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Folder ID Number: 13878-007

Folder Title:
Business Week 3/90 [2]

Stack:	Row:	Section:	Shelf:	Position:
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BIZ WEEK MARCH 19 DEAD

LADD
*Desktop
Publishing
Services*

Sally K. Ladd

27-05 Southern Dr.
Fair Lawn, NJ 07410
(201) 797-5328

• Writing/Editing • Design • Production • Consulting

Photocopy-Preservation

~~ket~~

tues

BIZ WEEK 9:30

SPECIAL EDITION

IS JUNE 18


DAVE SEES NO

REASON TO REVERSE
OUR DECISION UNTIL
6 WEEK PRIOR.

(MAY 7)

PAUL

Willis's GOING TO TELL SURE?



BusinessWeek

STRATEGIC MARKETING GROUP

Joyce: P 3980-27
As you Requested. G 16 394-10

Deadline for materials: March 1

To: Director of Public Relations
Director of Public Affairs

Business Week, in its ongoing commitment to issue-oriented projects, will publish a unique advertising-sponsored section entitled "AGENDA FOR THE 21st CENTURY: MANAGING EARTH'S RESOURCES." The section will appear in our June 18, 1990, issue.

We invite you to contribute specific information and color photographs (slides or prints) or reproducible artwork illustrating your company's environmental activities and initiatives for possible inclusion in this issue. (Requirements are specified on the attached sheet; please return a copy with each submission.)

The report will be highly responsive to corporations that are taking positive steps to sustain our fragile Earth, and will focus on global warming, recycling, deforestation, and many other environmental issues. We have enclosed a reprint of "Children of Promise," a special *Business Week* section published in our October 20, 1989 issue; "Managing Earth's Resources" will be similar in tone and appearance.

The deadline for submission of materials is March 1, 1990. You are encouraged to plan a special photo shoot for the issue. If you need additional time to do so, please contact us to arrange for a deadline extension.

Please send the accompanying sheet along with your materials to:

Pics should go to →

Claire Stoddard
Environment Section
Business Week, 36th fl.
1221 Avenue of the Americas
New York, NY 10020
(212) 512-3011 or x6547

THE WHITE HOUSE

WASHINGTON

March 22, 1990

MEMORANDUM FOR DAVID DEMAREST

THROUGH: CHRISS WINSTON
 KRISTIN CLARK TAYLOR *KCT*

FROM: PAUL LUTHRINGER *PL*

SUBJECT: BUSINESS WEEK DEADLINE FOR SPECIAL
 ENVIRONMENTAL SECTION

Attached is Business Week's response to why they requested the March 19 deadline for the President's piece.

After we agreed to honor their deadline, and now are renegeing, I feel we should at least set a new deadline we can stick to.

Please let me know when we can deliver this piece.

Thank you.

4/23/90

cc: MKG
 Kristen Gear

BusinessWeek

STRATEGIC MARKETING GROUP

March 20, 1990

Fax to: Mr. Paul Lutchringer
Asst. Director
Office of Media Relations
The White House

From: Sally Ladd, Business Week
Phone & fax: (201) 797-5328

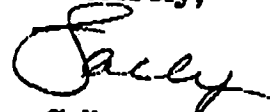
Pages: 1

Dear Mr. Lutchringer,

Trudy Grossman from the New York office asked that I explain to you why we have set the deadline for President's environment piece at March 19.

As I'm sure you can appreciate, there are many people and stages involved in producing such a section: writers, editors, designers, production staff, etc. Each of these participants relies on the person before him to complete his part of the job on schedule so that work may proceed as planned. As the only editor for the section, I am responsible for turning over the last of 40 or more magazine pages of material to the designer by April 30, who must complete his job by May 15 to meet the June 18 issue date. We have set up a staggered schedule so that this material flows through editing and design in an even stream. The shorter pieces, such as the President's, were scheduled for mid-March so that these could be approved, edited, and sent to design before the longer articles—which require a great deal more editing and coordination—arrive in early April.

Sincerely,



Sally K. Ladd
Production Consultant



THE WHITE HOUSE
WASHINGTON

3/27/90

90 MAR 27 P 3: 15

MEMORANDUM FOR SALLY K. LADD

FROM: PAUL LUTHRINGER
Assistant Director Media Relations

RE: DEADLINE FOR PRESIDENT'S ENVIRONMENT
PIECE

The President will not be able to meet your deadline. We have been informed the piece will be written by April 23.

We apologize for the inconvenience this may cause.



23-51 FAIR LAWN AVE.
 FAIR LAWN, NJ 07410
 (201) 791-0550
 FAX: (201) 791-1456



FAX COVER SHEET

DATE: 2/1/90 TO: FAX # 202-456-6218

CITY: WASH STATE: DC COUNTRY: US

ATTENTION: CHRISTINE TAYLOR

COMPANY: WHITE HOUSE

FROM: SALLY LADD / BUSINESS WEEK

TOTAL PAGES: 1 INCLUDING THIS COVER SHEET

ADDITIONAL MESSAGES:

BusinessWeek

STRATEGIC MARKETING GROUP

Ms. Christine Taylor
White House Press Office
Washington, D.C.

February 1, 1990

Dear Ms. Taylor,

I have been hired by *Business Week* in New York as a production consultant for their special supplement, "Managing Earth's Resources." Sue Swarzman, Marketing Manager, Strategic Programs at *Business Week*, suggested I contact you to begin planning the President's opening piece for the section.

We are interested to hear what the President might like to write about in this piece (perhaps something along the lines of the short article that appeared recently in *Harper's Bazaar*?). Also, we would like to know what color photo possibilities—a la the environment—there might be to accompany the piece.

~~We have set a deadline of March 19, 1990, for the President's contribution, and we would like a brief synopsis of the subject matter by Monday, Feb. 12. If these dates are a problem, please let me know right away so that we can accommodate your schedule.~~

We are thrilled that President Bush will be a part of "Managing Earth's Resources." Please contact me at your earliest convenience at (201) 797-5328. I look forward to working with you.

PL -

pls 'd ladd.
This came by
fax today.

Mux,

ket

Sincerely,

Sally K. Ladd

Sally K. Ladd

THE WHITE HOUSE
WASHINGTON

2/7/90

*Steph
Let's add
to sched
if not
already
there*

TO: Chriss Winston

FROM: OFFICE OF MEDIA RELATIONS
Paul

RE: BUSINESS WEEK Piece

As you asked, the drop dead for the piece is **March 19, 1990.**

They only need from **500 to 750 words.**

Thank you.

THE WHITE HOUSE

WASHINGTON



FACSIMILE TRANSMITTAL SHEET

NUMBER OF PAGES INCLUDING COVER TWO

DATE MARCH 27, 1990

TO SALLY LADD / SUE SWARZMAN Business Week

FAX NUMBER (201) 791-1456 or (201) 797-5328

OFFICE NUMBER _____

COMMENTS Please find an additional page following.

FROM Office of Media Relations, THE WHITE HOUSE

FAX (202) 456-6218

OFFICE NUMBER _____

THE WHITE HOUSE
WASHINGTON

3/27/90

MEMORANDUM FOR SALLY K. TADD

90 MAR 27 P 5: 15

FROM: PAUL LUTHRINGER
Assistant Director Media Relations

RE: DEADLINE FOR PRESIDENT'S ENVIRONMENT
PIECE

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We have been informed the piece will be written by
April 23.

We apologize for the inconvenience this may cause.

90 MAR 27 P 3: 50

Paul - 2/13

F.y.I.

I sent photos
Out - 2-13-90

Joyce.

BusinessWeek

STRATEGIC MARKETING GROUP

Joyce: P 3980-27
As you Requested. G 16 394-10

Deadline for materials: March 1

To: Director of Public Relations
Director of Public Affairs

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We invite you to contribute specific information and color photographs (slides or prints) or reproducible artwork illustrating your company's environmental activities and initiatives for possible inclusion in this issue. (Requirements are specified on the attached sheet; please return a copy with each submission.)

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Pics should go to →

Claire Stoddard
Environment Section
Business Week, 36th fl.
1221 Avenue of the Americas
New York, NY 10020
(212) 512-3011 or x6547

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Director of Public Affairs

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1221 Avenue of the Americas
New York, NY 10020
(212) 512-3011 or x6547

BUSINESS WEEK PRESENTS
**AGENDA FOR THE 1990s:
MANAGING EARTH'S RESOURCES**

Please accept for consideration in "Managing Earth's Resources" the enclosed materials. We have provided all information requested below and marked our company name on all color photographs, slides, and artwork.

Name: _____

Date: _____

Company: _____

Phone: (____) _____

Address: _____

1. Would you like your photos and artwork returned ?

Yes

No

2. Brief description of program or activity depicted in materials (attach separate fact sheet containing full description and a caption for each visual)

3. Materials submitted (indicate how many of each):

Photos: _____

Slides _____

Artwork: _____

Other: _____

4. Photo/art credits (optional; if provided, please key to supplied materials):

5. Photo releases

Your signature on this sheet indicates that you have photo releases on file for all individuals in the pictures given *Business Week* for possible inclusion in the special environmental section, "Agenda for the 21st Century: Managing Earth's Resources."

Signature: _____

Title: _____

Date: _____

Please send a copy of this sheet with each submission to: Claire Stoddard, Environment Section, Business Week—36th fl., 1221 Avenue of the Americas, New York, NY 10020. (212) 512-3011

PL- see pg. 2
their deadline is April

pls. call Sue on Jan. 19 or 21 w/ definite "yes"

*I explained to Sue that GB will probably do article, not letter

BusinessWeek

STRATEGIC MARKETING GROUP

Ms. Kristin Taylor
Director of Media Relations
THE WHITE HOUSE
1600 Pennsylvania Avenue, N.W.
Washington, D.C. 20501

Important Request

Dear Kristin:

Thanks for returning my call relating to a special section Business Week will be producing on the global environment. We are entitling the document, "Agenda for the 21st Century: Managing Earth's Resources," and it will appear in one of our June issues.

Over the years Business Week has published numerous sections for the business community, but the past two have become reference pieces for the art, business and school communities -- namely, "The Metropolitan Museum of Art: Trustee for Humanity," published in our December 5, 1988 issue and "Endangered Species: Children of Promise" which appeared in our October 20, 1989 "Corporate Elite" CEO issue. In order for you to have a "feel" for these major pieces, I'm enclosing both for your perusal.

Both the Met Museum and our American education projects were labors of love requiring in-depth research and major cooperation from Corporate America -- the business community making possible these two significant "productions." Incidentally, the "Children of Promise" white paper is the largest section in magazine publishing history. It was a thrill to have the First Lady open the section with a delightful letter to our illustrious readers!

Although 1990 appears to be the year for writing about the environment, you may be certain that Business Week's approach will be highly responsible and unique. We are NOT going to point any fingers at the business community, rather point out what many companies are doing, in a positive way, to sustain our fragile earth. A tentative outline is also enclosed for your perusal.

Business Week has invited World Resources Institute of Washington, D.C. to assist us with their vast data bank of substantive information. We are also establishing an Advisory Board comprised of five distinguished world leaders. To date Mrs. Gro Harlem Brundtland, former Norwegian Prime Minister and chairperson of the World Commission on Environment and Development, Warren Lindner, Chairman of The Center for Our Common Future (Geneva, Switzerland), and Dr. Mustafa Tolba of Nairobi, Kenya, Chairman of the United Nations Environment Programme, have agreed to serve on this board.



PL - no letter, but opened
2) pls. submit 3 or 4
GS/environment photos to
me for my approval

Since we know that President Bush desires to be known as the "Environment President," we would like to invite the President to open our section, similarly in the way that Barbara Bush opened our education section -- with an appropriate letter and perhaps, a photo showing President Bush in some kind of an environmental setting.

