Cover: Danny Lane
Threshold (Detail) 2010
Project Ten Ten Ten Commission. Museum Purchase with exchange funds from various donors; Gift of William and Patty Gorelick, Drew and Beth Quartapella, Shelton and Carol Gorelick, John and Stacy Sumner Jesso, Richard and Yvonne McCracken, and the Founders’ Circle Cause 2009 Contributors. 2010.70
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The Mint Museum is funded, in part, with operating support from the Arts & Science Council of Charlotte-Mecklenburg, Inc.; the North Carolina Arts Council, a division of the Department of Cultural Resources; the City of Charlotte; and its members.
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The Mint Museum is a unique gathering place for people to experience art through significant and varied collections, engaging exhibitions and innovative educational programs.
This memorable fiscal year brought us the opening of Mint Museum Uptown and the accompanying community-wide celebration. This wasn’t just about marking a pivotal chapter in the Mint’s history – it was also about Charlotte’s continued emergence as a cultural destination. The completion of Levine Center for the Arts during a time of economic upheaval speaks volumes about our community’s unwavering commitment to the arts and its longstanding tradition of philanthropy.

Years of planning finally came to fruition – and we would not have reached it if not for our community’s generous support, and that of the Arts & Science Council, Leon and Sandra Levine, Bank of America, Wells Fargo, Duke Energy, the C.D. Spangler Foundation, the John S. and James L. Knight Foundation, and the Robert Haywood Morrison Foundation.

I recognize and thank both past and current members of the Board of Trustees and Boards of Directors – their efforts over many years helped us reach this milestone. We have had the steadfast support of too many people to mention. That being said, we must recognize several individuals whose leadership has been invaluable throughout the entire expansion process: past Board of Trustees chair Pat Rodgers of Rodgers Builders; past board chair and community leader Beverly Smith Hance; Board chair-elect Jay Everette of Wells Fargo; Bob Bertges of Wells Fargo; and past Mint Museum President & CEO Phil Kline.

We also would not be here without the leadership of Ken Lewis, Ken Thompson, and Jim Rogers – the chairs of the Arts & Science Council’s Cultural Facilities Endowment Campaign, which was brought to completion under the leadership of the ASC’s Lee Keesler, Scott Provancher, and Kristen Hills Bradberry.
We are also deeply grateful for the support and far-reaching vision of our civic leaders, Mayor Anthony Foxx and the City Council of Charlotte, Commissioner Jennifer Roberts and the Board of County Commissioners, City Manager Curt Walton, County Manager Harry Jones, and the Mecklenburg delegation, as well as Congressman Mel Watt, former Mayor Pat McCrory, former City Manager Pam Syfert, former City Council Member and Economic Development Committee Chair John Lassiter, Michael Marsicano and the Foundation for the Carolinas, Hugh McColl, and so many others.

I also wish to thank Machado and Silvetti, Clark Patterson Lee, Batson Cook, and Rodgers Builders for building a dazzling facility, and Zach Smith, chair of the building committee, and all committee members for working untiringly to ensure this marvelous new museum.

We are delighted to join our neighbors in Levine Center for the Arts: the Bechtler Museum of Modern Art, the Harvey B. Gantt Center for African-American Arts + Culture, and the John S. and James L. Knight Theater.

We are entering a new era for this institution. We celebrate the glorious new Mint Museum Uptown, and we will next turn our sights to Mint Museum Randolph, where so many courageous and visionary leaders committed to build a great museum for Charlotte. We will build and strengthen collections that speak to our community and draw regard from afar. We will organize and bring major exhibitions that will excite and engage diverse audiences. We will play a leadership role in filling gaps in our education system and will deliver programs that address critical needs in our community.

We will fulfill the promise of the gift we have been given, we will honor the vision and legacy of those who have come before us, and we will look to the future.

[Signature]
It is difficult to express fully the profound gratitude we at The Mint Museum feel for the humbling generosity of the community that culminated during this fiscal year with the most dramatic expansion in the nearly 75-year history of this institution.

We stand as the final component of the extraordinary endeavor known as Levine Center for the Arts. What a joy and honor it was to join the Harvey B. Gantt Center for African-American Arts + Culture, the Knight Theater, and the Bechtler Museum of Modern Art as we opened Mint Museum Uptown and celebrated the triumph of the hopes of many.

This wonderful new building’s special features are reinforcing the museum’s commitment to making art and education inspiring and accessible to the entire community – a true gathering place, with exciting and dynamic exhibition spaces, a family gallery, studio classrooms, Museum Shop, restaurant, auditorium, and much more.

Our permanent collection galleries now allow us to more than double the number of works on view, and bring together under one roof collections from two museums: Mint Museum of Craft + Design and Mint Museum of Art. Our inaugural special exhibitions, New Visions: Masterworks from the Bank of America Collection and Contemporary British Studio Ceramics: The Grainer Collection, illustrated the highest echelon of arts patronage. Marc and Diane Grainer’s collection of contemporary British studio ceramics is the best of its kind. I would also like to thank Duke Energy for making possible this remarkable exhibition and catalogue.

We were also extremely fortunate to have masterworks from the Bank of America collection on view. I thank Mary Edith Alexander and Allen Blevins for their vision and hard work. I would also like to recognize Charles Bowman, Tammy Gibson, and Lauren Woodruff for their generosity.
Those exhibitions and this grand opening were the culmination of years of planning and dreaming. During the next fiscal year, the Mint is celebrating its 75th anniversary. In 1936, a group of visionary civic leaders, led by Mary Myers Dwelle and including the Belks, Iveys, Griffiths, and others, committed to build a great museum for Charlotte. In 1967, the museum expanded for the first time when M. Mellanay Delhom brought her internationally renowned ceramics collection to the Mint. In 1985, another group of courageous leaders expanded Mint Museum Randolph, spurred by Mary and Harry Dalton’s exceptional gift of American and European paintings. In 1999, yet another extraordinary group formed the Founders’ Circle, and through their generosity and the vision of Hugh McColl and Bank of America (formerly NationsBank), the pioneering Mint Museum of Craft + Design came to fruition.

Seven years ago, plans began to come together to further expand the Mint, which led to its inclusion in Wells Fargo’s ambitious plans for a cultural campus on South Tryon. We must offer our deepest thanks to the driving force behind the groundbreaking effort: Bob Bertges of Wells Fargo, along with his team and also David Carroll, Tami Simmons, and Jay Everette of Wells Fargo.

I also thank The Mint Museum’s affiliate groups, the Mint Museum of Art Board of Directors led by Janet LeClair, the Mint Museum of Craft + Design Board of Directors chaired by Patti Tracey, and our Board of Trustees led by chair Richard T. “Stick” Williams.

I salute the Mint staff for their tireless efforts. And special thanks to the leadership of Phil Kline over the past decade – without it, this glorious new museum would still be a dream.

The theme for our opening gala on 25 September 2010 was metamorphosis, which implies a state of transformation. This is indeed a transformative moment for the Mint. We are entering a new chapter for this institution. Not only here but through the tremendous opportunities that lay ahead at Mint Museum Randolph, we will create a center of excellence that is true to its local roots but of national and international significance.

I ask you to join me to draft our course, to write together the plot line of this great story, to shape history. Years from now, others will look back and marvel at your vision and courage.
Romare Bearden

Memories (12 Trains) 1974

Gift of Jerald Melberg in honor of Phil Kline. 2010.77.3

Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY
Left: Loïs Mailou Jones  
*Babelle, Paris* 1937  
Gift of the Loïs Mailou Jones Pierre-Noel Trust.  
2011.17

Right: Bob Trotman  
*Cover Up* 2008  
Museum Purchase: funds provided by the Goodrich Foundation, Suzanne Crist Botts in memory of John Crist, John and Judith Alexander, Selena Beaudry and Gray Ellison, Gwen Bland, Bee and Chris Jensen, Sonia and Isaac Luski, Larry Brady, contributions from the Contemporary Coalition, and exchange funds from the gifts of various donors. 2010.71  
Photo courtesy of the North Carolina Museum of Art.
Top left: House of Chanel
_Dress_ (detail) circa 1980-1983
Gift of an Anonymous Donor in honor of Lyn Mack and Sandy Pettyjohn. 2010.104.5

Bottom left: Reynaldo Quezada
Black Bowl with Carved Design 1996
Gift of Gretchen and Nelson Grice. 2010.91.7

Above: Joseph Walsh
Enignum Motion 2010

Left: Ted Noten
Slow: Eleven Women and 400 Daisies 2010
Project Ten Ten Ten commission. Museum Purchase with funds provided by the Mint Museum Auxiliary. 2010.84
The opening of Mint Museum Uptown was the culmination of a decades-long effort to usher the Mint into the top tier of museums across the nation – and ultimately the world. And it took the work of many, many dedicated individuals – almost too many to name – to make it happen as the idea faced a sometimes-uphill battle.

The roots of this expansion date as far back as 1976, when the city first devised a Cultural Action Plan that led to such facilities as Spirit Square, Discovery Place, and, in 1999, the Mint Museum of Craft + Design. The Craft + Design Museum opened to international acclaim in the renovated former Montaldo’s building on North Tryon Street, thanks to the generosity of Hugh McColl and Bank of America (formerly NationsBank), the Founders’ Circle, Rodgers Builders, and many other supporters.

In 2003, the Arts & Science Council unveiled a far-reaching twenty-five-year plan, the Cultural Facilities Master Plan, which called for a new uptown Mint facility along with many other cultural attractions, including those that would eventually become the Mint’s uptown neighbors. In 2005, the Mint celebrated the news that Wachovia, now Wells Fargo, would incorporate the Mint into a South Tryon Street development with the support of the Charlotte City Council that would also include a new office tower, a new modern-art museum, a performing-arts theatre and a new location for the Afro-American Cultural Center. The development of the cultural campus was to be spearheaded by Wachovia executive Bob Bertges.

In 2006, as construction began on the underground parking for the Wachovia site, the Mint’s board of...
trustees voted to hire Boston firm Machado and Silvetti Associates as design architects and Clark Patterson Lee of Charlotte as architects of record. Rodolfo Machado, Firm Principal of Machado and Silvetti, said of his new assignment: “This represents a fantastic opportunity for the life of the city. It will enrich the livelihood and urbanity of Charlotte.”

That year brought the launch of the $83 million Campaign for Cultural Facilities, to support operating the Mint along with Discovery Place, the Bechtler Museum of Modern Art, a performing-arts theater (later to be named the John S. and James L. Knight Theater), the Afro-American Cultural Center (soon to be renamed), and also provide funds for the Charlotte Symphony and North Carolina Dance Theatre.

