. Giannini founded the Bank of Italy as a way for Italian immigrants to save and borrow small amounts of money. He renamed his bank on November 3, 1930, calling it the Bank of America.

A.P. Giannini

The son of Italian immigrants, Giannini left school at age 13 to work full-time in his stepfather's prosperous wholesale produce business in San Francisco and continued at this work for 18 years (1883–1901), becoming a partner in 1889. He retired at age 31, married and financially secure, but was drawn back into business in 1902 when his father-in-law died, obliging him to manage the family's estate, which included banking interests. In 1904 Giannini and five partners founded the Bank of Italy. From the beginning he was financially unorthodox; he made loans to small farmers and businessmen and, going even more against tradition,

actively solicited customers. The bank's loans and deposits quintupled within about a year, and in 1906, when earthquake and fire struck San Francisco, Giannini was able to rescue the bank's gold and currency and resume banking operations before most of the other city banks. When the Panic of 1907 struck San Francisco, the Bank of Italy was able to continue issuing currency and paying gold on demand, surviving while many other banks went under.

In 1909, Giannini began buying banks elsewhere throughout the state of California and converting them into branches of the Bank of Italy. By 1918 the Bank of Italy had become the first statewide branch-banking system in the United States. In 1927 he began acquiring a second network of branch banks, and in the following year he unified them under the name of Bank of America of California. After creating a holding company, Transamerica Corporation (1928), for his banking interests, he merged the Bank of Italy and the Bank of America of California in 1930, resulting in the Bank of America National Trust and Savings Association.

During these years, Giannini's banks continued to make loans to both large and small enterprises, notably to the young motion-picture industry. His farm mortgage policies also helped in the phenomenal expansion of agriculture in central and northern California. (*Encyclopædia Britannica*)



Bank of Italy Building, January 29, 1913. Also known as the Clay-Montgomery Building, it became the headquarters of A. P. Giannini's Bank of Italy in 1908 after the 1906 San Francisco earthquake and fire destroyed the original bank building on Montgomery Avenue (now Columbus Avenue) in nearby North Beach. Courtesy of the San Francisco History Center, San Francisco Public Library



A.P. Giannini with his daughter Claire in 1928. Claire took her father's seat on the Bank of America board upon his death in 1949. © Mercury News



HIGHLIGHTS FROM THE ITALIAN EXPERIENCE IN CALIFORNIA

Planting Roots, Reaping the Harvest

The tradition of drinking table wine at home in Italy followed immigrants to the U.S. where the majority of Italians either made homemade wine or purchased it from other Italian families. From these beginnings many Italians, either by growing grapes, selling grapes, or making wine (some did all three) started businesses, many of which have been passed down from generation to generation, shaping the California wine industry as we know it today.

The Napa and Sonoma wine industry has benefited from a variety of interconnected factors, among them soil, climate and a nearby research university. But most importantly, it flourished because of the entrepreneurial skills and hard work of a number of immigrants, many of them Italian, who were instrumental in the development, name branding and marketing of the region and its wines. It is their work and dedication that have transformed the Napa and Sonoma landscape, establishing the region as the prime wine producing area of the United States.

(Paola A. Sensi-Isolani)

TOP: Mario (left) and Romeo Sattui in front of their father Vittorio Sattui's wine store, circa 1916. V. Sattui Winery stands today as the result of hard work, dedication, and the extraordinary vision of two men who happen to be related. Vittorio Sattui started the business in 1885 after emigrating from Genoa, Italy. The law-abiding Vittorio was forced to shut down when Prohibition went into effect, and the winery would lay dormant until 1976, when Vittorio's great-grandson, Dario, would realize his dream of resurrecting the family business in the town of St. Helena in Napa Valley. BOTTOM: Italian-Swiss Colony in Asti was the earliest of the State's wineries to grow and distill its own grapes and then independently market and distribute its wines on a national level. Courtesy of The Bancroft Library, University of California, Berkeley.

HIGHLIGHTS FROM THE ITALIAN EXPERIENCE IN CALIFORNIA

Silicon Valley Innovators

In recent decades, Italian immigrants and their descendants have continued to exhibit a pioneering spirit. In particular, Silicon Valley has blossomed under the influence of third-wave Italian immigrants. Technology inventor Federico Faggin, Logitech co-founder Giacomo Marini, biotechnology innovator Dr. Roberto Crea, and Apple Project Manager Enza Sebastiani have all made significant contributions to the global technology landscape.

We can apply Alvin Toffler's "Third Wave Immigrant" concept to this group of Italian artists, scientists, entrepreneurs, and explorers who established a community in California in the 1970's and who continue to shape our culture today. When journalist Paolo Pontoniere interviewed 32 Italian immigrants who arrived in California during this period, he discovered that while every one of them had a unique personal trajectory, each one found something in the Golden State that resonated with their hopes, dreams, and imaginings. Upon arriving in California, many were able to realize long-held plans that otherwise might never have come to fruition.

Inspired to seek out a place where their visions could be realized, many third-wave immigrants remain firmly committed to what makes an Italian life worth living: family, friends, good

food, a penchant for debate, and an innate curiosity about new things, social phenomena, and cultural trends. From farm fields to restaurant kitchens, to high-powered research labs and the conference rooms of Silicon Valley, a new generation of Italians and Italian Americans continues to influence California as surely as California influences them.