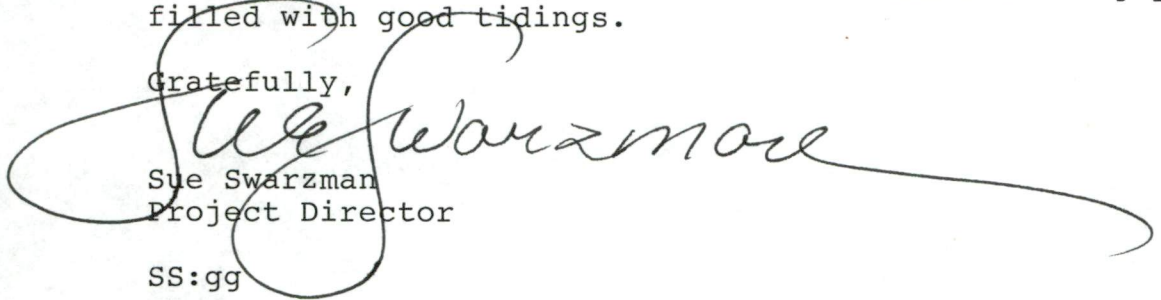
Without being too commercial, Kristin, I would like to mention that Business Week is the #1 business magazine in the world both from a circulation and revenue point of view. Our worldwide edition reaches 7 million readers, and we also plan to send reprints beyond the Business Week audience to environmentalists, world leaders, and state and city government officials.

A joint venture with National Geographic magazine as well as World Link magazine is in the offing to be cemented in several weeks . . . this will provide Business Week with a wide and broad group of leaders qualified to address environmental issues with professionalism, intelligence, and credibility.

Should you need further information, I would be happy to answer any and all of your questions. We are eager to have President Bush's support for this project, though you may be certain that we are NOT seeking his endorsement for the contents within the document . . . nor did we seek Mrs. Bush's endorsement for the contents of the education section.

We await the President's response and feel certain he will wish to "come aboard" with a "yes!" Thanks for bringing our request to the attention of the President, and best wishes for a joyous New Year filled with good tidings.

Gratefully,



Sue Swartzman
Project Director

SS:gg

Encls.

Business Week

McGraw-Hill Publishing Company
1221 Avenue of the Americas
New York, New York 10020
Telephone 212/512-2064

John W. Patten
Publisher

February 15, 1990

President George Bush
c/o Christine Taylor
The White House
Washington, DC 20500

Dear President Bush:

Ever since Ben Franklin invented bifocals and the pot-bellied stove, Americans have been fascinated by technology. Faith in technology and enthusiasm for new ways of doing things have brought us a much-envied standard of living. But lately there is a sense that technology has let us down: that we have polluted the clean air and fresh waters that were our birthright, and degraded the quality of the environment.

We know that technology is not the problem--it's how we manage it that counts. The overriding concern of the 1990s is the threat to our global environment. There is no longer any question that human activity is depleting the ozone layer and altering the very composition of the atmosphere. The world's population explosion is straining our resources. And if there is no change, by the end of the century we will have destroyed an area of tropical forest one-third the size of the U.S., and with it countless numbers of Earth's species.

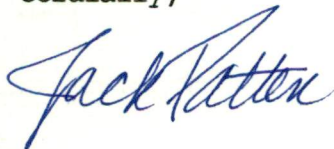
We at BUSINESS WEEK feel strongly about the environment and the need for greater corporate commitment to the stewardship of the Earth. We know that many of you are addressing your companies' responsibilities in this area. But we all must do more--much more. Tropical deforestation can be arrested and disappearing species saved; poverty alleviated and human population stabilized; soil conserved and more food provided; climate change contained; regional and global pollution reduced.

The answers to these environmental challenges are within our grasp. But success hinges on a concerted, urgent effort to change policies, strengthen and replicate successful programs, and launch daring initiatives.

BUSINESS WEEK is pleased to announce a definitive advertising-sponsored special section titled "AGENDA FOR THE 21ST CENTURY: MANAGING EARTH'S RESOURCES." It will be published in the June 18, 1990 issue and read by more than 7 million business leaders worldwide.

The merger of environmental and economic survival is the single most important issue facing world leaders today. We are counting on you, as stewards of the Earth, to become special partners with BUSINESS WEEK in this merger. Together, we will demonstrate to the world's marketplace that corporate environmentalism is good business.

Cordially,



Grant/Nappo
March 12, 1990
draft one
A:business

PRESIDENTIAL ARTICLE: BUSINESS WEEK SPECIAL SECTION:
"AGENDA FOR THE 21ST CENTURY:
MANAGING EARTH'S RESOURCES"

In 1992, America will celebrate the 500th anniversary of Christopher Columbus' discovery of the "new world." When he arrived here, he found a lush, green land with clean air, clear-running streams, and over a billion acres of trees.

Today, we're fighting to restore our parks and wetlands, cut pollution in the air, clean up our beaches, and reforest the 370 million acres of trees we've lost since Columbus' time.

This Administration is committed to protecting our environment -- through the use of new, innovative solutions to some of the toughest challenges facing us today.

This year's budget provides over \$2 billion in new spending to protect our environment, with over \$1 billion for global change research. And it includes a new initiative called "America the Beautiful" to expand our national parks and wildlife preserves and improve recreational facilities on public lands.

Our Clean Air Act proposal will cut airborne pollution -- especially in our cities -- by unleashing the power of the marketplace in the service of the environment. For example, we've proposed emissions trading credits to reduce the level of air toxics and sulfur dioxide. And we're encouraging measures to

stop pollution at its source, without placing unreasonable burdens on economic growth.

America's forests and trees need national attention, and in my State of the Union message, I requested the money to plant a billion trees a year. Part of this task will be carried out by federal forestry programs. But most should come from citizens -- "points of light" like the Earth Corps -- acting in their own innovative ways to reforest America.

Business has not only a role to play, but a responsibility in keeping America beautiful for generations to come. As you teach your children the "secrets of the trade," remember this: not only is leadership passed down from generation to generation, but so is stewardship. We must leave our children with both a cleaner environment and a sense of mission to protect it. Working together, we too can discover a "new world" -- by building a better America.

#

12/89

AGENDA FOR THE 21ST CENTURY:
MANAGING EARTH'S RESOURCES

Initial
Editorial Outline

- I. Introduction -- the global challenge and the business opportunity
author: WRI/ALH
- II. Earth -- preserving productive capacity, managing wastes
author: to be assigned
- III. Air -- protecting the atmospheric shield, managing air quality
author: to be assigned
- IV. Fire & Water -- energy, global warming, and water resources.
author: Arthur Fischer
- V. LIFE Living Resources -- conserving tomorrow's genetic heritage
author: Arthur Fischer
- VI. Essays -- Agenda for the 21st Century
authors: to be assigned
- VII. Company Profiles -- how a dozen ^{or more} U.S. companies are responding to the challenge with new technology, new products, and new approaches
- VIII. Conclusion
author: WRI/ALH

The four major articles, each about 2500 words, will both frame the issues, bringing home the global stakes, and report on what business can do about it, emphasizing solutions, the need for sustainable technologies, and the business opportunity that creates. They will include numerous short sidebars and data graphics (bar charts, etc.) that highlight specific aspects.

The essays, each about 500 words, will offer the views of widely-recognized political, business, and governmental leaders on the environmental Agenda for the 21st Century and what business can do.

The company profiles, each about 500 words, will report on specific measures and accomplishments already underway at a dozen U.S. companies.

II. Earth -- preserving productive capacity, managing wastes

This article will cover desertification, soil erosion, soil damage (eg. by salinification, nutrient exhaustion, deforestation and compaction, radioactive contamination) in a global context, examining the extent to which we are damaging Earth's productive capacity and possible solutions; in a U.S. context, it will also discuss the problems of solid and toxic wastes and promising methods for improving their elimination through changes in the production process or improving their safe disposal.

III. Air -- protecting the atmospheric shield, managing air quality

This article will cover the global threat to the ozone layer, the risks of increased uv radiation, the uses of the chlorofluorocarbons that are the source of ozone destruction, the Montreal protocols and subsequent agreements to limit CFC production, and progress toward finding and producing substitutes and toward recapturing and recycling existing stocks. In a (mostly) U.S. context, the article will also cover urban air quality, discussing sources of pollutants and approaches to reducing them, such as cleaner fuels, improved automobile engines, and improved industrial processes.

IV. Fire & Water -- energy, global warming, and water resources

This article will cover the greenhouse effect and the major sources of greenhouse gases in a global context. It will discuss the potential impacts of projected global warming in both a global and a U.S. context, with particular attention to the likelihood of increased drought in the central U.S., and focus on possible solutions, including more efficient energy production and use and promising non-fossil energy sources.

V. Living Resources -- conserving tomorrow's genetic heritage

This article will report on the threatened loss of species posed, in particular, by tropical forest clearing and by global warming. It will discuss the economic potential of natural products and materials, such as pharmaceuticals, derived from them and growing ability of biotechnology to exploit genetic resources in new and useful ways. It will discuss the unknown potential represented by the genetic heritage that is being lost and report on possible solutions, including seed and tissue culture banks, genetic management of zoo populations, etc.

THE WHITE HOUSE
WASHINGTON

1/8/90

TO: CW

FROM: OFFICE OF MEDIA RELATIONS

Paul 

The following is the material we discussed
pertaining to the Business Week request for
a piece from the President.

Their deadline is in April.

Please advise.

Thank you.

Sue Swartzman
Marketing Manager
Strategic Marketing Group

212/512

Business Week

McGraw-Hill Publishing Company
Business Week Group
1221 Avenue of the Americas
New York, New York 10020