By 2008, Wachovia’s work on the South Tryon Street campus was progressing rapidly and construction on Mint Museum Uptown was set to begin soon. The Robert Haywood Morrison Foundation announced a $5 million gift – the largest in the museum’s history to date and the largest the foundation had awarded. Architects gave public previews of the new approach of a “vertical museum,” using escalators and elevators to visit galleries. Within weeks, the museum announced a $5 million bequest from the estate of Charlotte philanthropist Nancy Akers Wallace, further bolstering its endowment.

In 2009, construction continued humming along, and the city celebrated the openings of first the Knight Theater, next the newly christened Harvey B. Gantt Center for African-American Arts + Culture, and then the Bechtler Museum of Modern Art. In April 2010, gifts from Duke Energy and the Leon Levine Foundation led the Campaign for Cultural Facilities to meet its goal. In honor of the Levines’ generous $15 million gift, the South Tryon Street campus was named Levine Center for the Arts.

In September 2010, the long-awaited dream was reached. The entire collection of Mint Museum of Craft + Design, as well as the American and Contemporary art collections and select European art from Mint Museum Randolph, moved to the new facility. The new building also includes studios, classrooms, the interactive Lewis Family Gallery, the 240-seat James B. Duke Auditorium, the multi-story Robert Haywood Morrison Atrium, the Mattye and Marc Silverman Grand Room and adjoining rooftop Trustees Terrace, Halcyon restaurant, and over 36,000 square feet of space for permanent collections and special exhibitions. Mint Museum Randolph then launched a reinstallation plan for its Art of the Ancient Americas, Decorative Arts, and Fashion collections, among others.

Museum patrons and supporters got their first glimpse of the new Mint Museum Uptown at the pre-opening gala, which chose the theme of “Metamorphosis.” And on the first of October 2010, Mint and city leaders cut the ribbon on the building and opened it to the public for the first time with a 24-hour grand opening celebration, which included free admission, live entertainment, and family-friendly art activities. (Charlotte Magazine declared it “the most important thing a pair of scissors has done in Charlotte in a long time.”) More than 17,000 people attended over the weekend, breaking records.
Dr. Kathleen V. Jameson, President & CEO, and Richard T. “Stick” Williams, board chair, followed up the opening with a co-written column on the editorial pages of *The Charlotte Observer*, declaring the opening only the beginning:

“Debuting to such enthusiasm was deeply rewarding to the staff who worked tirelessly to open our new facility. However, the real satisfaction came from watching a passionate and diverse crowd take ownership of our city’s newest cultural treasure,” they wrote. “We are open. We are welcoming. We are your museum. We promise there will always be something here to amaze and inspire you.”

Live performances and artist demonstrations in the Robert Haywood Morrison Atrium and the Mattye and Marc Silverman Grand Room were part of the grand opening celebration.
Top left, from left: Ron Freeman, Kim Blanding, Rubie Britt-Height, and Jim Babb.

Top right: During the “Metamorphosis” grand opening gala, images of works of art were projected onto the museum’s façade.

Bottom left, from left: Sonia Luski, Hugh McColl, Kathleen Jameson, Jane McColl, and Isaac Luski.

Bottom right: The opening gala filled the Robert Haywood Morrison Atrium with a standing-room-only crowd.
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Laura Vinroot Poole

For a complete list of individual gala donors, see the Development section, page 56.

From left: Dana Davis, Valerj Pobega, artist Mattia Biagi, and Kathleen Jameson.

GRAND OPENING SPONSORS
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Carolinias Medical Center

GRAND OPENING PARTNERS
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Takeover Friday
Pecha Kucha and Point 8 Forum
Westin Hotels & Resorts
WFAE 90.7 FM
Key events leading to the most dramatic expansion in The Mint Museum’s nearly 75-year history:

1976  The city’s first Cultural Action Plan includes a vision for an uptown branch for the Mint.  | A

1999  Mint Museum of Craft + Design opens in the former Montaldo’s Building on North Tryon Street, with funding support from NationsBank (now Bank of America), the Founders’ Circle, and many others.  | B

November 2003  The Cultural Facilities Master Plan, a 25-year plan unveiled by the Arts & Science Council, includes a new uptown location for the Mint.

July 2005  Wachovia (now Wells Fargo) includes the Mint in a South Tryon Street development with a new office tower along with the proposed Bechtler Museum of Modern Art, Knight Theater, and Afro-American Cultural Center (now the Harvey B. Gantt Center for African-American Arts + Culture).

August 2005  The Charlotte City Council approves a public-private funding package for cultural facilities, including financing for the planned Mint Museum Uptown.

January 2006  Digging begins for a 70-foot-deep parking garage, the first step in the South Tryon Street cultural campus. The Mint Museum’s board approves hiring Machado and Silvetti Associates as design architects for Mint Museum Uptown, along with Charlotte firm Clark Patterson Lee as architects of record.  | C

October 2006  The Arts & Science Council launches the $83 million Campaign for Cultural Facilities by announcing pledges from Bank of America, Wachovia (now Wells Fargo), and Duke Energy.

February 2007  With underground construction completed, above-ground structures begin taking shape at the South Tryon Street campus.

September 2008  Construction of the 145,000 square-foot, five-story Mint Museum Uptown building begins.  | D
October 2009  The curtain rises at the Knight Theater, the first cultural facility to open at the new South Tryon Street complex. Two weeks later, the Gantt Center for African-American Arts + Culture celebrates its grand opening. Images courtesy of Visit Charlotte.  | E, F


April 2010  The Campaign for Cultural Facilities is completed thanks to gifts from the Leon Levine Foundation and Duke Energy. In honor of the Levines’ $15 million gift, the South Tryon Street complex is named Levine Center for the Arts.  | H

July 2010  The Mint Museum’s board of trustees announces the hiring of Dr. Kathleen V. Jameson as President & CEO to replace retiring executive director Phil Kline.

25 September 2010  Mint Museum Uptown celebrates with supporters at its pre-opening gala, “Metamorphosis.”

1 October 2010  Mint Museum Uptown opens its doors to the public in a 24-hour grand opening celebration. Inaugural exhibitions are New Visions: Contemporary Masterworks from the Bank of America Collection and Contemporary British Studio Ceramics: The Grainer Collection.  | I


27-29 April 2011  Legendary designer Oscar de la Renta presents his Fall 2011 collection at Mint Museum Uptown as part of Mint Museum Auxiliary’s annual Room to Bloom fundraiser.

7 May 2011  From New York to Corrymore: Robert Henri and Ireland opens at Mint Museum Uptown.
PROJECT TEN TEN TEN

To celebrate the grand opening of Mint Museum Uptown in the tenth month of 2010, the Mint Museum of Craft + Design launched Project Ten Ten Ten, a plan to commission ten of the world’s most innovative craft artists to create works especially for the new facility. When the doors opened in October, visitors saw spectacular examples of glass, jewelry, furniture, and fiber art installed in the Craft + Design galleries by major artists Danny Lane, Ted Noten, Joseph Walsh, and Hildur Bjarnadóttir. Set to follow them were equally striking commissions by Tetsunori Kawana, Kate Malone, Cristina Córdova, Tom Joyce, Susan Point, and Ayala Serfaty.

Danny Lane
Glass | Great Britain

Lane is an American-born artist who went to Britain in 1975 to study glass arts and painting and has been working in London since the 1980s. Lane’s work in glass can cover massive scale; his work *Borealis* is one of the world’s largest glass sculptures (if laid end to end, its panels would stretch 9.4 miles).

Ted Noten
Jewelry | The Netherlands

Based out of Amsterdam, Noten is a jewelry maker who creates unique pieces that regularly challenge convention. He collects secondhand accessories and creates models in miniature sizes, casts them in gold, and turns them into jewelry.

Hildur Bjarnadóttir
Fiber | Iceland

Bjarnadóttir is a textile artist who originally came to America in 1994 to study at the Pratt Institute in Brooklyn. When she was a child, she started knitting while in the company of her female relatives, which has inspired her work up through today. A winner of the Icelandic Visual Art Award, Bjarnadóttir has had exhibitions across Europe, the United States, and Canada.

Joseph Walsh
Wood | Ireland

Walsh creates furniture and abstract installations. He established his studio in County Cork, Ireland in 1999. His biography states that he “sees his work as merging design and art, guided only by the sensitive use of materials, excellence in making, and purity in structure and form.”

Tetsunori Kawana
Bamboo | Japan

Kawana is a master teacher of the Sogetsu School of Ikebana. Internationally renowned, Kawana has completed sitespecific bamboo commissions in Japan, Russia, the United States, and Australia.
Kate Malone
Ceramics | Great Britain

Malone is a ceramicist from London. Her art reflects her fascination with nature, often taking the shapes of berries, pumpkins, and other plants. She works in large-scale public projects, one-of-a-kind ceramics, and playful, smaller pieces.

Cristina Córdova
Ceramics | United States

Originally from Puerto Rico, Christina Córdova is a ceramics artist living in Penland, North Carolina. She received her MFA in ceramics from New York State College of Ceramics at Alfred University. Atlanta’s Creative Loafing described Córdova’s work as “a compelling strain of magical realism... laden with ideas of creation, crucifixion and the difficult nature of existence.”

Tom Joyce
Metal | United States

Joyce lives in Sante Fe, New Mexico. He began apprenticing for a blacksmith at the age of 12 and established a blacksmithing career afterward. After a few years, he transitioned to metal arts. In 2003, Joyce won the John D. and Catherine T. MacArthur Foundation Fellowship.

Ayala Serfaty
Design | Israel

Serfaty was born in Tel Aviv and studied Fine Arts in Jerusalem and London. In 1993 she founded Aqua Creations with her husband, Albi Serfaty. She uses fabrics, fibers, and light to create works influenced by underwater plants and animals. She has had exhibitions in Europe, the United States, and Tel Aviv.

Susan Point
Wood | Canada

As a Coast Salish artist who has lived on the Musqueam First Nation Reservation in Vancouver, British Columbia, her entire life, Point’s work is driven by expressing her cultural heritage. At the beginning of her career, Point decided to concentrate her art on Coast Salish traditions. In March 2004, she was appointed to the Royal Canadian Academy of Arts. Over the last three decades, she has created carved and painted pieces that reflect traditional images of the past. Her work has been commissioned by the Vancouver International Airport, Stanley Park in Vancouver, the National Museum of the American Indian, and the UBC Museum of Anthropology, among others.
Randolph is dedicating its galleries to the wealth of its historic collections, including Decorative Arts, Art of the Ancient Americas, and Fashion collections, along with galleries presenting select European Art, Spanish Colonial Art, Native American Art, African Art, and North Carolina Pottery.