TWA's First Flight from Fiumicino International Airport to JFK with a Boeing 747. Photo by: ANSA/ARCHIVIO VERGATI MAZZOCCO/i50

Italian Opera in San Francisco and the Founding of the San Francisco Opera

Opera, the quintessential Italian art form, was always popular in California with Italian opera companies visiting San Francisco as far back as the Gold Rush days. The first complete grand opera, Bellini's *La Sonnambula*, was performed by the Pellegrini Opera Company in 1851. Though opera was generally beyond the means of most Italian immigrants, many adored the opera and were often recruited to sing in the chorus.

World famous Florentine soprano Luisa Tetrizzini was a frequent and beloved performer in San Francisco. In 1905, she made her American debut at the old Tivoli Opera House. In 1910, she was headed to San Francisco again, when Oscar Hammerstein, with whom she was embroiled in a contract dispute in New York, threatened to seek an injunction to keep her from performing until the case was resolved. To this, Tetrizzini declared, "I will sing in San Francisco if I have to sing there in the streets, for I know the streets of San Francisco are free." This line became famous—and she honored her promise, even though the injunction was never issued. On Christmas Eve of 1910, at the corner of Market and Kearny near Lotta's Fountain, she gave a dazzling performance

before an estimated 250,000 people. In 1914, she returned to San Francisco once again to take part in the Giuseppe Verdi dedication held at Golden Gate Park.

"Never, never in all my life have I had an experience like that of Christmas Eve when I sang for the people in the streets of San Francisco..."

—Luisa Tetrizzini, *The New York Times*, March 6, 1911

The City's resident [opera] company was established in 1923, thanks to a young Neapolitan conductor named Gaetano Merola (1881–1953) who came to San Francisco in 1906. He saw that the money San Franciscans paid to see various touring companies could easily support a permanent opera company. He also knew of plans for a grand hall for music and opera, which would eventually become the War Memorial Opera House, and thought it should be inaugurated by a local group. Merola built relationships with the City's philanthropic and Italian communities and worked to secure funding from San Francisco's business community to establish the

San Francisco Opera Association—the oldest surviving opera company on the West Coast.

From 1924 to 1937, Merola and a small group of artists made short tours to Los Angeles. Because of their popularity, the Company presented consecutive Los Angeles seasons through 1965 and expanded the tours to other cities. From San Diego to Seattle, San Francisco Opera established itself as the opera company of the West Coast and paved the way for other permanent companies in California, Oregon and Washington.

The greatest achievement of the Company's early days was the construction of the War Memorial Opera House. Built during the Great Depression, it was constructed as a memorial to San Franciscans who served in World War I. Through the efforts of a small group of private citizens who brought the fundraising effort to the community, the War Memorial became the first opera house in America built entirely through community donations. (*San Francisco Opera*)

TOP: Luisa Tetrizzini and Andrea Sbarboro unveiling of Verdi statue in Golden Gate Park, 1914. From the Historical Archive Collection of the Museo Italo Americano. Gift of Mr. Alessandro Baccari. BOTTOM: Maestro Gaetano Merola with opera stars Dino Borgioli and Alfredo Gandolfi on the San Francisco Opera set of *Madame Butterfly*, 1934. From the Historical Archive Collection of the Museo Italo Americano. Gift of Mr. Alessandro Baccari.



The Capital Campaign for the New Museo

The capital campaign fundraising goal for the Museo's new home is \$25 million. The Museo's path to success in this endeavor is made possible in large part by its partnership with philanthropist and real estate developer Steve Oliver. A former chairman of the San Francisco Museum of Modern Art (SFMOMA), Oliver guided the Museo through the entitlements process and will provide access to financing in order to support the Museo's goal of opening its new home in 2020. His past real estate development projects include the Charles M. Schulz Museum, the Curran Theater, the Commonwealth Club, and the Berkeley Rep.

A gift to the Museo's capital campaign is also a gift to its long-term sustainability; your gift keeps on giving

As soon as the Museo meets the \$25 million fundraising goal, the building at 940 Battery Street itself will become the Museo's primary source of operating revenue, as we will lease the top three floors of the building to commercial tenants. Using conservative estimates of the current market for commercial rental property, as soon as the Museo raises \$25 million and pays off all debt incurred for the construction of the new Museo, it can expect to clear at least \$720,000 annually to support its operations and endowment. Success

in the capital campaign will also make the Museo the premier Italian American museum in the United States.

Your support will ensure that the invaluable artistic, historical, and cultural contributions of Italians and Italian Americans will remain visible and accessible to current and future generations. The newly renovated and "reborn" Museo will tell the stories of the countless Italian immigrants and their descendants who have woven their experiences into the tapestry of American history. This is an extraordinary opportunity to protect and brighten the future of a landmark institution that strives to celebrate the vibrancy of our diverse community.

The Museo accepts outright donations of cash, gifts of appreciated stock, multi-year pledges (with a maximum five-year payment period) and estate gifts that include the direct transfer of cash, stock and real property to the Museo.

For more information about making a gift to the capital campaign, please contact Capital Campaign Counsel Mecca Billings at mecca@bcgfundraising.com or 415.295.4471

OPPOSITE: Rooftop terrace view from 940 Battery Street, the new home for the Museo.



COVER: Gianluca Franzese, *Compass Rose*, 2014. Gift of the artist.

MUSEO

ITALO AMERICANO

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Annex Hours: Wednesdays and Fridays, by appointment
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