RISTIN
Happy
1990!
Sue

Sue Swarzman
Marketing Manager
Strategic Marketing Group

212/512-3019

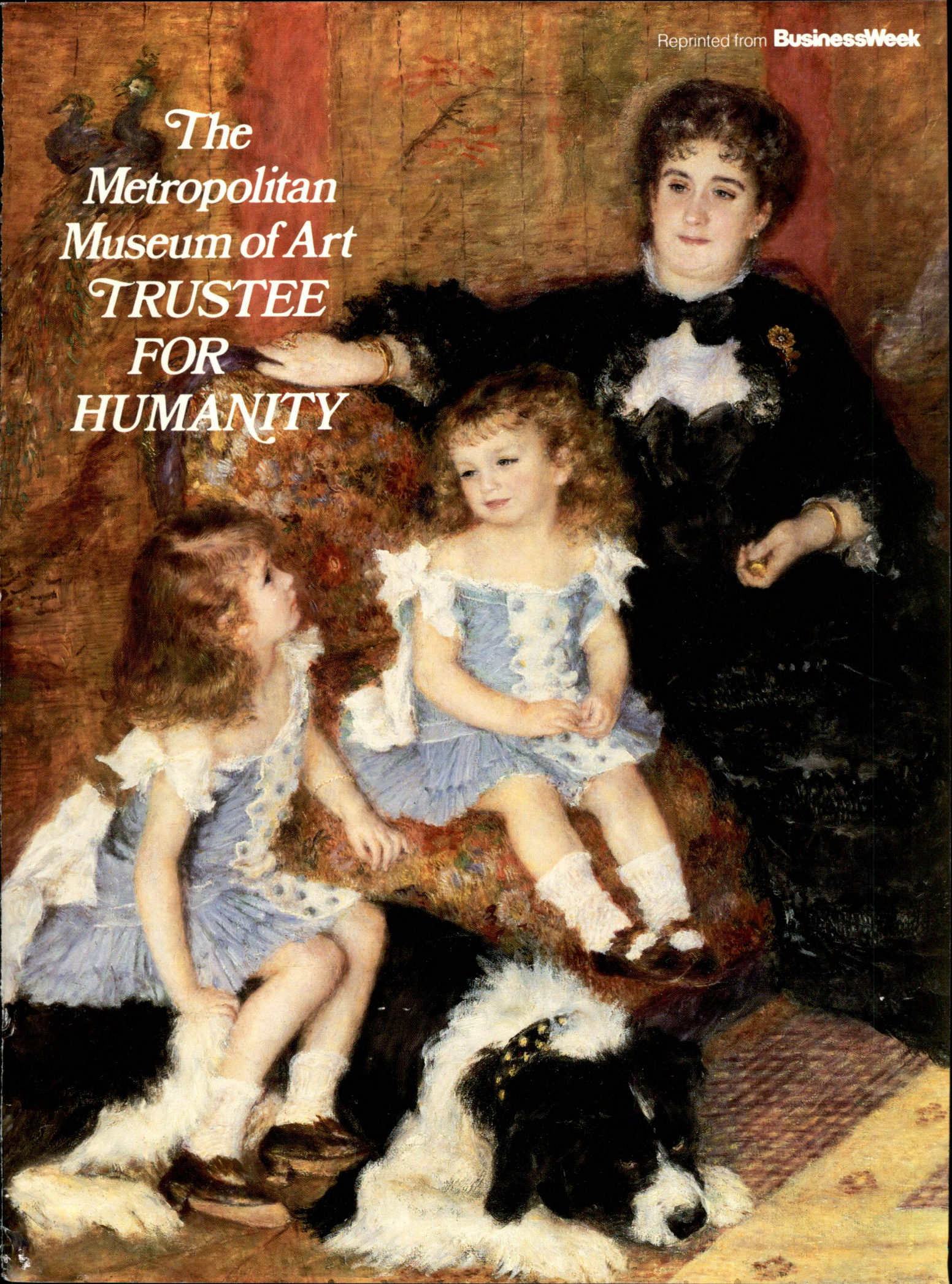
Business Week

McGraw-Hill Publishing Company
Business Week Group
1221 Avenue of the Americas
New York, New York 10020



RISTA
Happy
1990!
Sue

*The
Metropolitan
Museum of Art*
**TRUSTEE
FOR
HUMANITY**



*“Still—in a way—nobody sees a flower—really—
it is so small—we haven’t time—
and to see takes time, like to have a friend takes time.”*
—Georgia O’Keeffe



Red Poppy, 1927 Oil on canvas 7"×9", Private collection, Geneva

Photography by Malcolm Varon

GEORGIA O'KEEFFE 1887-1986

The Metropolitan Museum of Art, New York • November 19, 1988-February 5, 1989
Los Angeles County Museum of Art • March 30-June 18, 1989



Southwestern Bell Corporation

An exhibition organized by the National Gallery of Art and made possible by a grant from Southwestern Bell Foundation.



Museums

are at the center of our cultural lives. In history as well as art, they educate and inspire. We are privileged to have in New York one of the great cultural institutions of the world, The Metropolitan Museum of Art. It is grand yet approachable, its galleries and corridors filled with works from five millennia, embodying the spirit of their times as well as the highest caliber of artistic achievement. From the depiction of a chariot race on a Greek vase to a newly created canvas that is barely dry, the Metropolitan Museum shows us our past, our universal artistic heritage and, ultimately, ourselves.

Walter Cronkite



The story of The Metropolitan Museum of Art is a fascinating one. It is the chronicle of a dynamic museum that, almost since its founding in 1870, has been a world leader in gathering, preserving, interpreting and displaying works of art. Unlike the accounts of museums that were founded as repositories for the collections of royalty, the Met's story is that of a living, working institution. It is the absorbing tale of a unique museum, with an encyclopedic collection spanning five thousand years. Yet it is also intensely personal, evoking memories of childhood afternoons in the galleries of arms and armor, of enchanting moments before the pastel beauty of a Monet, of being transported back in time in the galleries of Greek and Roman art, of feeling humble and awestruck upon entering the Great Hall.

As the nation's premier art institution, visited by over four million people annually, the Met is one of the most important museums in the world, ranking with the Louvre in Paris and the Hermitage in Leningrad. It has more than two million works of art, 1.5 million square feet of space, 2200 employees, and a \$65.5 million annual budget. Declares Philippe de Montebello, the Met's Director: "What we represent is a collection of collections, many of which could stand independently as major museums almost anywhere else, with staff and facilities of the highest caliber to support and enrich them."

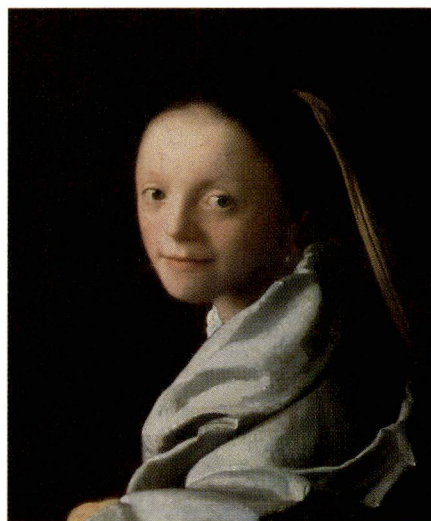
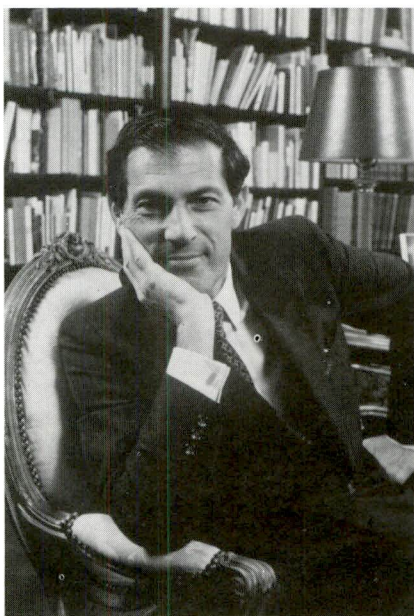
Come along as the story of the Met unfolds...

THE MET'S INTERNATIONAL IMPACT

While the Met is the foremost tourist

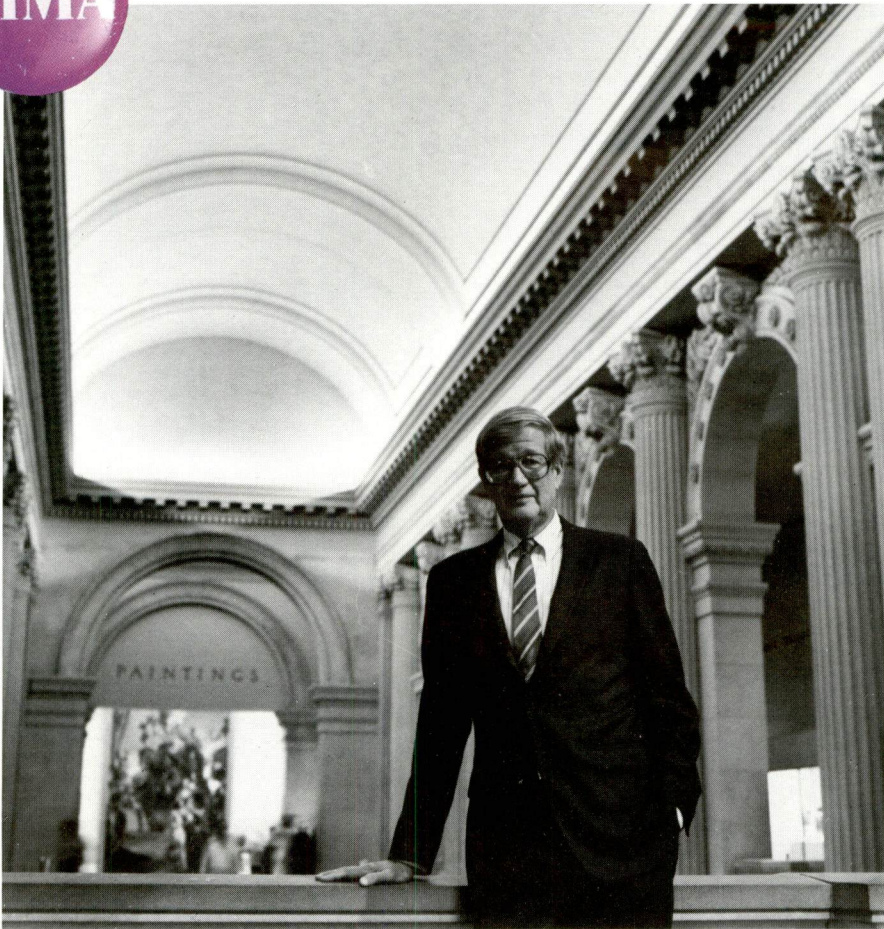
“A museum is first and foremost a collection of works of art. The holdings of the Metropolitan Museum are among the richest in the world. In its encyclopedic scope this museum covers the history of world culture. In that it is unique.”

Philippe de Montebello
Director



Three Met treasures: Bronzino's *Portrait of a Young Man* (H.O. Havemeyer Collection, 1929), top left; Vermeer's *Portrait of a Young Woman* (Gift of Mr. and Mrs. Charles Wrightsman, 1979); and Rembrandt's *The Noble Slav* (Bequest of William K. Vanderbilt, 1920). The Met has more than two million works of art, and masterpieces continue to enter the galleries. Two recent examples: this Vermeer and Degas' *The Dance Class* on page 13.

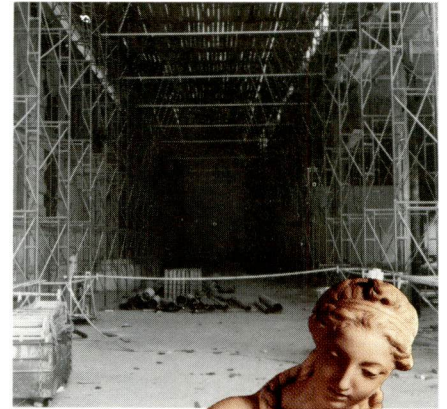




Richard J. Lombard

“The Met has now reached its maximum physical size. From now on we have to find better ways to use our space, to welcome our visitors and to improve both our collections and the compensation of the staff.”

William H. Luers
President



attraction in New York City and was designated a National Historic Landmark in 1986, its impact extends much further. With 100 curators on staff, the Met has in effect the world's largest art history faculty. It is also the world's leading center for art conservation and the training of conservators, with five major facilities for the authentication and preservation of works of art. When NASA needed assistance in cleaning astronauts' space suits, it called upon the Met's Costume Institute conservators.

The Museum enjoys the direct support of many governments outside the United States including Japan, which contributed to the new Arts of Japan galleries, and China, which cooperated on the construction of The Astor Court, a 16th-century-style Ming garden.

The Met also maintains close professional relationships with many museums, including those in London, Paris, Madrid and Beijing, providing extensive loans of art, traveling exhibitions, and technical assistance worldwide. An increasing number of exhibition exchanges are taking place with the Soviet Union—most recently the Metropolitan Museum and The Art Institute of Chicago sent 19th-century French paintings on loan to the

U.S.S.R. in exchange for an exhibition of 17th-century Dutch and Flemish paintings from the Hermitage.

Within The Metropolitan Museum of Art itself, the collections are enormously rich, possessing masterpieces such as van Eyck's *The Last Judgment*, Velázquez' *Juan de Pareja*, Jacques Louis David's *The Death of Socrates*, Gilbert Stuart's first portrait of George Washington, van Gogh's *Cypresses*, and Thomas Eakins' *Max Schmitt in a Single Scull*. The Museum's Impressionist and Post-Impressionist holdings are staggering, occupying an entire floor of a large wing. There are more paintings by Vermeer than in any other museum, as well as the largest collection of Rembrandts in the United States. The Met's Egyptian art collection is second only to the Cairo Museum, while the installation of Islamic art is the most comprehensive in existence. The musical instruments collection is one of a few such great collections in the world. The American Wing, with 24 magnificent period rooms and numerous galleries featuring sculpture, paintings, furniture and decorative arts, is the greatest collection of its kind in the world. The Museum's galleries of primitive art, medieval and Renaissance art, Asian

The Met's architectural plan for this century is nearing completion after almost 20 years of building. Above: The Carroll and Milton Petrie European Sculpture

Court, to open in 1990. Built along with the \$51-million Henry R. Kravis Wing, also nearing completion, it will house such masterpieces as this Lemoyne sculpture.