With expansion comes exciting changes and opportunities for The Mint Museum to explore new approaches in the presentation of its collections. In particular, the three areas of Decorative Arts, Art of the Ancient Americas, and Fashion, which are among the largest holdings within the permanent collections, are being presented anew – promoting current strengths while reflecting new scholarship and interpretative approaches to further engage visitors. The museum is also continuing to present exciting and inspiring special exhibitions.

Mint Museum Randolph also continues to be one of the few museums in the nation with permanent exhibition space devoted to the work of student artists. The STAR (Student Artist) Gallery presents art by students from kindergarten through high school, in approximately ten exhibitions a year from schools in Mecklenburg and surrounding counties, as well as the Mint’s summer art camps.

Dr. Kathleen V. Jameson, President & CEO, says the museum’s new five-year strategic plan will examine the long-term future and enhancement of Mint Museum Randolph as a key component: “We look forward to fulfilling the promise of the visionary group of civic leaders who founded The Mint Museum, and to ushering Mint Museum Randolph into its next era.”
Donations and Bequests to the Collection

Generous donors gave 383 works of art to the permanent collection during the fiscal year. Together with purchases, the collection grew by 396 works.

ART OF THE ANCIENT AMERICAS
Eugenie and Lael Johnson

AMERICAN INDIAN ART
Gretchen and Nelson Grice

AMERICAN ART
Anonymous donor in memory of Helen Mitchell Scott
Joseph and Betsy Ritz Friebert Family Partnership
Jean and Carl Johnson

MODERN AND CONTEMPORARY ART
American Abstract Artists
Elizabeth A. Apple in Recognition of Brass Players Everywhere
Jerald Melberg in honor of Phil Kline
Raul Diaz
David F. Shapinsky
Lyn and E.T. Williams, Jr.
Heather and Tony Podesta Collection
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Jay Everette in memory of Don Deutsch
Sonia and Isaac Luski
Brent and Diana Kington
Emily and Zach Smith
Gretchen and Nelson Grice
Gary Lee Noffke
Patty and Bill Gorelick

Mary Lee Bendolph
Past and Gone 2005
Gift of Jerald Melberg in honor of Phil Kline. 2010.77.7
Tirzah T. Hicks in memory of Eugene C. Hicks, III
Annie Carlano

**DECORATIVE ARTS**
Delhom Service League: 2010 Potters Market Invitational
Charles Thomas
Tirzah T. Hicks in honor of her children Eugene IV, Carlotta, and Stuart Hicks and their families
Anonymous Gift in appreciation for the contributions of Hugh and Jane McColl to the City of Charlotte
Gary Mitchell

**DESIGN**
Dirt Devil (TTI Floor Care International)
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**FASHION**
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Sandy Pettyjohn
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George N. Panas in loving memory of his wife Hope Victoria
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from the Estate of Elinora Reynolds
Mr. and Mrs. Robert T. Atkins
in memory of Thelma W. Atkins
J.E. Wall
Jay Everette for The Mint Museum’s Fashion Collection in honor of the Mint Museum Auxiliary
Judith Leiber
Karen Rohlin Schulman
Martha Tonissen Mayberry in memory of her mother, Roberta Burns
Somerville Tonissen

**LATIN AMERICAN ART**
Gretchen and Nelson Grice

**PURCHASES**

**AMERICAN ART**
Exchange funds from various donors; lead matching funds generously provided by Welborn and Patricia Alexander and Charlie and Beth Murray; and additional matching support from The Dickson Foundation, James and Marguerite Hardy, Ben and Marianne Jenkins in appreciation of James and Marguerite Hardy, and the Curator’s Circle for American Art.

**MODERN AND CONTEMPORARY ART**
The Goodrich Foundation, Suzanne Crist Botts in memory of John Crist, John and Judith Alexander, Selena Beaudry and Gray Ellison, Gwen Bland, Bee and Chris Jensen, Sonia and Isaac Luski, Larry Brady, contributions from the Contemporary Coalition, and exchange funds from the gifts of various donors.


*Forest Interior-King’s Mountain State Park* 2009
Gift of Jerald Melberg and the artist in honor of Phil Kline. 2010.77.9

Sam Tho Duong
*Frozen* 2011
Museum Purchase: Exchange Funds from the gifts of various donors in fond memory of Edward K Jones (6/3/1970-7/1/2010) and his many contributions and enthusiastic support of the Mint Museum of Craft + Design. 2011.28
Richard T. “Stick” Williams, Pamela L. Davies, William H. Fuller, Susan C. McKeithen, Pat and B.D. Rodgers and exchange funds from the gifts of various donors.

The Goodrich Foundation, a Special Projects Grant from the Arts & Science Council, and Walter and Regan Brown.

Lyn and E.T. Williams; the Romare Bearden Society, John and Stacy Sumner Jesso, Richard T. “Stick” and Teresa Williams, Yele Aluko MD and Shirley Houston Aluko MD, Tom and Phyllis Baldwin, Dr. Kim Blanding and family, Dee Dixon, The Charlotte Chapter of The Links, Inc., Dr. Keia Hewitt, Ken and Toi Lay, Patti Tracey and Chris Hudson, Elizabeth A. Apple, Dr. Karen Breach-Washington and Mr. Harry Washington, Rubie R. Britt-Height and daughters, Ron and Nicole Freeman, John and Vernell Harvey, Drs. Roger and Natasha Denny, Keva and Juanita Walton, and Dr. Spurgeon and Sterlin Webber III.

**CONTEMPORARY CRAFT**

Wesley Mancini, the International Textile Manufacturers Association, and Berhan Nebioglu and Michael Gallis, Michael Gallis and Associates.

Exchange funds from various donors;

William and Patty Gorelick, Drew and Beth Quartapella, Shelton and Carol
Gorelick, John and Stacy Sumner
Jesso, Richard and Yvonne McCracken,
and the Founders’ Circle Cause 2009
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and Mike Grace, Patty and Bill Gorelick,
Paige and Hall Johnston, Deidre and
Clay Grubb, Jeff Fagan, Jackie and Mike
Wells, Patti Tracey and Chris Hudson,
Shelly and Adam Landau, Libba and
Mike Gaither, Susan and Loy McKeithen;
Barbara and Jim Jamison, Arlene and
Eric Oppenheim, and the Founders’
Circle Cause 2009 contributors.
Exchange Funds from the gifts of various
donors in fond memory of Edward
K. Jones (1970-2010) and his many
contributions and enthusiastic support
of Mint Museum of Craft + Design.

FASHION
Auxiliary Costume Fund.
Estate of Bettie Ferrell.

LOANS AND PROMISED GIFTS

AMERICAN ART
Private Collection of Tia
In honor of James W. Barr, Jr.
Charlotte and Philip Hanes
Patricia and Welborn Alexander
Jean and Carl Johnson

MODERN AND CONTEMPORARY ART
Sonia and Isaac Luski
Bank of America Collection
The Broad Art Foundation, Santa Monica
Gretchen Bender Estate
Elizabeth Turk
Eileen P. Scholl
Tizu, Adrian, and Aron Woolcock

CONTEMPORARY CRAFT
Marc and Diane Grainer

Marcia Corbino
Janet LeClair

Above: Gary Lee Noffke
Salad Servers: 2006
Gift of the Artist. 2011.3.5A-B

Left: José Chardiet
Tiburón 2001
Gift of Sonia and Isaac Luski. 2010.57a-d
EXHIBITIONS

The Mint’s ability to host special exhibitions has expanded dramatically. Significant exhibitions on view during fiscal year 2011 included:

MINT MUSEUM RANDOLPH

5 JULY 2008 - 29 MAY 2011

This exhibition presented selections from the museum’s holdings of haute couture and luxury garments, complemented by beautiful fashion accessories that reflect the creativity of numerous fashion designers of the second half of the twentieth century and the beginning of the twenty-first century. Organized by The Mint Museum.

The Heights of Fashion: Platform Shoes Then and Now
25 APRIL 2009 - 3 JULY 2011

Throughout time, the concept of elevated shoes has appeared in cultures around the world. From ancient Greece to the rebellious youth fashions of the 1970s through the style-conscious present day, platform shoes continue as fashion statements worn by both sexes. This exhibition traced this story through pieces from the Mint’s Fashion Collection. Organized by The Mint Museum.

Chinese Court Robes: The Mint Museum Collection
21 DECEMBER 2009 - 12 JULY 2011

In 1644, the Manchu-Qing nomads took control of China, overthrowing the Ming Dynasty. To exert power over the defeated Han population, the Manchu imposed a dress code. A hierarchy of color and decoration signified the rank of the wearer. Court robes of this era displayed a rich ornamentation of symbolism and decorative representations of the Manchu cosmos. Organized by The Mint Museum.

The Golden Age of English Art
1 JANUARY 2010 - 31 JULY 2011

The 18th century witnessed the “Golden Age of English Art,” in which artists explored the variety and abundance of the times. Portraiture ranked high as ordinary individuals, like those in the upper ranks, sought to have their likenesses and achievements documented by artists of note. No aspect of English life was exempt from the artist’s eye, which recorded the triumphs, achievements, and changes that occurred in society. Organized by The Mint Museum.

Platform Shoe  circa 1974-1979
labeled “Creaciones/Roberta”
Kid leather with cotton cord laces on a 13/8” platform sole with 33/4” heel
Gift of Anonymous Donor. 2009.82.1b
Of Hounds and Men: Rockingham Pottery from the Lewis Collection
2 January 2010 - 30 October 2011

The term “Rockingham” refers to a rich brown glaze that received its characteristic color through the addition of manganese. It was first made in England in the late eighteenth century, but a few decades later the technique spread to the United States, where it became a standard of many potters — especially those in the Northeast, Maryland, and Ohio. The Mint Museum is fortunate to have many fine examples of such works, thanks in part to the tremendous generosity of Jay and Emma Lewis of Queens, New York. Organized by The Mint Museum.

Northern European Art from The Mint Museum Collection
2 January 2010 - 31 July 2011

As Renaissance Art styles of the 15th century spread from Italy to the northern European countries, they adapted and changed to accommodate local artistic preferences and cultural ideals. In addition to portraits and historical scenes, there appeared popular scenes of peasant life, townscapes, pastoral landscapes, still lifes, and maritime paintings, among others. Among the first Northern European artworks to enter the collection of The Mint Museum were those acquired by the Mint Museum Auxiliary in the 1960s. Through the dedication of Auxiliary volunteers, their projects generated funds for numerous art purchases, a tradition that continues today. Organized by The Mint Museum.

North Carolina Pottery: Diversity & Traditions
6 February 2010 - 11 September 2011

Featuring various important ceramic regions of North Carolina, Diversity & Traditions included ceramics drawn from the Mint’s permanent collection. The exhibition included pieces from such well-established regions as Seagrove, the Catawba Valley, the Moravian settlement in Forsyth County, the mountains, and Penland. Organized by The Mint Museum.

Woven Wonders: Native American Basketry
3 April 2010 - 31 December 2011

Basketry is the world’s oldest craft tradition. Present at the dawn of civilization, it survives today with scant technical change yet nearly limitless aesthetic variability. Among Native Americans, baskets have touched every facet of daily life, from cradle to grave. Organized by The Mint Museum.

Busbee Anniversary Sugar Bowl, Coffee Pot, and Creamer
C. 1922-1927 Earthenware
Museum Purchase. H1985.42.3a-b, H1985.42.2a-b, H1985.42.4
Mary Cassatt’s Madame X: A Masterpiece from the Charlotte and Philip Hanes Collection
20 NOVEMBER 2010 - 3 APRIL 2011

In honor of the special loan of Mary Cassatt’s Portrait of Madame X Dressed for the Matinée from the collection of Charlotte and Philip Hanes of Winston-Salem, North Carolina, The Mint Museum organized a spotlight exhibition. Mary Cassatt (1844-1926) was a pioneer in her field; she was the only American invited to exhibit with the French Impressionists and the first artist from this country to adopt their groundbreaking style and subject matter. This dashing three-quarter length portrait, executed soon after Cassatt met Edgar Degas, was on view in Charlotte for the first time.

Complementing this striking painting were selected objects drawn from the holdings of The Mint Museum’s collections of Decorative Arts and Fashion that illuminate the era in which Cassatt lived and worked. Organized by The Mint Museum.

Chanel: Designs for the Modern Woman
21 MAY 2011 - 26 FEBRUARY 2012

The name of Gabrielle Bonheur “Coco” Chanel (1883-1971) has long been recognized as one associated with elegance, refinement, and fashionable flair. The Mint Museum’s Fashion Collection has within its holdings more than fifty works by the legendary French designer, whose House of Chanel in Paris, under the design leadership of Karl Lagerfeld, continues to carry her name. Her tailored two-piece suits for women are icons and the museum is proud to have, among its rarities, an early example that dates to circa 1926-1930. A selection of suits, evening wear, and fashion accessories comprised this presentation of Chanel fashions, which achieved rankings on several “must-see” lists in national and international fashion publications.

Chanel: Designs for the Modern Woman was made possible with generous support from U.S. Trust, Bank of America Private Wealth Management. Media sponsor was Our State magazine. Organized by The Mint Museum.

Left: Mary Cassatt
Portrait of Madame X Dressed for the Matinée 1878
Oil on canvas
Collection of Charlotte and Philip Hanes. L2012.5
Contemporary British Studio Ceramics: The Grainer Collection
1 October 2010 - 13 March 2011

The British have been making great ceramics for centuries. From teapots to figurines, the nation’s identity is steeped in clay culture. An American couple, Diane and Marc Grainer of suburban Washington, D.C., have amassed the preeminent collection of Contemporary British Studio Ceramics, functional and sculptural objects made between 1980-2009, and there had never before been a comprehensive exhibition anywhere—on either side of the pond—on this subject. Culled from the Grainer’s collection of seven hundred ceramics, this exhibition presented two hundred and forty of the finest works by one hundred artists. This exhibition offered a comprehensive survey of the vast range of works, hand-built, thrown, molded, lavishly glazed, wood fired, small, large, useful—or not, figurative, abstract, telling well known stories or personal narratives.

Contemporary British Studio Ceramics was generously supported in part by Duke Energy. Organized by The Mint Museum.

New Visions: Contemporary Masterworks from the Bank of America Collection
1 October 2010 - 17 April 2011

This exhibition presented the work of a broad range of American artists, providing extraordinary access to some of the most visionary artists of the past decades. Widely regarded as one of the world’s finest corporate art collections, the Bank of America Collection is noted for high quality, stylistic diversity, historical depth, and attention to regional identity.

Beginning with work from 1945, the exhibition highlighted strengths of Bank of America’s postwar collection and revealed a wide variety of philosophies, approaches, and movements reaching into the early 1990s. Historically significant works focused on intense color and geometry as an organizing principle. Images from culture and media fueled diverse works by Roy Lichtenstein, James Rosenquist, Robert Rauschenberg, and Robert Longo.

New Visions: Contemporary Masterworks from the Bank of America Collection was generously supported by Bank of America. Organized by The Mint Museum.
VantagePoint IX Janet Biggs: Going to Extremes

5 NOVEMBER 2010 - 31 JULY 2011

Janet Biggs has been creating and exhibiting videos and video installations for nearly twenty years, as she examines the themes of speed, precision, personal discipline, gender roles, spectatorship, and calculated risk. Within her videos Biggs captures the athleticism of performance with exquisite imagery juxtaposed with danger. Janet Biggs: Going to Extremes presented four single-channel videos projected within the museum’s media gallery. Airs Above the Ground (2007), now in the museum’s collection, Vanishing Point (2009), and Fade to White (2010), which was filmed while the artist was in the Arctic on a fellowship, were screened. Her latest effort, focused on NASCAR racing, brought Biggs into new territory. This video, Duet (2010), was screened for the first time at The Mint Museum. Commissioned from the artist, it remains in the museum’s permanent collection.

VantagePoint IX Janet Biggs: Going to Extremes was underwritten by Goodrich Foundation. This project was supported, in part, with a Special Project Grant from the Arts & Science Council. Organized by The Mint Museum.

Attitude and Alchemy: The Metalwork of Gary Lee Noffke

2 APRIL 2011 - 11 SEPTEMBER 2011

This was the first museum-organized project about the consummate metalsmith Gary Lee Noffke in almost twenty years. Dating from the 1960s to present day, the exhibition included approximately one hundred and twenty-four examples of his silver and gold hollowware, flatware, and jewelry in addition to a selection of objects forged in steel. This retrospective not only captured Noffke’s distinctive personality, but also traced the evolution of his style, methodology, and impact on the field.

Iconic American artist Robert Henri’s work focused on the Irish landscape and people, particularly children, between 1913 and 1928, and this was the first exhibition to examine this period.

Henri’s Irish portraits constitute his largest focused body of work, and often depict the same sitters year after year. These paintings offer a unique and fascinating window onto the genre about which Henri felt most strongly — portraiture — and also chart his experiments with paint handling and color theories.

*From New York to Corrymore: Robert Henri and Ireland* was made possible with generous support from Bank of America. Media sponsor was *Charlotte Living*. Additional funding provided by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Mint Museum Auxiliary, Jane and David Conlan, Mary Duke Biddle Foundation, and Thomas E. Kanes and Susan Valentine Kanes.

Top: Robert Henri
*West Coast of Ireland* 1913
Everson Museum of Art, Museum purchase.

Middle: Jonathan Stuhlman, curator of American Art, prior to the public opening of *From New York to Corrymore: Robert Henri and Ireland*.

Bottom: Visitors sketch during the opening of *From New York to Corrymore: Robert Henri and Ireland*. 
The opening of Lewis Family Gallery at Mint Museum Uptown has given the Mint its first permanent family-friendly interactive gallery space, and has dramatically enhanced the ability of the Mint to provide programs and experiences for entire families.

The gallery serves as the hub of activities for such drop-in programs as Sunday Fun Days, which feature family-friendly activities, performances, artist demonstrations, craft projects, and family tours. It also serves as the starting-off point for four ARTventure scavenger hunt cards, printed in both English and Spanish, and four ART Packs of activities and games related to works of art in other galleries, all supported by the National Endowment for the Arts.

The Mint continues its programming for all ages at both locations. Saturday Art Sessions (formerly Art Studio Saturdays) are monthly drop-in programs at Mint Museum Randolph designed for families to experience art together. Summer Craft Sessions, weekly drop-in family craft making sessions in Lewis Family Gallery, were introduced in June 2011. Visitors of all ages attended on Wednesdays to create pieces inspired by the museum’s diverse collections.

Summer art camps stimulate the senses and spark the imagination of preschoolers through high school students. Children learn about media and begin to master techniques similar to those employed by artists whose works they see in the galleries. In summer 2010,
eleven two-dimensional and three-dimensional camps were fully enrolled with one hundred twenty-seven participants, and in summer 2011, many more young artists were inspired in sixteen camps. The Mint’s experienced Master Teacher, Rita Shumaker, has now taught three generations of students, including the grandchildren of some of her own former students.

WORK WITH CHARLOTTE-MECKLENBURG SCHOOLS

Parent University, a program of Charlotte-Mecklenburg Schools, is a collaborative effort with agencies and organizations including The Mint Museum, offering free workshops, courses, activities, and resources to help parents encourage their children to succeed. On 9 April 2011, Parent University and the Arts & Science Council sponsored a Saturday Family Fun and Education Day at institutions along Tryon Street. Mint Museum Uptown was the South Tryon Street anchor, serving as a lead host and registration site. The museum offered free admission, provided hands-on activities in galleries, and hosted performance groups. More than 3,000 people visited the museum that day. CMS and Parent University staff members were so pleased that they made plans to repeat the event in 2012.

The goal of student and teacher programs is to serve as a parallel classroom for K-12 students and an educational resource for teachers. Artist residencies place professional artists in art classes for intensive workshops, with support from the Arts & Science Council and North Carolina Arts Council. In fall of 2010, one hundred and fifty students at three CMS high schools visited Mint Museum Uptown, and worked with teaching artists to investigate and create their own interpretations of selected American portraits. The resulting student work was featured in an exhibition in the Mint’s Student Artist (STAR) Gallery.

The Mint Museum’s professional development workshops are offered each summer and throughout the school year to provide new lesson ideas and in-service opportunities for area teachers, with support from the Arts & Science Council and North Carolina Arts Council. The fall 2010 teacher workshop celebrated the opening of the uptown museum, and focused on diverse artistic media as well as the history of art. The Mint also provides free classroom resources, including teacher guides to special exhibitions, traveling trunks, and educational websites.
“Train the Trainer” workshops support the work of after-school teachers from area YWCAs, YMCAs, park and recreation sites, public libraries, and other organizations. The sessions provide lesson plans and materials that explore both the global cultures represented within the Mint’s collections and the increasingly diverse cultures in the region. The teachers then present the lessons at their home sites, enriching their after-school curriculum and sustaining a bridge with the Mint. Eight art collection-themed traveling trunks containing resource materials and art supplies are available for teachers to check out for free use at their sites. Five “Train the Trainer” workshops were conducted in spring 2011 at Mint Museum Uptown.