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This holiday season, NYNEX Foundation is proud to share with you The Joffrey Ballet's enchanting, Christmas-card version of "The Nutcracker" at the City Center Theater in New York, the J.F.K. Center Opera House in Washington, D.C. and the Dorothy Chandler Pavilion in Los Angeles.

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J Pierpont Morgan, one of the Met's greatest benefactors and President, 1904–1913, on a trip in Egypt in 1907 (Morgan is seated 3rd from the end. In the foreground

is Albert M. Lythgoe, the Met's 1st curator of Egyptian Art.) It was Morgan who decided that the Museum's Egyptian Department would "rank permanently as the best in

America." At the right is an object from Mr. Morgan's Egyptian collection that eventually came to the Museum.



art, drawings, prints, antiquities from all over the ancient world, photography, arms and armor, and 20th-century art constitute an extraordinary assemblage of man's creative accomplishments.

"Museums provide direct personal experience with works of art, and because of the breadth and quality of the Met's collections, we can offer our visitors an incredible range of art to encounter," remarks William H. Luers, President of the Met, and former senior career diplomat in the United States Foreign Service who served as Ambassador to Czechoslovakia and Venezuela. "For many years I have found this place to be the most dynamic and vital cultural institution in the world." Mr. Luers continues, "the level of participation and support by countless organizations and individuals today bears out my opinion that people want to be a part of the Met."

MUSEUM ATTENDANCE BURGEONING

According to a nationwide study conducted this year by the National Research Center of the Arts, an affiliate of Louis Harris and Associates, Inc., and sponsored by Philip Morris Companies, Inc., the continuing decline in leisure time poses a great challenge to the arts. Yet while the arts, in general, are

experiencing dwindling attendance, the survey noted a 24 percent increase in museum visits. Ninety-three percent of those responding said they believe museums are an important resource for the whole community because they tell so much about the art and history of different cultures, or about science and the environment.

Museums have traditionally received the largest share of cultural interest. And among the world's museums, the Met is a model, a "remarkable cultural force," notes John Ross, the Met's Manager of Public Information. "The Met continues to lead the way as museums become increasingly important in American lives."

A GUIDED TOUR OF THE MET

Let's take a "guided tour" of some of the Met's departments and offices, where the staff of scholars, educators, scientists, administrators, writers, designers, craftsmen, editors, publishers, librarians, photographers, carpenters, electricians and painters is working to safeguard the Met's role as a pre-eminent cultural institution.

CURATORS—In their roles as scholars and educators, the Met's curators in 19 curatorial departments are

responsible for maintaining and building the collections, organizing special exhibitions, conducting research in their fields, writing, and lecturing. Whether giving talks in the galleries, going over research papers, or travelling abroad to negotiate or instruct, they are focused on acquiring, interpreting, presenting, and caring for the works of art in their charge. "These roles require many talents," explains Olga Raggio, Chairman of the Met's Department of European Sculpture and Decorative Arts, because the curators carry on "a very important cultural dialogue with a worldwide audience."

While some of the Museum's curatorial departments represent the history of particular cultures—like Egyptian, Greek and Roman, Islamic, and American art—others such as medieval art or European paintings deal with defined periods or media. Miss Raggio's department, for example, incorporates 60,000 works of art dating from the Renaissance through the 20th century, including sculpture, furniture and woodwork, ceramics, glass, metalwork, horological and mathematical instruments, tapestries and textiles, only 30 percent of which are on display at any one time.

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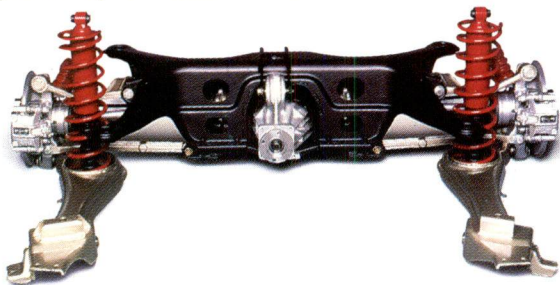
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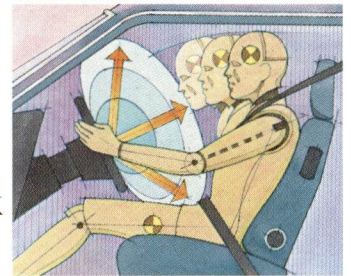
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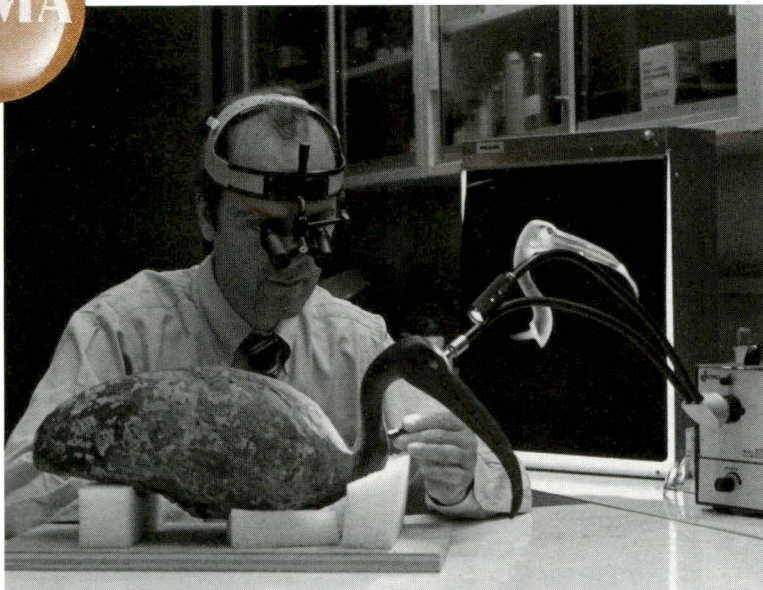
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Richard J. Lombard



The conservation departments at the Met are renowned as training centers for museums worldwide. At top, James H. Frantz, Conservator in Charge, examines an Egyptian ibis. An x-ray of its head can be seen on the screen. Conservators in the Sherman Fairchild Paintings Conservation Center use latest techniques to maintain the Museum's paintings. Here *Tommaso Portinari and His Wife* by Hans Memling (Bequest of Benjamin Altman, 1913) receive careful treatment.

tional adventure and patient diplomacy have evolved around the Met's acquisitions, and curators have no greater challenge than to continually seek creative ways of filling in gaps and adding to the strengths of the collections. "But," cautions Mr. de Montebello, "our efforts to improve the collections—a role central to the mission of art museums—are becoming increasingly strained. The soaring prices for works of art, combined with increasingly hostile tax legislation, make this one of our major challenges for the future."

The presentation of the collections and the mounting of special exhibitions offer ongoing challenges of a different sort, because the works of art must be chosen and displayed in ways that have meaning for the audiences of today and tomorrow. Curators must respond

"to a demanding public," asserts Gary Tinterow, Associate Curator in the Department of European Paintings. "Everything we do here is noticed—either appreciated or criticized."

CONSERVATORS—In myriad studios beyond public view, the Met's more than 50 conservators in five conservation departments are dedicated to preserving its vast holdings. Many of these professionals have degrees in art history, chemistry and cell microbiology, as well as conservation. Using state-of-the-art equipment and technology, including infrared and atomic absorption spectrophotometers, gas chromatographs, and scanning electron microscopes, they work in the Met's laboratories to rectify the damage brought on by time, neglect and handling.

"The history of conservation is littered

with magic elixirs applied to works of art in the name of preserving them," contends James H. Frantz, the Met's Conservator in charge of Objects Conservation. In recent years, the Museum's conservators have devoted much time to restoring works "where the principal problems of their preservation have to do with earlier treatments, rather than with the vicissitudes of time."

Working closely with the Met's curators, the conservators often render opinions on works of art prior to their acquisition, to determine condition and to resolve questions of authenticity. They also make sure collections are exhibited and stored under proper climatic conditions, often developing installations designed to regulate temperature, humidity and light.

Last year, for example, in treating



Richard J. Lombard

Picasso's painting *The Actor* or in cleaning a number of Chinese bronzes and ceramics, the Met's conservators steeped themselves in the study of how these works of art were created and spent a great deal of time scrutinizing and analyzing them before applying their expertise. "It is a process of constant vigilance to ensure that we're not doing more harm than good—even if we (sometimes) have the sobering effect of withholding treatment," Mr. Frantz explains.

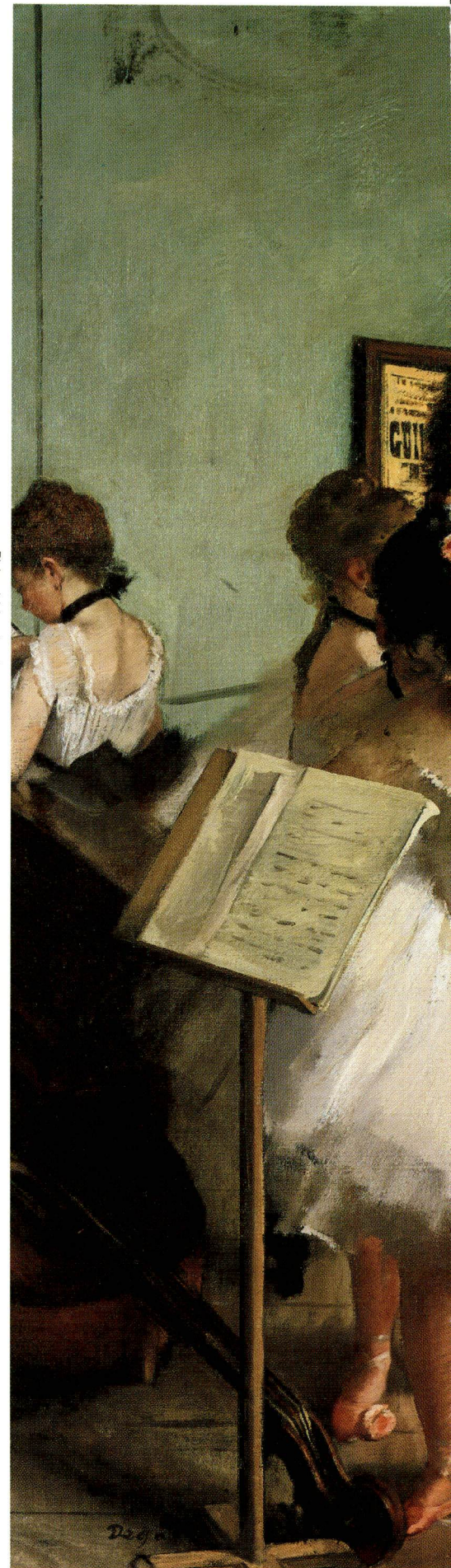
EXHIBITIONS—Colorful banners flying high above the entrance doors proudly announce the Met's current offerings. "Exhibitions are now the most visible and highly attended programs at the Museum," declares Mr. de Montebello. And with the Museum's approximately 30 exhibitions a year, about six of which are considered "blockbusters," the Met stands in the forefront of showcasing art.

"There is no substitute for the proper, magnified, intensified experience that an exhibition can provide," Mr. de Montebello states. While some of the Met's exhibitions are of a highly specialized nature meeting the needs of scholars and connoisseurs, other exhibitions of a popular nature allow visitors to learn and "abandon themselves to the pleasure principle."