A Mint/CMS Education Task Force of nineteen administrators, art and humanities teachers, a media specialist, a principal, a retired teacher, and three CMS parents met with Mint educators from January through March 2011, and drafted recommendations for the next five-year strategic plan. The Task Force accomplished its three goals: First, identify ways to leverage the Mint’s collections and content expertise to engage an increasingly diverse student audience; second, identify flexible, customized experiences that can take place in-school, in-museum, after-school, at home, and everywhere children learn; and third, identify art experiences that promote best practices and support student mastery of twenty-first century skills.

Among the exciting new initiatives the Task Force proposed and which will begin development in fiscal 2012 are: an interactive microsite around the Mint’s exceptional collection of North Carolina pottery; a Teacher Leadership Roundtable; a virtual student artist gallery resulting from lessons based on the collection; “School Nights @ Mint Museum Uptown;” a working group to assist in planning a new Education Wing at Mint Museum Randolph; and a Trustee-level Education Committee.

A myriad of adult-focused programming added richness and depth to the Mint’s exceptional special exhibitions. Among the highlights were: a Contemporary British Ceramics Symposium; a lecture by the artist Gary

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Charlotte artist Duy Huynh with Rita Shumaker, the Mint’s Master Teacher.
Lee Noffke; a lecture and book signing at the opening of *From New York to Corrymore: Robert Henri and Ireland*; and a lecture about the life and art of Coco Chanel in conjunction with *Chanel: Designs for the Modern Woman*. Studio Art Classes and Master Classes exposed participants to ceramics, jewelry, portraiture, painting, and drawing lessons.

Group tours were very popular, and forty-nine new docents completed training and began giving tours uptown. Mint docents gave over 6,400 hours in training time and giving tours this year.

The Mint’s longstanding relationship with the Latino community continues to flourish. The Latin American Chamber of Commerce of Charlotte (LACCC) moved their monthly membership meetings to the uptown museum in January, and attendance averages more than one hundred people per luncheon. The museum is recognized as a sponsor, along with Wells Fargo and Norsan Multimedia, and a museum staff member presents a “Mint Minute” each month, educating these business professionals about the range of programs, services, outreach, and corporate opportunities at the museum. Mint Museum Randolph continues to be the site for monthly meetings and joint public programs with the Latin American Women’s Association (LAWA). LAWA chose to host their annual Carnival Charlotte fundraiser at Mint Museum Uptown, and the event was sold out.

**STAR GALLERY**

The Mint’s STAR Gallery at Mint Museum Randolph is a unique space devoted to showcasing the artwork of pre-K-12 students.

**EXHIBITIONS AND DATES**

**Mint Summer Camp students**  
6 August 2010 - 11 September 2010

**Friends School of Charlotte**  
18 September 2010 – 17 October 2010

**Charlotte Area Homeschool Exhibition**  
27 September 2010 - 17 October 2010

**Union County/Weddington Schools**  
17 October 2010 – 29 November 2010

**Cannon School**  
30 November 2010 - 10 January 2011

**Cox Mill Elementary**  
11 January 2011 – 7 February 2011

**National Art Honor Society**  
11 January 2011 – 5 February 2011

**Countryside Montessori School**  
11 January 2011 – 7 February 2011

**Regional Scholastics Silver Key Student Award Winners**  
8 February 2011 – 13 March 2011

**Mint Museum High School Artist residency program**  
16 March 2011 – 17 April 2011

**Charlotte Latin School Invitational**  
20 April 2011 – 29 May 2011

**Gaston County Invitational**  
4 June 2011 – 31 July 2011
EDUCATION PROGRAMS FOR FISCAL YEAR 2011

- 24-hour community grand opening, October, Uptown
- Summer art camps for pre-K to teens July-August 2010 & June 2011, Randolph
- Programming related to Contemporary British Studio Ceramics: The Grainer Collection, Uptown
- Programming related to New Visions: Contemporary Masterworks from the Bank of America Collection, Uptown
- Robert Henri’s Irish Portraits: A Colorful Cast of Characters, Uptown
- 20th Annual Latin American Festival, co-sponsored with the Latin American Coalition and the Latin American Women’s Association, October, Symphony Park at SouthPark
- Latin American Forum, co-sponsored with the Latin American Women’s Association, fall, Randolph
- 21st Annual Regional Collegiate Art History Symposium, March 2011, Randolph

ONGOING ACTIVITIES

- First Fridays, monthly drop-in activities for all ages ranging from films, storytellers, music and tours to hands-on experiences, 6-9 p.m., Uptown
- Lewis Family Gallery, drop-in hands-on activities for ages two to ten and their families, with related games and guides for use in permanent collections galleries, Uptown
- Sunday Fun Days, third Sundays, 1-4 p.m., January-June, Uptown
- Curriculum-based tours, September-May Randolph/January-May Uptown
- K-12 Teacher Professional Development Workshops, winter and summer 2011, Uptown/Randolph
- Music & Movies @ The Mint, second Tuesdays, 6-9 p.m., November-May, Uptown
- Curator’s Tours of collections and exhibitions, select Thursdays, Randolph/Uptown
- Concerts & Performances, select evenings and Sundays, Randolph/Uptown
- STAR (Student Artist) Gallery K-12 art exhibitions, Randolph
- Adult Drawing, Painting, & Portrait Painting Classes, winter and spring, Uptown
- Adult Clay & Jewelry Classes, winter and spring, Uptown
- Teen Workshops, winter and spring, Uptown/Randolph
- After-School Children’s Art Classes, fall, winter and spring, Randolph
- Mini-Masters adult/child workshops on fourth Wednesdays, fall through spring, Randolph
- Recruitment and training of docents, Randolph/Uptown
- College interns assisting museum staff, Randolph/Uptown
- Outreach: Public speaking to groups; Train the Trainer art workshops; weekly workshops for students of Grier Heights neighborhood; community partnerships with the Latin American Women’s Association, local chapters of The Links, Inc., Harvey B. Gantt Center for African American Art + Culture, Bechtler Museum of Modern Art, North Carolina Dance Theatre, Charlotte Symphony, McColl Center for Visual Art, Public Library, etc.; staff presentations at museum and art education conferences
A year of great change and opportunity for the museum was reflected in the activities of The Mint Museum Library; the year was highlighted by new partnerships and new developing relationships. In July of 2010, the Mint Museum Library donated one hundred and seven books on Japanese history and culture to the Asian Library. The Asian Library, a circulating private library founded by Dr. Ki-Hyun Chun, serves Charlotte’s large, expanding Asian community and is the largest Asian language library in the country, housing over 130,000 volumes.

During the month of August, the library was on the move. Mint Museum art objects moved from the Mint Museum of Craft + Design on North Tryon Street into the new building on South Tryon, but the staff library of over 2,000 books, magazines, and rare historic periodicals at the Craft + Design museum moved to Mint Museum Randolph. In a unique partnership with the Charlotte-Mecklenburg Library, wall-mounted library shelving in use at Mint Museum of Craft + Design was exchanged for free-standing library shelving from Charlotte-Mecklenburg Library’s storage. With the assistance of a few volunteers, the moving crew, and the helpful public library staff, the shelving was installed and books loaded onto the shelves in one day.

The opening of Mint Museum Uptown in October provided a more public face for the library with the launch of four Resource Centers adjacent to the permanent galleries and the changing exhibition spaces. Visitors to the uptown museum can access specially selected print and multi-media resources relating to the collections as well as electronic resources such as MARCO, the online library catalog, and the Mint Wiki from the computers available in these spaces. The ability to present videos in the Resource Centers enabled the library to reinvigorate a partnership with Art21, the contemporary art organization which produces the Art 21: Art in the 21st Century series for the Public Broadcasting System. The library obtained three artist videos from the Art 21 series for viewing in one of the Resource Centers to accompany the inaugural contemporary art exhibition at Mint Museum Uptown.

In December, the library was awarded a National Endowment for the Humanities Preservation Assistance grant for special collections storage. The grant award of almost $6,000 allowed the purchase of a secure, environmentally sound cabinet for the horizontal storage of rare, oversized titles relating to the decorative arts collection and housed in the Delhom-Gambrell Library.

The library’s longstanding relationship with the School of Library and Information Studies graduate program...
at the University of North Carolina at Greensboro took on an additional dimension with its first graduate student practicum in advanced cataloging during the spring of 2011.

To highlight the library’s special collections and to publicize the library itself, nine original design bookmarks were created using images from the library’s special collections materials in April of 2011. The bookmarks are being given away in the Museum Shop with book purchases.

On 21 May 2011, the library held its 3rd Book Sale and raised over $1,800 for library conservation. The funds raised enable the library to purchase conservation supplies and treatments for its fragile, rare materials.

Throughout the year, the library was fortunate to be the beneficiary of many gifts of books and funds to enhance the holdings in the library. Significant gifts to the library included over seventy titles on Native American art and culture from Nelson Grice of Santa Fe, New Mexico, over two hundred titles on American art pottery and decorative arts from Jay and Emma Lewis of New York, and over twenty books on quilting from Frances Parrack of Silver Spring, Maryland. The Delhom Service League provided funds for the purchase of ten titles on decorative arts selected by Brian Gallagher, Curator of Decorative Arts, for inclusion in the Delhom-Gambrell Library. Other affiliates donating funds to the library included the Friends of the Mint and the Founder’s Circle. In total, over seven hundred and fifty titles and over $1,600 for the purchase of books and an electronic database were donated to The Mint Museum Library in fiscal 2011. Over the course of the year, visitors to the library numbered over two hundred, but online visitors to the Library’s Mint Wiki, the online exhibition resource, numbered over 15,000. Regular library activity was high with almost three hundred titles in circulation among staff and the addition of over eight hundred items cataloged into the library system.