Often taking as long as five years from concept to reality, exhibitions have become a significant undertaking in



Director Philippe de Montebello and Associate Curator Gary Tinterow, top from left, examine a painting for Degas. William Gagen, Senior Installer, above, paints mounting clips for *The Little 14-Year-Old Dancer* (Bequest of Mrs. H.O. Havemeyer, 1929). The Museum's *The Dance Class* (opposite), (Bequest of Mrs. Harry Payne Bingham, 1986) is a star of this highly acclaimed retrospective.



“We are living in the golden age of the retrospective exhibition.”

Robert Hughes
Time Magazine





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The American Wing's *Washington Crossing the Delaware* by Emanuel Leutze has long been an icon of American art—as witnessed by two of the three children in the old photograph. (Gift of John S. Kennedy, 1897.)

terms of time, budget and the marshaling of all the Museum's resources, and in recent years much-needed support has come to the Met from corporations, government agencies, foundations and generous individuals. Along the way, international cultural links have been forged and millions of visitors have been drawn to the Met.

This year exhibitions ran the gamut from *The Bauhaus Portfolios* (made possible by Reliance Group Holdings, Inc.) and *Dutch and Flemish Paintings from the Hermitage* (sponsored by Sara Lee Corporation, with transportation provided by Finnair) to the popular *David Hockney* retrospective (underwritten by AT&T) and the 200 paintings and drawings in the *Fragonard* exhibition (with support from Ann and Gordon Getty, The Sharp Foundation, The Real Estate Council of the Met and the National Endowment for the Arts).

The two major openings this fall were the highly acclaimed retrospective of the great French artist Edgar Degas (jointly organized by the Metropolitan Museum, the Louvre and the National Gallery of Canada, and sponsored by United Technologies Corporation) and the *Georgia O'Keeffe 1887-1986* exhibition, which encompasses over 100 works by the popular 20th-century artist (organized by the National Gallery of Art and underwritten by Southwestern Bell Foundation). The annual display of the



“There is not a museum in America with as broad a range of audiences, from preschoolers to postgraduates and on through to senior citizens.”

Richard D. Mühlberger
Vice Director for Education

The Met's educational programs include a “hands-on” approach (bottom right). But the Arms and Armor Department fascinates visitors of all ages through such masterpieces as this steel, gilt and embossed helmet, perhaps made for Cosimo de' Medici or France's Henry II.

Christmas tree and Baroque crèche (made possible by the Loretta Hines Howard Trust) has become one of New York's favorite holiday pilgrimages.

Future exhibitions include the 1989 openings of *Frederic Remington: The Masterworks* (organized by The St. Louis Art Museum, in conjunction with the Buffalo Bill Historical Center and sponsored by Merrill Lynch & Co., Inc.) and *Goya and the Spirit of Enlightenment* (jointly organized by the Museum of Fine Arts, Boston, the Prado, Madrid, and the Metropolitan, and supported by Manufacturers Hanover Corporation, The New York Stock Exchange Foundation, and the Robert Wood Johnson Jr. Charitable Trust with transportation provided by Iberia Airlines of Spain).

EDUCATION—The sight of schoolchildren in the galleries of ancient Egyptian art or of small groups intently



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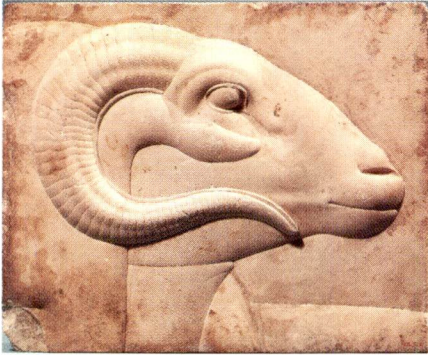
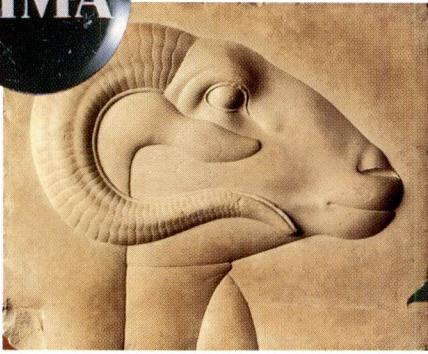
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The Met's reproductions are known for their fidelity to the works of art, as can be seen in the original (top) and

reproduction plaques above. The flask is hand-blown and pattern-molded, just like its 19th-century predecessor.



huddled around a lecturer describing a delicate Renoir makes it easy to appreciate the fact that the Met considers education an integral component of everything it undertakes. The prodigious scope of the Museum's commitment to education, so clearly formed as far back as its original mandate in 1870, now encompasses training teachers and developing curricula on art; organizing innumerable tours, lectures, symposia and film programs; operating reference libraries; providing visitor information; and arranging for consultation services and apprenticeships. Many of the Met's curators teach courses at universities such as the Institute of Fine Arts, which is part of New York University, as well as Columbia and Princeton. A large number of fellowships that enable scholars to undertake research on parts of the Museum's collections are awarded by the Met. And professional travel stipends are granted to members of the Museum's staff for study and research around the world.

"There is not a museum in America with as broad a range of audience, from preschoolers to postgraduates and senior citizens," states Richard Mühlberger, Vice Director for Education. The Met's

A tribute to

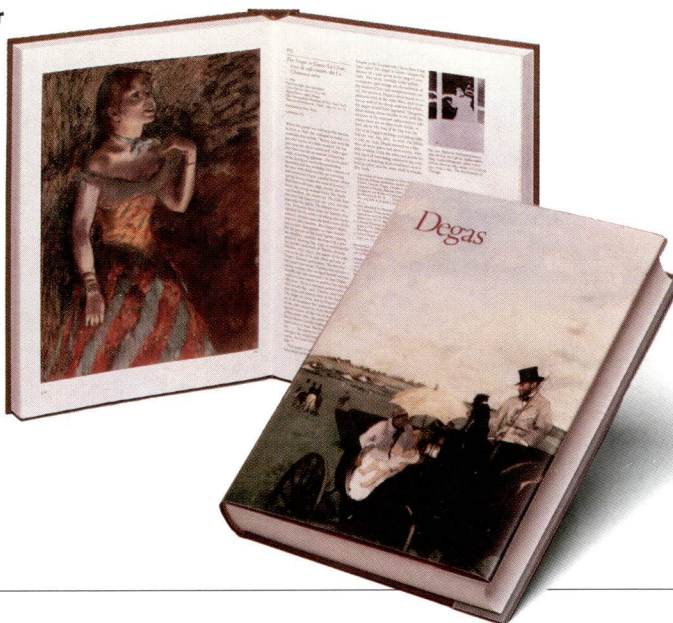
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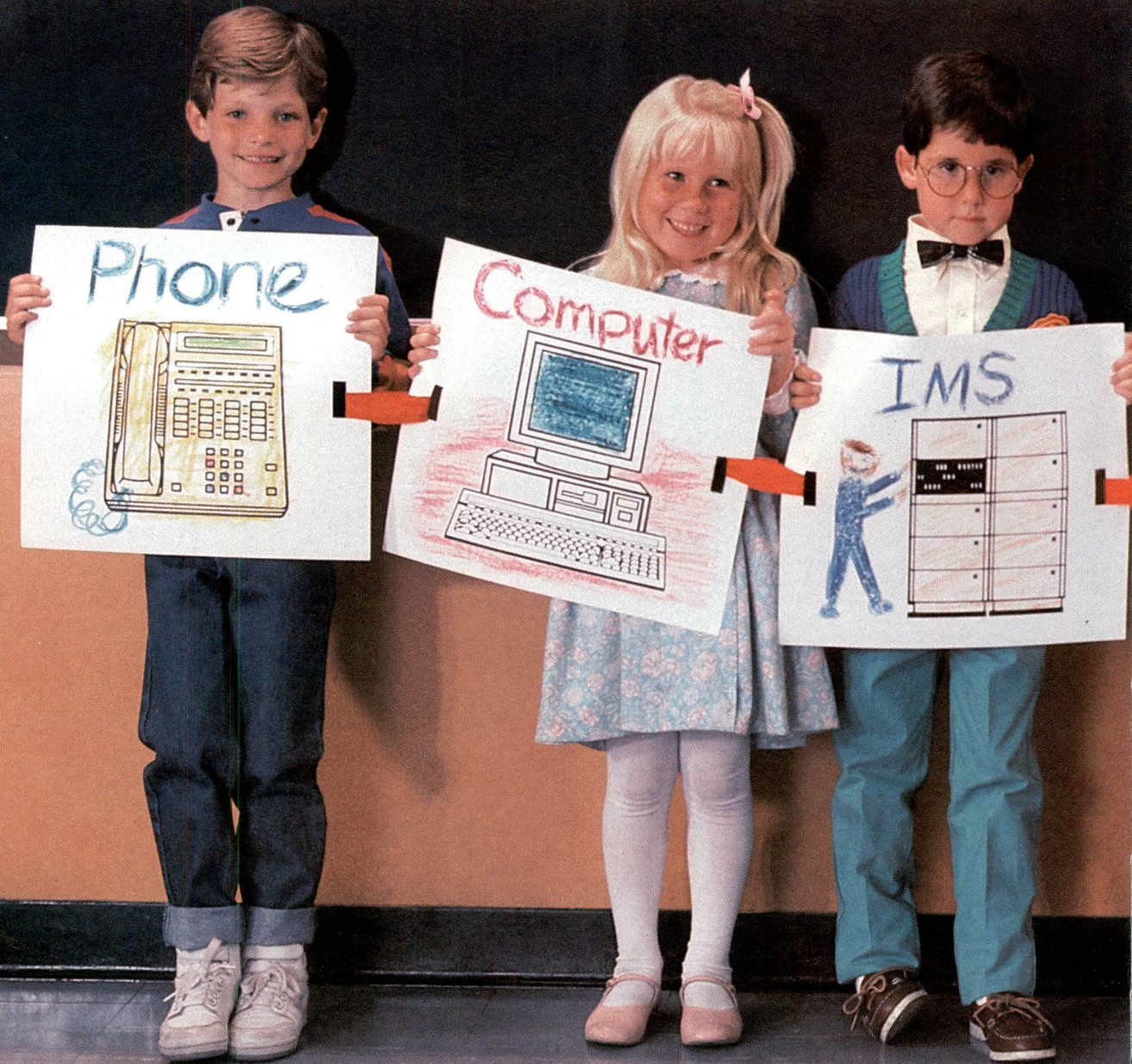
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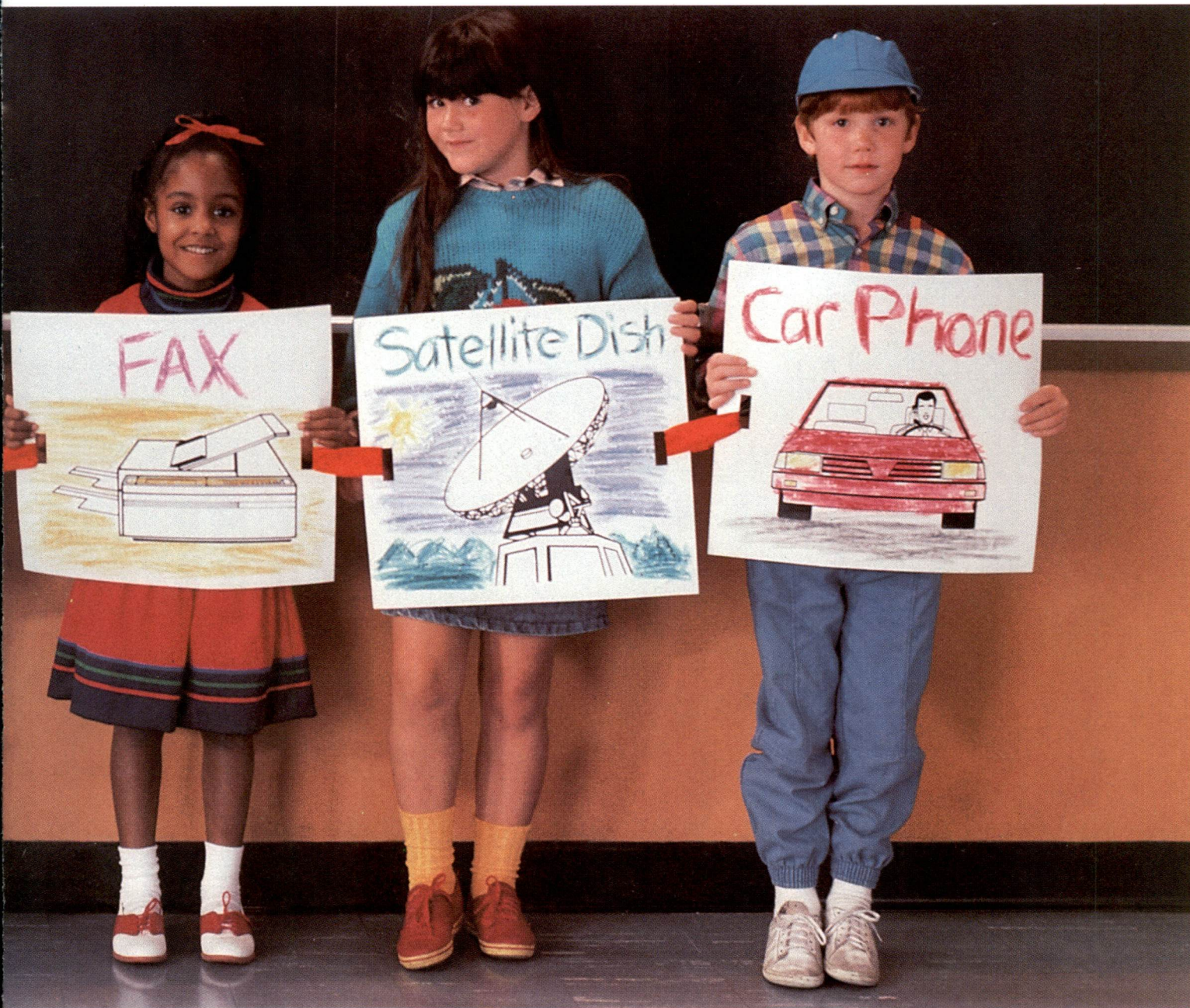


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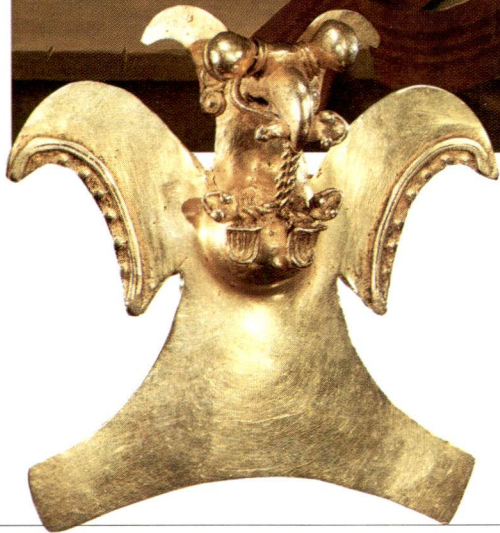
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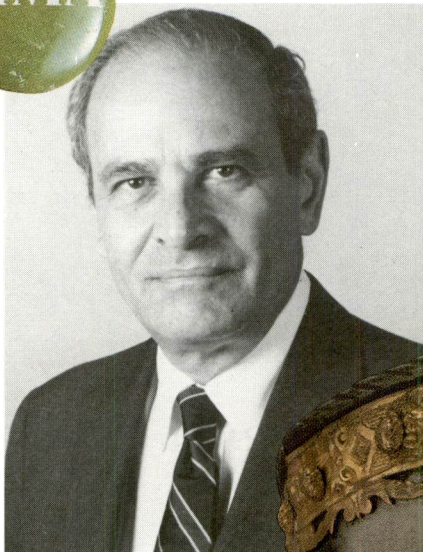
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15th-century goldsmiths' work. The eagle pendant from Costa Rica, made sometime between the 11th and 16th centuries (Bequest of Alice K. Bache, 1977), is representative of the best-known ancient American gold objects.



“Since childhood I have loved this Museum, and from my earliest years, like most children, I have loved the Arms and Armor galleries. Each of the trustees has his or her favorite part of the Museum and this department is my favorite.”

Arthur Ochs Sulzberger
Chairman, Board of Trustees

The New York Times

More beautiful than utilitarian, much in the collection in the Arms and Armor Department was used for the parade ground rather than combat. Pictured here: Armor of George Clifford, 3rd Earl of Cumberland, 1558–1605 (Rogers Fund, 1932). It was probably made for his installation as Champion to Queen Elizabeth in 1590. The 16th-century German gauntlet is etched and gilded steel with appliques of gilt bronze (Bequest of Stephen V. Grancsay, by exchange, 1984).



programs for New York City schoolchildren, for example, are national models. One such program involved students from the High School of Telecommunications in Brooklyn, who last year developed a videotape about the Museum, worked with video professionals to refine it and brought it to their school to show their classmates. These students have made the Met a part of their lives, and according to Mr. Mühlberger, “they are now missionaries and diplomats for us.”

Other educational programs include workshops for teachers and programs for the blind and hearing-impaired, as well as one in which Museum specialists help take hospital patients to view parts of the collection.

The Office of Academic Programs coordinates educational experiences with Museum exhibitions, as well as workshops funded by the New York State Council on the Arts to train museum professionals on topics such as “Museum Programs for Families” and “Legal Issues for Museums.”

Also, to accommodate the growing number of non-English-speaking visitors in recent years, the Museum created a foreign visitors desk in the Great Hall, with staff who are fluent in several languages. Floor plans, brochures on the collections, and recorded walking tours of the Met are available there at all times in seven languages.

A corps of over 600 highly trained volunteers consisting of artists, art historians and art lovers work throughout the Museum. “These people are utterly dedicated,” exclaims Mr. Mühlberger. “The talent pool in New York City is breathtaking.”

PUBLISHING—At the Met, publishing “is vital as a primary vehicle for the diffusion of knowledge,” Mr. de Montebello asserts. Each year the Museum publishes about 30 books, as well as scholarly journals and monographs on specific aspects of the Museum’s collection, exhibition publications and a quarterly magazine. Some exhibition catalogs have vast popular appeal, such as *Treasures of Tutankhamun*, which sold two million copies.

LIBRARIES—We quietly enter the Thomas J. Watson Library, named for the founder of IBM, which, with more than 300,000 volumes, is the largest library of art and archeology in the Western Hemisphere. It houses such materials as 16th- and 17th-century treatises on painting, sculpture and printmaking, about 40,000 exhibition

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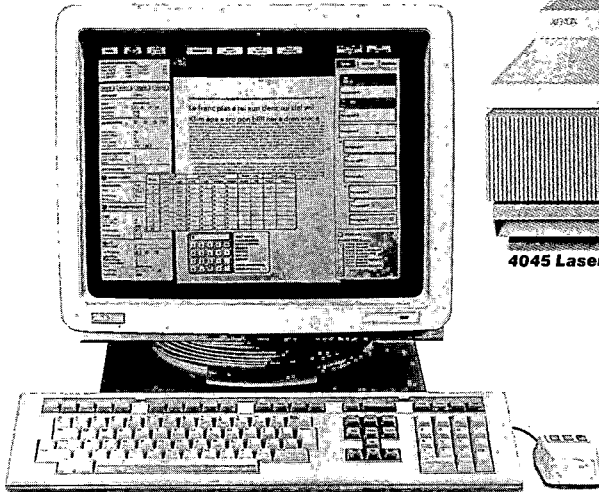
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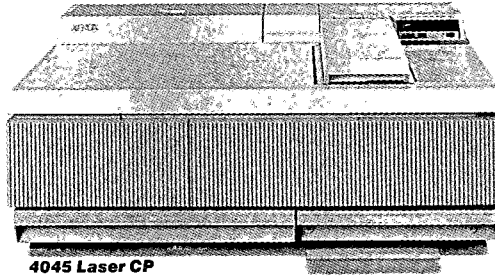
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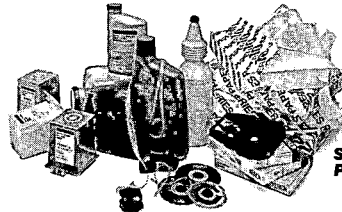
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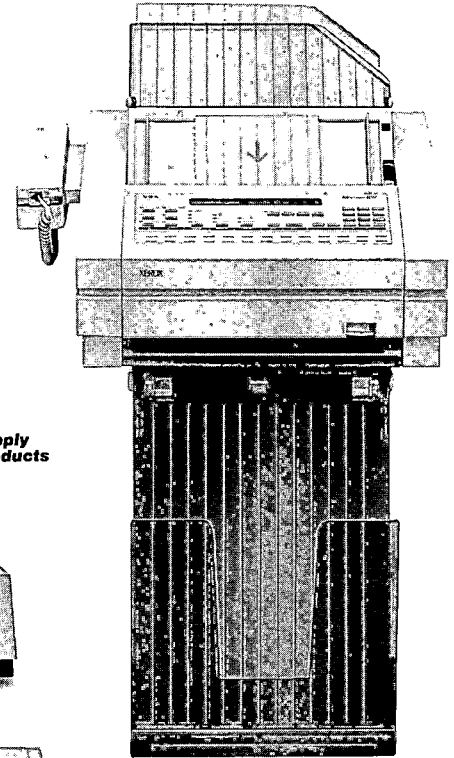
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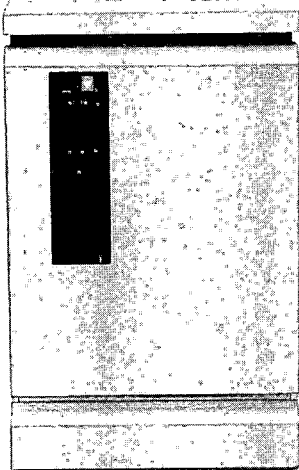
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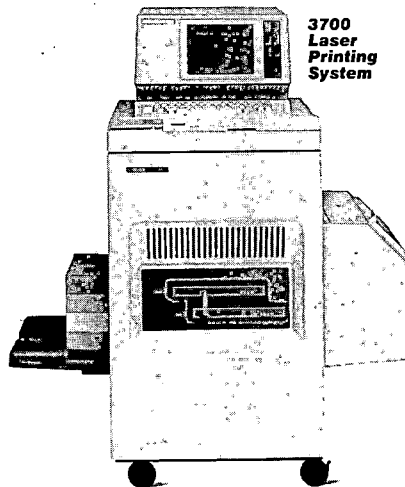
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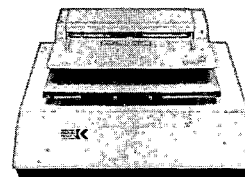
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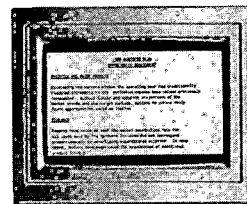
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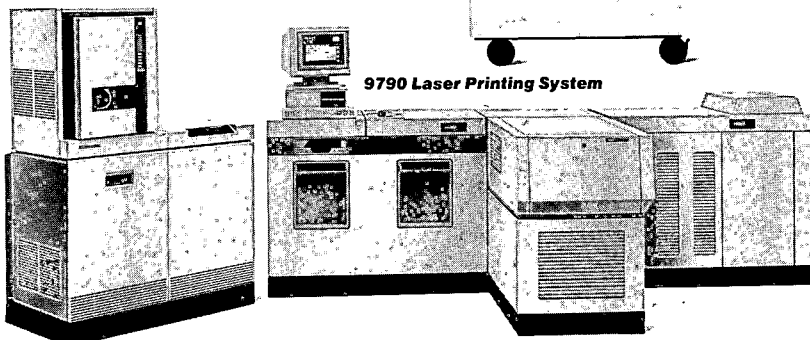
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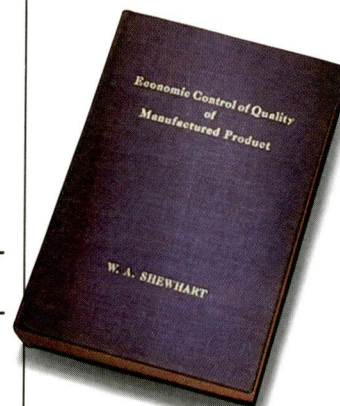
service we provide has to live up to what they expect.