DONORS TO THE MINT MUSEUM LIBRARY

American Abstract Artists
Rev. Dr. Sue K. Arledge
Barry Friedman, Ltd.
Alan and Bernette Bowen
Ross Brown
Annie Cariano
Ceramic Circle of Charlotte
Mieke Chalmers
Nicolas Chwat, Perimeter Art-Design
Delhom Service League
Margo Fesperman
Founders’ Circle
Donald and Mary Lou Freund
Friends of the Mint
Ron Fuchs and Angela Howard
Brian Gallagher
Caroline Gray
Nelson Grice
Jeff Guido and Amy Sarner Williams,
The Clay Studio
Lorenzo Guinini
Carla Hanzal

Mitchell Johnson
Emma and Jay Lewis
Willie Marlowe
David Maxim
Michael Rosenfeld Gallery
Nancy Mosley
Mr. and Mrs. Apostolos Natsiopoulou
Morgan Nicastro
Pace/MacGill Gallery
Cheryl Palmer
Frances Parrack
Barbara Roberts
Béatrice Salmon,
Musee des Arts Décoratifs
Joel Smeltzer
C. Michael Smith
Deborah Stevenson
Pieter Stockmans
Harriet Ann (HAT) Thompson
Clare Twomey
Vitra Design Museum
Kurt Warne
The Mint Museum Shops received a significant boost during the fiscal year, as the opening of Mint Museum Uptown represented a fifty percent increase in street-level retail space in Charlotte’s center city. The 3,100-square-foot shop at Mint Museum Uptown reflects the museum’s exhibitions through timely merchandise and beautiful books and catalogues, with a special focus on Crafts of the Carolinas and a large selection of Romare Bearden merchandise. The shop at Mint Museum Randolph focuses its merchandising on exhibitions and the overall graceful and elegant image of the Mint. An ongoing benefit of a ten percent discount for museum members on purchases over $10 continues to be well received. With an increase in window space, now overlooking Levine Center for the Arts plaza, the shop’s popularity will only rise during the coming years.

Top: Mint Museum Uptown’s new shop space.
Middle: Berry Bowl by Hamilton Williams.
Bottom: The Art Vark, the children’s mascot of The Mint Museum.
COMMUNITY RELATIONS

The Community Relations Department collaborated with numerous organizations to celebrate art, culture, and diversity. Activities during the year included hosting the Johnson C. Smith University Concert Choir and a Dance Program entitled Celebrating Black History with Carolina Shout; a Sunday afternoon luncheon for the Muslim Women of North Carolina as a Front Porch/Community Building Initiative partner; a teen summit with Jack and Jill, Inc.; gallery tours with members of the Charlotte Chapter of the Links, Inc.; Bearden As Engaged Citizen with the local Black MBAs, and the first annual UNCF Excellence in Education Dinner.

The department supported The Art of Zumba with international music and rhythmic movements. One of Fifth Third Bank’s Employee Resource Groups celebrated history with a program and tour of Mint Museum Randolph’s permanent collection. Hosting WTVI premiere screenings of its documentaries also became an ongoing partnership.

THE ROMARE BEARDEN SOCIETY

The Mint’s newest interest group, the Romare Bearden Society, presented its first art acquisition to the museum with a striking collage by African-American Contemporary artist Romare Bearden, Back Porch Serenade (1977). Carla Hanzal, Curator of Contemporary Art, noted that the Mint’s Bearden collection contained few works from the mid-1970s, and the collage’s subject was an important theme to the Charlotte-born artist.

Back Porch Serenade is an excellent example of Romare Bearden’s series of collages that provide narrative and thematic explorations of his native South from late 1977 through 1978. In Back Porch Serenade, Bearden renders three musicians creating homespun music, a common ritual from his childhood memories of the rural South. Portraying three musicians is a recurring theme in Bearden’s career. Housing one of the nation’s largest public collections of works by Romare Bearden, The Mint Museum has had a gallery exclusively devoted to showcasing the artist’s works since 2003.

A special interest membership group of the museum, the Romare Bearden Society supports and grows The Mint Museum’s permanent collection of African-American contemporary art and design through educational, outreach, and social programs, with a particular focus on the works of Bearden. The group plans to acquire additional works of art by African-American artists for the museum.

Artcentrics, the young professionals’ component of the society that supports emerging artists, as did Bearden, presented a reception and poetic response to the exhibition Free Radicals with artwork by Antoine Williams and poetry readings by Dr. Kirsten Hemmy at Johnson C. Smith University’s Arts Factory.

The Bearden Society also hosted numerous events, including joining Pride Magazine with a pre-reception and gallery tour to kick off the North Carolina Dance Theatre’s Director’s Choice with a dance tribute to Bearden choreographed by Alvin Alley choreographer Dwight Rhoden; it also co-hosted Uptown Media Group’s Catalyst Awards, recognizing outstanding African-American community leaders.
GRIER HEIGHTS COMMUNITY ARTS PROJECT

For the eighth year, the Community Relations department implemented the weekly, academic-year program with approximately 35 middle and high school students from the nearby Grier Heights neighborhood, incorporating the Mint’s collections or exhibitions with a self-esteem and empowerment program that presents students with positive alternatives to negative choices and peer pressure.

Guest artists and instructors, along with community volunteers, work with students to engage in the visual and performing arts. A holiday reception was held at Mint Museum Randolph, showcasing the students’ art creations in Discover Your Style: Greatness is Measured by Service. The project also donated to the site program host, Grier Heights Presbyterian Church, non-perishable holiday staple goods for six community families.

Romare Bearden
Back Porch Serenade 1977
Partial Gift from the collection of Lyn and E.T. Williams. Museum Purchase with funds provided by the Romare Bearden Society, John and Stacy Sumner Jesso, Richard T. “Stick” and Teresa Williams, Yele Aluko MD and Shirley Houston Aluko MD, Tom and Phyllis Baldwin, Dr. Kim Blanding and Family, Dee Dixon, The Charlotte Chapter of The Links, Inc., Dr. Keia Hewitt, Ken and Toi Lay, Patti Tracey and Chris Hudson, Elizabeth A. Apple, Dr. Karen Breach-Washington and Mr. Harry Washington, Rubie R. Britt-Height and Daughters, Ron and Nicole Freeman, John and Vernell Harvey, Drs. Roger and Natasha Denny, Keva and Juanita Walton, and Dr. Spurgeon and Sterlin Webber, Ill. 2011.2
Art © Romare Bearden Foundation/Licensed by VAGA, New York, NY
Established in 1924, the Charlotte Garden Club was organized to further knowledge of horticulture through programs and projects under the guidance of experts in the field. Members meet one evening a month from September through May for educational lectures and entertainment by authorities in landscape design, horticulture, and other topics of interest to people who enjoy gardens and gardening. An affiliate since 1954, the Charlotte Garden Club contributes to projects designed to beautify the museum and its grounds, as well as projects that add to the beauty of Charlotte.

On 31 April and 1 May 2011, the club held its 58th annual Mint Museum Garden Tour, “Art in the Garden.” The event featured six area gardens and artists painting “en plein air.” Inspired by spring blooms, artists set up easels to capture on canvas the serene beauty of the Southern garden. The event capped with a celebratory party and art display on the grounds of Mint Museum Randolph.

Delhom Service League

The year began with the sixth Potters Market Invitational, ably chaired by Mimi Hale. With the funds raised, we purchased a very imposing wood-fired large vessel from Asheville potter Eric Knoche. Brian Gallagher, the Mint’s Curator of Decorative Arts,
put together an exhibition of our past potters market purchases and also the very well received North Carolina Pottery: Diversity and Traditions exhibition, timed to open in conjunction with the sale. Elizabeth Kohn served as honorary chair and Leo Kohn served posthumously and sentimentally as co-chair. The 2011 Potters Market Invitational, chaired by Caroline Gray, was set for 10 September.

The first half of our programming year featured distinguished visitors: retired Chapel Hill professor Terry Zug speaking on North Carolina Ceramics; Dr. Scott Ruby speaking on Russian Porcelain at Hillwood; and Meredith Chilton, co-curator of Imperial Privilege at the Metropolitan and editor of the three-volume Fired by Passion, speaking on Du Paquier Porcelain.

In December we gathered at Charlotte Country Club for our Holiday Luncheon, and in January, Dr. Barbara Perry gave the first of our in-house lecture series speaking on Baroque Art. Members were given a tour of Mint Museum Uptown in February, followed by Margaret Zimmermann’s talk on Rococo delivered prior to our annual Remembrances of Miss Delhom Tea; and Dr. Shaw Smith of Davidson College completed the series by speaking on the Neo-Classical period.

In April, we traveled to Winston-Salem for a lecture by Museum of Early Southern Decorative Arts Director of Collections Johanna Brown, who also led us through the Art in Clay exhibition and later joined us for lunch at Old Salem Tavern. Kathryn Preyer installed officers for 2011-2012, prior to our very festive Spring Luncheon held in the Delhom Gallery.

I am deeply grateful to those members of the Delhom Service League who demonstrated their esteem and appreciation for our speakers this year by hosting dinners and luncheons in their honor. Our wonderful programs and outings, luncheons, the Tea, and ceramics study classes – all of our varied activities would not be possible without the conscientious dedication of all our board members and committee chairs who work diligently and hard to make the Delhom Service League a seamless operation.

In addition to our marvelous programming, 2010-2011 was also a memorable year as the new uptown museum opened to overwhelming crowds and wide acclaim for our newly arrived President & CEO, Dr. Kathleen V. Jameson. She graciously invited the Delhom Service League to join in conversations about proposed renovations at Mint Museum Randolph, and asked we submit ideas and hopes for future discussions. Dr. Jameson has assured us that she is determined to move ahead in constructing an over-arching identity for The Mint Museum that will include and honor the ceramics collections as well as the devotion and commitment of the Delhom Service League. With such welcome reassurances, we stand ready to re-dedicate ourselves to our purposes, and to maintain a steadily optimistic attitude as we await promising changes and improvements at Mint Museum Randolph.

**Mint Museum Docents**

**VERNA WITT**

2010-2011  Vice President

Docents are a group of volunteers who work closely with the Education Department to conduct tours for visitors to the museum. A good
portion of the tours are given to school groups, with additional tours given to other special interest groups of all ages.

During fiscal 2011, under the leadership of president Gail Light, we conducted 153 tours for 4,176 people at Mint Museum Randolph, and at Mint Museum Uptown we conducted 290 tours for 6,567 people.

As a volunteer, the summer of 2010 was an interesting and exciting time to be involved in the opening of the uptown museum. Earlier that year, the Education Department was anticipating the changes that would occur and planning the logistics of flow for a one-hour tour and a change in our tour structure. A Docent Task force of sixteen veteran docents was created to discuss these issues: To the core tours of ArtBasIcs, Every Picture Tells a Story, and Museum Highlights, we added three more tours called Color and Light, Faces and Places, and Carolina Connection. Through hard work and determination, we were ready by the time Mint Museum Uptown opened, and the excitement and interest in our tours has only increased since.