Tomorrow, this dedication will enable us to provide this same quality to the people of the world in new ways.

Funny, how the future seems to repeat itself.

The 1920s Quality Control

Walter A. Shewhart of AT&T Bell Laboratories pioneered in quality control during the 1920s. His book, *Economic Control of Quality of Manufactured Product*, provided a foundation for the science of statistical quality control and has become an industry standard.



Tomorrow Global Telecommunity

In the future, we envision a world where people can communicate information in any form as easily as making a phone call today—even gathering information from the libraries of the world at the touch of a button.



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The right choice.



One of Jean-Antoine Watteau's most exquisite paintings is *Mezzetin* (Munsey Fund, 1934), painted sometime between 1718 and 1720. The name means "half measure," and the character was a stock member of the *commedia dell'arte*, an improvisational theater of Italian origin. Here he wistfully pleads his love to an unresponsive lover. The guitar on which he strums is almost identical with a 17th century one now in the Musical Instruments collection.



catalogs, a small collection of autograph and manuscript materials and more than 1600 periodicals.

The Watson Library is open for research to the curatorial staff, outside researchers, graduate students, visiting faculty, art historians, designers, artists and people in the art business. It is part of a publications exchange program with 500 institutions throughout the world and also provides central services for each of the 19 curatorial departments, as well as for several specialized libraries in the Museum. Last year the Watson Library circulated close to 145,000 items, and its staff of 20, many

of whom are multi-lingual, answered thousands of questions. The library is currently automating the card catalog, a costly, time-consuming process that began in the early 1980s, and is developing strategies for the preservation of the collection.

MERCHANDISING—Sales are brisk as we stroll by the Museum's several shops and watch visitors select art books and posters, jewelry, note cards and calendars. The sale of art publications and reproductions of materials in the Museum's collection began with the founding of the Met and has not only fostered its educational mission, but has



The Edward Hopper painting *Tables for Ladies* (George A. Hearn Fund, 1931) is notable for the opulent buffet in sharp contrast to the stark figures.

also been a major source of revenue.

According to Bradford Kelleher, the Met's Consultant for Publishing and Merchandising Activities, "Merchandising is a way of expanding the Museum outside its walls... of communicating the contents of the Museum to the far corners of the world."

The Met's mail order business, founded a half-century ago, has been growing and now includes two Christmas catalogs, mailed annually to more than 5.5 million people worldwide, as well as seven other catalogs. The Museum also receives royalties

on adaptations of its collections.

And while sophisticated business systems are in use throughout its operations, the Met can never lose sight of the fact that "our primary focus is still education," Mr. Kelleher maintains.

UNEXPECTED DELIGHTS

"I love the Met for two reasons," declares Kitty Carlisle Hart, Chairman of the New York State Council on the Arts since 1976. "It's so familiar and yet so unexpected. I'm always turning a corner and finding so much is there that I hadn't seen before."

In addition to the comprehensive collection, many programs and services offered by the Museum provide unexpected delights. Last year, 118,000 people attended concerts and lectures at the Met. International celebrities, including Vladimir Feltsman, the Beaux Arts Trio, Yo-Yo Ma, the Tokyo and Guarneri string quartets, Alicia de Larrocha and André Watts, have enthralled audiences

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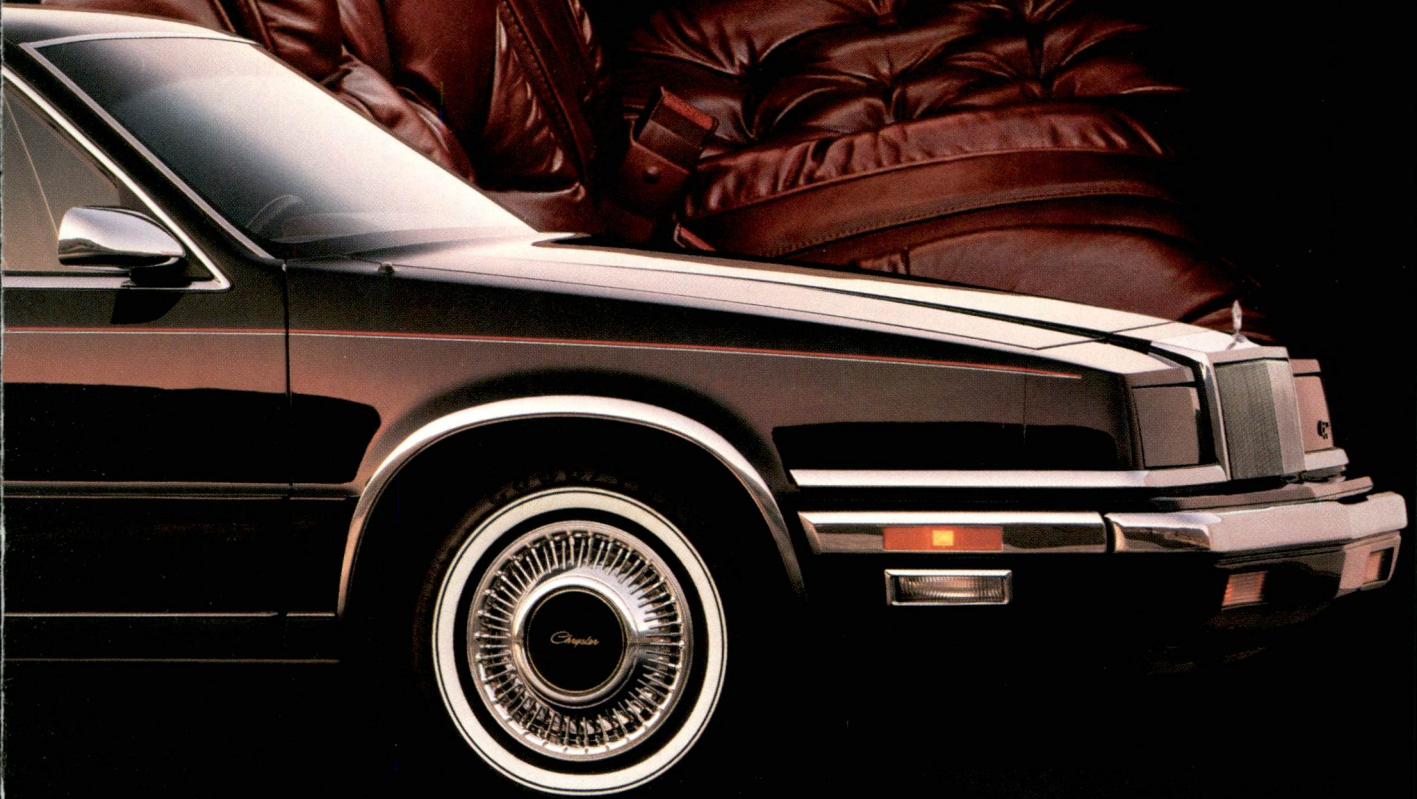
Other features include*: Four-wheel disc anti-lock brake availability. Self-leveling rear suspension.** Vehicle Theft Security System. Power eight-way driver's seat with memory. An abundance of Mark Cross Corinthian leather. On-board travel computer. Crystal Key owner care. In a word, "Everything."

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THING.



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1989 CHRYSLER NEW YORKER	5 years/ 50,000 miles	5 years/ 50,000 miles	None	7 years/ 70,000 miles	7 years/ 70,000 miles	7 years/ 100,000 miles	Yes
1988 ROLLS ROYCE CORNICHE	3 yr/ unlimited	3 yr/ unlimited	None	3 yr/ unlimited	3 yr/ unlimited	3 yr/ unlimited	No
1988 MERCEDES BENZ	4 yr/ 50,000 miles	4 yr/ 50,000 miles	None	4 yr/ 50,000 miles	4 yr/ 50,000 miles	4 yr/ 50,000 miles	Yes
1989 CADILLAC BROUGHAM	4 yr/ 50,000 miles	4 yr/ 50,000 miles	\$100 after 1 yr/12,000 miles	4 yr/ 50,000 miles	4 yr/ 50,000 miles	6 yr/ 100,000 miles	Yes
1989 LINCOLN TOWN CAR	1 yr/ 12,000 miles	6 yr/ 60,000 miles	\$100 after 1 yr/12,000 miles	6 yr/ 60,000 miles	6 yr/ 60,000 miles	6 yr/ 100,000 miles	Yes
1989 OLDS REGENCY BROUGHAM	3 yr/ 50,000 miles	3 yr/ 50,000 miles	\$100 after 1 yr/12,000 miles	3 yr/ 50,000 miles	3 yr/ 50,000 miles	6 yr/ 100,000 miles	No
1989 BUICK ELECTRA PARK AVE.	3 yr/ 50,000 miles	3 yr/ 50,000 miles	\$100 after 1 yr/12,000 miles	3 yr/ 50,000 miles	3 yr/ 50,000 miles	6 yr/ 100,000 miles	No

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Raphaelle Peale was a member of a family of painters that included his father, Charles Willson Peale and brothers aptly named Rubens, Titian and Rembrandt(!). He is represented here by the attractive *Still Life with Cake* (DeWitt Jesup Fund, 1959).

in the Museum's 708-seat Grace Rainey Rogers Auditorium, while other performers have appeared in special locations—in front of the Temple of Dendur in The Sackler Wing or in the 20th-century galleries. This season, six Christmas concerts will be given in the Museum's enchanting Medieval Sculpture Hall.

Lectures on a wide range of topics are always popular and include such "stars" as the Met's Philippe de Montebello and Rosamond Bernier, whose intimate chats about Picasso, Matisse and Miró are fully subscribed months in advance. Film series also bring large numbers of people to the Met.

Another unexpected Museum treasure is the Office of Film and Television, which develops and produces documentary films on art. Established in 1981 as a facet of the Met's educational mission, it uses the Museum's collections, exhibitions and special events as resources. With the expertise of the Met's curatorial and educational staffs, the office has produced 35 films, several of which, like *Don't Eat the Pictures: Sesame Street at the Metropolitan Museum* (produced with the Children's

Television Workshop), have won awards. *In a Brilliant Light: van Gogh in Arles* was the highest-rated art documentary ever broadcast on New York City's public television network.

THE ART OF FINANCING AT THE MET

"Managing the finances at the Met has become a fine art in recent years," states Diana T. Murray, Vice President for Finance and Treasurer. Difficult times during the 1970s meant that expenses grew faster than income from endowment and government sources. Museums around the country, with the Met leading the way, have struggled to make up the gap by developing a more diversified revenue base.

Twenty years ago, the Met's annual operating budget of \$7 million came from two principal sources—the endowment, providing 63 percent of its revenue, and the City of New York, supporting 29 percent of the Museum's costs. Two decades later, in 1988, the Met's \$65.5 million yearly operating budget has eight different income sources: 23 percent from New York City, 17 percent from its endowment, 15 percent from membership fees, 15 percent

STATE OF THE A T.