During July 2010 and June 2011, we also initiated a Lunch and Learn program in which docents teach docents better ways to tour and improve our impact on our visitors. It has been very successful and is now a part of our training process. We also initiated an “Ask Me” program, which is an informal presence of a docent in the galleries to answer questions that visitors may have.

Friends of the Mint

JUDITH TOMAN
2010-2011 President

Following the October opening of Mint Museum Uptown, Friends of the Mint held three meetings in the new building. In October, Mary Edith Alexander, curator at Bank of America, discussed the opening exhibition New Visions: Contemporary Masterworks from the Bank of American Collection. In December, Dr. Kathleen V. Jameson, President & CEO of the Mint, spoke to the group about her dreams and aspirations for the museum, and in March, Friends held a program on From New York to Corrymore: Robert Henri and Ireland, organized by Jonathan Stuhlman. Six other programs were held at Mint Museum Randolph on topics including museum architecture, North Carolina pottery, exhibitions at the North Carolina Museum of Art and the Nasher Museum of Art at Duke University, and “The Simple Elegance of Coco Chanel.”

Friends of the Mint hosts speakers on current exhibitions, Mint collections, trends in art, and North Carolina pottery nine times each year, September through May. Programs are usually scheduled for the third Friday of the month at 10:30 a.m. with coffee preceding the program, and are free and open to the public. Member dues support programs and are often sufficient to provide a small gift to the Education Department at The Mint Museum. Recent gifts have provided the benches in the student orientation room. Our group looks forward to another year of supporting the Mint!
As the national support group for the Mint Museum of Craft + Design, the Founders’ Circle is thrilled to experience the new Mint Museum Uptown. With our mission to partner with the Mint to promote appreciation of contemporary craft and design, we continually strive to provide unique, engaging art experiences for our membership. Our programs include artist receptions, gallery talks, art demonstrations, and cocktails in collectors’ homes.

One of the highlights of the year was a personal tour given by our board member Marc Grainer and his wife of their contemporary British studio ceramics collection featured at the opening of Mint Museum Uptown.

Another very special art experience was our trip to London and Paris, led by the Director of Craft + Design, Annie Carlano. Through her personal connections, we enjoyed special access to artists, their studios, galleries, and curatorial tours of major museums.

This year we revamped our brochure, website, and membership structure to better reflect who we are and encourage a more diverse membership. Through the proceeds of our hugely popular March gala, we were able to fully fund two Project Ten Ten Ten sculptures, by Kate Malone and by Ayala Serfaty. Through the efforts and passion of our membership, we are poised to attain even higher goals of fundraising and "friend"raising for the museum!
The 2010-2011 fiscal year was a banner time for The Mint Museum and the Mint Museum Auxiliary. The fall was highlighted by the much anticipated, extremely exciting, and frankly, flawless opening of Mint Museum Uptown and our highly popular 4th Annual Mint To Be Yours Tag Sale. Thanks to all who attended, volunteered, and contributed to the success of these historic events. The Mint To Be Yours Tag Sale generated over $30,000 in sales and also provided a generous donation to the Pink House and Habitat for Humanity. Special thanks to Marjorie Redding for chairing this event.

I am also thrilled to announce that our 2011 “Room to Bloom” spring fundraiser garnered an astounding $400,000 profit for the Mint, the most ever generated in our organization’s 58-year history! Special thanks and congratulations go to the Room To Bloom Co-Chairs, Ashley Burlingame and Ansley Calhoun, their talented committee members, and our generous sponsors for their collective hard work, boundless energy, and unwavering commitment to excellence. It was a huge honor to have legendary style icon Oscar de la Renta as our guest of honor for this year’s event. We thank him and every member of the amazing team assembled for executing this tremendous and unrivaled success. Without extraordinary efforts like this, educational programs and acquisitions for the Mint’s permanent collections could never be achieved. The Auxiliary is committed to supporting the ongoing projects and strategic initiatives of the Mint.
Based on the incredible success of 2010’s Room to Bloom, the Auxiliary was also in the enviable position of being able to underwrite the wonderful exhibition and catalogue *From New York to Corrymore: Robert Henri and Ireland* in the spring of 2011. One of Henri’s most treasured paintings, *My Friend Brien*, is part of the Mint’s permanent collection and has a unique Auxiliary tie. The wonderful painting was a gift of Mr. and Mrs. John L. Crist, Jr. in memory of John L. Crist, Sr. in 1966. Mrs. Suzanne Crist Botts was Auxiliary President from 1971-1972 and is still an active and loyal Mint supporter.

This is just a snapshot of a phenomenal year filled with firsts, fun, fashion, philanthropy, fellowship, and festivity. The partnership between The Mint Museum and the Mint Museum Auxiliary continues to be rich, strong and beneficial to both the museum and the city of Charlotte. It has been my distinct pleasure and privilege to serve as Auxiliary President.

*Mint Museum* Young Affiliates of the Mint
Tiffany Lee
2010-2011 President

The Young Affiliates of the Mint have celebrated more than two decades in support of The Mint Museum. This past year has been no exception: the Young Affiliates exceeded our fundraising goals and met our financial commitment to the Mint, thus allowing for the commission of *Passages: Waterway* by bamboo structural artist Tetsunori Kawana as part of the Mint’s Project Ten Ten Ten. The structure is set to be constructed on the front lawn of Mint Museum Randolph and greet visitors as they arrive during the coming fiscal year.

In conjunction with the Mint’s new branding efforts and community engagement, we completely rebuilt our website. Creating a more intuitive, engaging, and user-friendly platform proved successful with web visits almost doubling from the same time the previous year. We also expanded our media presence through increased print, television, and social media coverage.

The year brought success for our two major events, the Black & White Gala and Derby Days. In fact, *SouthPark Magazine*, a leading local lifestyle magazine, recognized Derby Days as the year’s “Best Party for Young Socials.” Quite the feather in our Derby hats! Additionally, our Artitudes series connected our members with a diversity of arts events and projects and our social gatherings continued to remain extremely popular.

Most important, the Young Affiliates continued to serve as a bridge between the Mint and Charlotte’s young professional community. We connected eager, vibrant, and curious city newcomers and natives alike to the area’s most vital arts institution. We cultivated an enthusiasm for the cultural growth of Charlotte and bridged the gap between fun and philanthropy. We introduced growth opportunities for our city’s next generation of leaders, advocates, and philanthropists. And we did it all in support of The Mint Museum.
Top left: From left: Clay Grubb, Kathleen Jameson, Oscar de la Renta, and Deidre Grubb.

Bottom left: Hillary Cooper and Oscar de la Renta.

Top right: Helen Scarborough with her vintage Oscar de la Renta dress.

Bottom right, from left: Eliza Bolen, Oscar de la Renta, Marianna Sheridan, and Fran Poole.
Dear Mint Museum Family,

We are celebrating one of the most significant periods in The Mint Museum’s history—a year of unprecedented growth and transformation. Through one of the country’s most unique public-private partnerships, and the generous support of many individuals, businesses, and foundations across Charlotte and beyond, the Mint was able to double its footprint by anchoring its second home in the heart of Levine Center for the Arts. What used to be a parking lot is now home to four of Charlotte’s leading cultural organizations, and has set the stage to begin developing Charlotte into an important national destination for the arts.

This monumental feat, and enlisting the support necessary to bring success to this innovative project, did not come without challenge. North Carolina experienced record-high unemployment in 2010, and the market continued its volatile trends, creating uncertainty among many about the future of their philanthropic investments. Our city and community, however, continued to be incredibly generous despite these challenges. Recognizing the indelible impact that opening a second location would have on the region, the Arts & Science Council launched its Campaign for Cultural Facilities, which raised more than $80 million for the development of Levine Center for the Arts, where Mint Museum Uptown now lives.

The museum also re-ignited the annual fund, and within it, a new annual giving initiative called the Crown Society, which recognizes individuals who give at least $1,200 to support critical programs within the museum, including education, community outreach, personnel, scholarship, and exhibitions. To build momentum around this effort, Wells Fargo committed two challenge grants of $25,000 each, one to encourage Crown Society support from The Mint Museum Board of Trustees, and one to encourage community support for the Crown Society. Each challenge far exceeded its goal, raising close to $210,000 in just three months.
The Mint has made a promise to deliver relevant and inspiring visual arts for our global community, and our donors have made it possible to deliver on this promise. Future investment will ensure, and demand, that we constantly innovate to transform The Mint Museum into one of the nation’s most significant and relevant art museums. As we work hard to ensure that our future remains bright, we also reflect on the magnitude of what has been made possible for the museum through philanthropy, and remain eternally grateful. Thank you for the role you have played, and for being a valued and important member of The Mint Museum family.

Above, from left: Zach Smith of the Board of Trustees Building Committee; President & CEO Kathleen Jameson; Architect Rodolfo Machado; Bev Hance, former board chair; and Phil Kline, former president & CEO.

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$1 - $999

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Violeta and Robert Moser
Nancy Northrop
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Mr. and Mrs. Henry N. Pharr II
Mrs. John B. Pipkin II
Mr. and Mrs. Steve Purdy

Mint supporters gathered in the
Robert Haywood Morrison Atrium
prior to the building’s opening to
the public.

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Mr. and Mrs. John Wilkinson
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Mr. Rufus M. Dalton
Mrs. Parks Dalton
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Mr. and Mrs. George MacBain III  
Mr. and Mrs. Thomas E. MacDonald  
Mr. and Mrs. Ben C. Maffitt III  
Mr. and Mrs. John Maloney  
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Mr. and Mrs. Jack Marks  
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Mr. Allen J. Maxwell, Jr.  
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Terry and Karen Nance  
Mrs. William W. Neal III  
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Mr. and Mrs. Thomas C. Nelson  
Mr. and Mrs. Jeffrey F. Nemecak  
Jill Buckley and Tim Newman  
Ms. Christina Newsome  
Mrs. Judith B. Nisbet  
Dr. and Mrs. Gray Norris  
Celene and Marc Oken  
Mr. and Mrs. Donald Olin  
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Dr. Leland M. Park  
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Mr. and Mrs. Tom Pearson  
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Mrs. Evelyn Pharr  
Ms. Cary B. Pickard  
Mr. and Mrs. John Pinter  
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Mrs. Gabby Pratt  
William and Tricia Price  
Mr. and Mrs. Lloyd L. Quay  
Mr. and Mrs. C. Richard Rayburn, Jr.  
Renee and David Reese  
Mr. and Mrs. W. Richard Rehn  
Mrs. Jane Reilly  
Ms. Barbara Rein  
Mr. William C. Rice  
Mr. Mark Ridenour  
Mr. and Mrs. Bruce Rinehart  
Mr. and Mrs. Thomas Robertson, Jr.  
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Priya and Michael Romano  
Ann Ruff  

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Ms. Joan M. Slep
Mr. Bernard Hargadon
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Mr. John F. Ford
and Ms. Donna Thrasher
Julie Tuggle
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Richard T. “Stick” Williams, chair of The Mint Museum Board of Trustees, and Charlotte Mayor Anthony Foxx.
Financial statements for the fiscal year reflect a development agreement between the city, Wells Fargo and the museum to construct Mint Museum Uptown. The operating support and revenue includes a contribution of the estimated value of the building of $56,841,822 and air rights valued at $2,840,000. Because both assets have time restrictions as to use, they are included as part of temporarily restricted net assets. The statements also reflect the return of the building formerly occupied by Mint Museum of Craft + Design to Bank of America, which was expensed as a loss of $7,376,799.

### Consolidated Statements of Financial Position

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>JUNE 30, 2011</th>
<th>JUNE 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$2,032,168</td>
<td>$2,855,618</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>123,501</td>
<td>85,875</td>
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<tr>
<td>Pledges receivable, net</td>
<td>808,522</td>
<td>848,987</td>
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<tr>
<td>Inventories</td>
<td>217,341</td>
<td>175,952</td>
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<tr>
<td>Deposits for future exhibitions, prepaid expenses and other assets</td>
<td>267,904</td>
<td>252,649</td>
</tr>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
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<tr>
<td>Endowment of Foundation for The Mint Museum</td>
<td>14,384,264</td>
<td>12,222,553</td>
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<tr>
<td>Other investments</td>
<td>2,865,133</td>
<td>2,397,286</td>
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<tr>
<td>Beneficial interests in trusts</td>
<td>26,786,274</td>
<td>19,419,892</td>
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<tr>
<td>Property and equipment, net</td>
<td>61,080,746</td>
<td>11,392,483</td>
</tr>
<tr>
<td>Land use rights, net</td>
<td>3,325,958</td>
<td>525,000</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$111,891,811</strong></td>
<td><strong>$50,176,295</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities</td>
<td></td>
<td></td>
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<tr>
<td>Accounts payable and accrued liabilities</td>
<td>$614,542</td>
<td>$451,450</td>
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<tr>
<td>Deferred revenue</td>
<td>123,473</td>
<td>142,022</td>
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<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>738,015</strong></td>
<td><strong>593,472</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Net assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>7,777,850</td>
<td>6,250,223</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>66,946,072</td>
<td>11,022,657</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>36,429,874</td>
<td>32,309,943</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>111,153,796</strong></td>
<td><strong>49,582,823</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total liabilities and net assets</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$111,891,811</strong></td>
<td><strong>$50,176,295</strong></td>
</tr>
</tbody>
</table>
## Consolidated Statements of Activities

### Year Ended June 30, 2011

#### Operating Support and Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual use of city facilities</td>
<td>$1,826,683</td>
<td>$</td>
<td>$</td>
<td>$1,826,683</td>
</tr>
<tr>
<td>Grants</td>
<td>1,462,661</td>
<td>-</td>
<td>-</td>
<td>1,462,661</td>
</tr>
<tr>
<td>Gifts</td>
<td>903,773</td>
<td>991,316</td>
<td>-</td>
<td>1,895,089</td>
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<tr>
<td>Cultural Facilities Fund allocation</td>
<td>935,000</td>
<td>-</td>
<td>-</td>
<td>935,000</td>
</tr>
<tr>
<td>Memberships</td>
<td>570,128</td>
<td>-</td>
<td>-</td>
<td>570,128</td>
</tr>
<tr>
<td>Contribution, long-term use of facilities</td>
<td>-</td>
<td>56,841,822</td>
<td>-</td>
<td>56,841,822</td>
</tr>
<tr>
<td>Contribution, long-term use of air rights</td>
<td>-</td>
<td>2,840,000</td>
<td>-</td>
<td>2,840,000</td>
</tr>
<tr>
<td>Contributions from Mint affiliates</td>
<td>165,750</td>
<td>57,196</td>
<td>-</td>
<td>222,946</td>
</tr>
<tr>
<td>Other operating revenues</td>
<td>2,021,867</td>
<td>174,471</td>
<td>-</td>
<td>2,196,338</td>
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<tr>
<td>Operating investment return</td>
<td>177,218</td>
<td>-</td>
<td>-</td>
<td>177,128</td>
</tr>
<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>666,405</td>
<td>-</td>
<td>-</td>
<td>666,405</td>
</tr>
</tbody>
</table>

| Net assets released from restriction                  | 8,729,485    | 60,904,805             | -                      | 69,634,290|
| Total operating support and revenue                  | 17,153,958   | 52,480,332             | -                      | 69,634,290|

#### Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>8,310,771</th>
<th>-</th>
<th>8,310,771</th>
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</thead>
<tbody>
<tr>
<td>Program</td>
<td>1,402,306</td>
<td>-</td>
<td>1,402,306</td>
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<tr>
<td>Management and general</td>
<td>529,987</td>
<td>-</td>
<td>529,987</td>
</tr>
<tr>
<td>Development</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Total expenses</td>
<td>10,243,064</td>
<td>-</td>
<td>10,243,064</td>
</tr>
</tbody>
</table>

| Change in net assets from operations                  | 6,910,894    | 52,480,332             | 59,391,226             |

#### Other changes

<table>
<thead>
<tr>
<th>Description</th>
<th>(7,376,799)</th>
<th>-</th>
<th>(7,376,799)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loss on reconveyance of building and land</td>
<td>-</td>
<td>3,492,963</td>
<td>4,119,931</td>
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<tr>
<td>Change in beneficial interests</td>
<td>1,993,532</td>
<td>616,525</td>
<td>-</td>
</tr>
<tr>
<td>Endowment investment return</td>
<td></td>
<td>(666,405)</td>
<td></td>
</tr>
<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Change in net assets                                  | 1,527,627    | 55,923,415             | 4,119,931              | 61,570,973|

#### Net assets

<table>
<thead>
<tr>
<th>Description</th>
<th>6,250,223</th>
<th>11,022,657</th>
<th>32,309,943</th>
<th>49,582,823</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of year</td>
<td>$7,777,850</td>
<td>$66,946,072</td>
<td>$36,429,874</td>
<td>$111,153,796</td>
</tr>
<tr>
<td>End of year</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


### Operating Support and Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of city facilities</td>
<td>$1,609,932</td>
<td>$</td>
<td>$</td>
<td>$1,609,932</td>
</tr>
<tr>
<td>Grants</td>
<td>1,428,547</td>
<td></td>
<td></td>
<td>1,428,547</td>
</tr>
<tr>
<td>Gifts</td>
<td>347,542</td>
<td>3,765,745</td>
<td>93,682</td>
<td>4,206,969</td>
</tr>
<tr>
<td>Cultural Facilities Fund allocation</td>
<td>220,000</td>
<td></td>
<td></td>
<td>220,000</td>
</tr>
<tr>
<td>Memberships</td>
<td>582,063</td>
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<td>582,063</td>
</tr>
<tr>
<td>Contributions from Mint affiliates</td>
<td>113,528</td>
<td>55,589</td>
<td></td>
<td>169,417</td>
</tr>
<tr>
<td>Other operating revenues</td>
<td>1,089,557</td>
<td>185,463</td>
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<td>1,275,020</td>
</tr>
<tr>
<td>Operating investment return</td>
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<td>115,817</td>
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<tr>
<td>Allocation of allowable endowment balance for spending</td>
<td>671,487</td>
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<td></td>
<td>671,487</td>
</tr>
<tr>
<td><strong>Total operating support and revenue</strong></td>
<td>6,177,933</td>
<td>4,007,097</td>
<td>93,682</td>
<td>10,278,712</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>3,535,622</td>
<td>(3,535,622)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total operating support and revenue</strong></td>
<td><strong>9,713,555</strong></td>
<td><strong>471,475</strong></td>
<td><strong>93,682</strong></td>
<td><strong>10,278,712</strong></td>
</tr>
</tbody>
</table>

### Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Program</th>
<th>Management and general</th>
<th>Development</th>
<th>Total expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total expenses</strong></td>
<td>5,753,728</td>
<td></td>
<td>735,479</td>
<td>7,287,575</td>
</tr>
</tbody>
</table>

### Change in net assets from operations

| Description                                                      | 2,425,980    | 471,475                | 93,682      | 2,991,137      |

### Other changes

| Description                                                      | -            | 488,380                | 2,213,760   | 2,702,140      |
| Endowment investment return                                      | 257,936      | 838,201                | -           | 1,096,137      |
| Allocation of allowable endowment balance for spending          | -            | (671,487)              | -           | (671,487)      |

### Change in net assets

| Description                                                      | 2,683,916    | 1,126,569              | 2,307,442   | 6,117,927      |

### Net assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Beginning of year</th>
<th>End of year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets</td>
<td>3,566,307</td>
<td>6,250,223</td>
</tr>
<tr>
<td></td>
<td>9,896,088</td>
<td>$11,022,657</td>
</tr>
<tr>
<td></td>
<td>30,002,501</td>
<td>$32,309,943</td>
</tr>
</tbody>
</table>

|                                                                 | $3,566,307         | $4,250,223              |
|                                                                 | 9,896,088         | $11,022,657             |
|                                                                 | 30,002,501        | $32,309,943             |

|                                                                 | 43,464,896         | $49,582,823             |

YEAR ENDED JUNE 30, 2010
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*President & CEO*
Phil Kline  
*Former President & CEO*
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Jim Pearce
Hannah Pickering
Bennett Rich
Lois Schneider
Michael Smith

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Laura Everett
Natisha Griffin
Christine Lalley
Cheryl Palmer
Rita Shumaker
Joel Smeltzer
Leslie Strauss
Allison Taylor
Karen Vidamo
Joyce Weaver

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**INFORMATION TECHNOLOGY**
John West

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Kathryn Causey Miller
April Young

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Martha Mayberry

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Stacy Sumner Jesso
Rosemary Martin
Nelia Verano
Eric Speer
Katherine Steiner

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Sandra Fisher

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David Klingel
Ronald Stephens

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ATTENDANCE, FISCAL 2011
Admissions: 83,969
Classes: 5,021
Lectures: 19,516
Outreach: 46,697
After-hours events: 30,356
Total: 196,374