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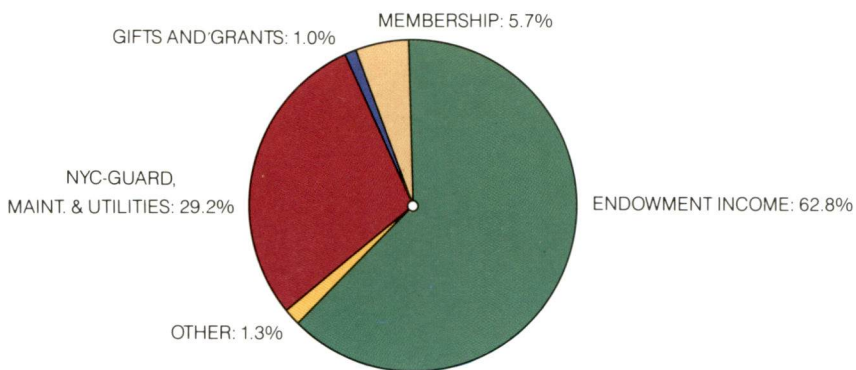
c. 1988, Zenith Data Systems



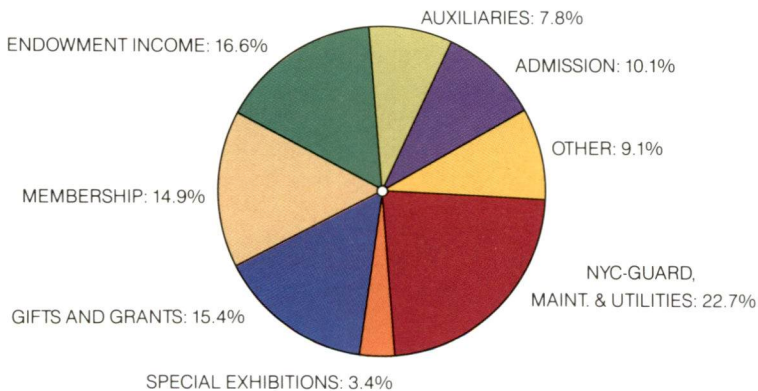
The Met's financial management is businesslike and up-to-date. In the galleries, however, are many reminders of business practices from earlier times. Here, for example, is *The Banker's Table* by William Michael Harnett (Purchase, Elihu Root, Jr., Gift, 1965). It is one of several masterpieces in The American Wing by this leading exponent of the American school of trompe-l'oeil that flourished in the late 19th century.

The Metropolitan Museum of Art
SOURCES OF FUNDS: 1967 vs. 1988

1967 Total of Funds—\$6.98 Million



1988 Total of Funds—\$65.5 Million





A cold wind shivered outside their window, but it could never reach them. They were

from gifts and grants, 10 percent from admissions, 8 percent from the merchandise operation and other business activities, 3 percent from corporate and other-sponsored special exhibitions and 9 percent from other sources.

While the Met's new funding strategy has been a success in keeping annual deficits down to a manageable size, Mrs. Murray explains, "it brings new sources of vulnerability. The new revenues are much less predictable, and behave poorly in downturns. If the popularity of our exhibitions wanes, admissions, membership fees and gift shop sales can decline at the same time." This revenue variability, combined with inflated art prices, the adverse effects of new tax laws and increased competition among museums for attendance and donors, makes management of modern museums a much more serious challenge.

On the expense side of the budget, two-thirds of the Met's funds support salaries, wages and fringe benefits for its employees. Attention must also be paid to the "less glamorous, but very necessary building infrastructure considerations, such as elevators, roofs and security systems," notes Arthur Ochs

Sulzberger, Chairman of the Museum's Board of Trustees and Publisher of *The New York Times*. The Met's complex of buildings in Central Park is New York City's property, as part of an agreement in which the City provides for the Museum's heat, light and power, as well as about half the costs of building maintenance and security. The collections, however, are held in trust by the Met's trustees, who are responsible for the expenses associated with conservation, education, acquisitions, special exhibitions, scholarly publications and administration. "The relationship between the Museum and the city is a strikingly successful example of a partnership of the public and private sectors," states Mr. Sulzberger.

Management of the Met's \$380 million endowment is an important task, Mrs. Murray suggests, "part of an effort to preserve the purchasing power of the Museum's assets while aiming to balance the budget." Due to positive performance by investment managers, as well as donations to the endowment, the Met's portfolio suffered no decline during fiscal 1987-88. Income from the endowment is used primarily for operations, capital expenditures and

specific Museum programs.

Modern business management tools have been put in place at the Met to strengthen operations. "Overall," Mrs. Murray relates, "even though our goal is not to generate a profit, we function in a business-like manner, using professional management techniques to operate as efficiently as possible."

GARNERING SUPPORT

An ambitious program of fundraising, organized according to sources of giving—individuals, corporations, foundations and government agencies—has been created to garner support for the Met. Initiatives such as the Chairman's Council, The Real Estate Council, Travel with the Met, and the Corporate Patron Program (see page MMA51) address the Museum's ongoing need to meet escalating operation costs.

In recent years, The Fund for the Met, the most ambitious capital campaign in the Museum's history, raised almost \$160 million for the Met's construction programs and its endowment. Targeted fundraising is currently geared to such projects as the new \$51-million wing to house galleries for European sculpture and decorative arts, special exhibition



Some holidays
you don't want to end.
Holidays you
want to remember.
Holidays you
want to celebrate.

And there is an
art to moments like
these called the art of
lingering.

An art which
achieves its finest ex-
pression with great
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galleries and the Department of Objects Conservation. New York City has pledged \$13.5 million for this wing. Other substantial funding has come from Laurence A. and Preston R. Tisch, Carroll and Milton Petrie, Henry R. Kravis, for whom the wing is named, Iris and B. Gerald Cantor, the Sherman Fairchild Foundation, Lila Acheson Wallace, and The Kresge Foundation.

Invaluable support for the Met also "comes from the combined giving of its 100,000 members," according to Emily K. Rafferty, Vice President for Development. The members and other individual donors "provide the Museum with what alumni provide a university. They are its most loyal advocates, and occasionally its harshest critics. They exhibit a real commitment to this place."

A campaign is underway to increase membership at the Met in a variety of categories. A direct mail campaign is restoring lapsed memberships, while efforts are also being made to increase the number of National Associates, who live beyond the 150-mile radius of the Museum. Now numbering more than 30,000, National Associates pay an annual \$30 fee. An increasing number

of executives and investors are taking advantage of special membership privileges at the Metropolitan Museum. Supporting categories (an annual contribution of \$500-\$5,000) provide many exclusive benefits offered only to individuals who give such generous support.

And a "big push," Mrs. Rafferty emphasizes, is being put on two categories of patron, those who contribute \$3500 and \$5000 annually, and who enjoy the use of the Patrons' Lounge, as well as private dining room privileges and invitations to special curator talks and exhibition openings. The Met also has three categories of permanent membership, including Benefactors, Fellows for Life and Fellows in Perpetuity. The names of the Museum's Benefactors are carved in the limestone walls in the Met's Great Hall.

PASSIONATE ATTACHMENT TO THE MET

Stories abound about the people who have been passionately attached to the Met since its founding 118 years ago. The list of those who have supported the Museum, and who continue to do so today, reads like a "Who's Who" of power and wealth. Yet the Met has always been "everyone's place," claims

Mr. Sulzberger, and all those who gather on its steps and meander through its galleries are committed to this great treasure house.

"People find here an association with a very prestigious institution," explains Mrs. Rafferty. "There is something for everyone here. I have an incredible array of options to draw upon in fundraising."

So, too, does the Met extend to its supporters attractive programs, ancillary activities and services and recognition of their commitment. Five years ago, for example, only ten companies offered their employees free admission to the Museum; today more than 75 companies make this possible.

Businesses realize, Mrs. Rafferty proposes, that it makes sense to be involved with the Met. And as international companies expand, the access that they are able to provide for their employees and constituents is "a valuable asset in the eyes of foreign visitors," she asserts.

Supporting the arts in general, and the Met specifically, "is supporting one of the main sources of financial vitality in this city," states Mr. de Montebello. "For New York City, cultural excellence



Representations of mothers and children are important in every culture. This delightful portrait of *Mrs. Mayer and Daughter* (Gift of Edgar William and Bernice Chrysler Garbisch, 1962), with its wonderfully expressive faces, is by Ammi Phillips, one of the most prolific and talented American folk artists of the 19th century. It

stands up quite well to Goya's masterpiece *The Countess of Altamira and Her Daughter* (The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979) is particularly notable for its feeling of maternal tenderness.



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Essential element

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Home Depot came to us not only for the quality and reliability of our POS systems, but also for the depth, breadth and reputation of our company. We are the largest computer manufacturer in Japan and a

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Quality customer service

Home Depot also came to us because we share their commitment to quality service. That service was crucial to Home Depot, which within just a few years grew from a regional to a national chain, quickly becoming a household name. Fujitsu was there every step of the way, making sure that Home Depot's POS system kept up with its growth, and helping make that growth possible.

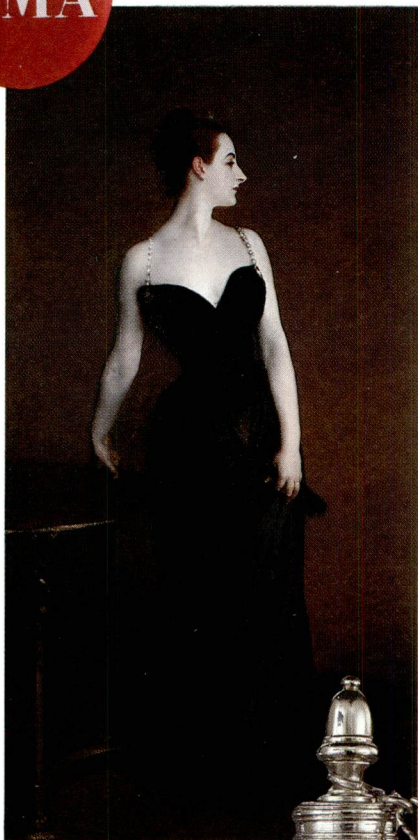


Mr. Greg Hackett of Home Depot with Kevin Murphy, senior vice president of marketing at Fujitsu Systems of America (FSA). FSA markets point-of-sale (POS) systems, automated teller machines (ATMs) and handheld computer systems. For information call (619) 481-4004.

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The American Wing holds the largest collection of American art in the world. Here it is represented by: John Singer Sargent's *Mme. X* (far left), one of his most striking canvases (Purchase, Arthur Hoppock Hearn Fund, 1916); the splendid Charles Engelhard Court, dominated by the great 1820s New York bank facade (above); and an elegant 18th-century silver chocolate pot (Bequest of Alphonso T. Clearwater, 1933).

is not merely important, it is—and there is no more direct way of putting it—necessary.”

A SHINING STAR

New York City officials consider the Met a shining star in their cultural galaxy, not only for the Museum's preeminence as a tourist attraction, but as a significant contributor to the city's economic strength. More than half the visitors to the Met come from outside the city. Last year, during the 13-week period of the Museum's exhibition of *van Gogh in Saint Rémy and Auvers* (underwritten by E.F. Hutton), out-of-town visitors to the exhibition spent a total of \$233 million on goods and services in New York.

“We could not be the international capital of the world without having the Met situated here,” states New York City's Mayor, Edward I. Koch, who recently recorded a tour of the Museum's building and its architecture. “We consider it a privilege to be partners with the Met.”

SPECTACULAR GROWTH

In the last two decades, the growth of the Met—both physically and in the scope of its collections and programs—has been spectacular. Several wings have been added to the building since 1970, the most recent being the Lila Acheson Wallace Wing for 20th-century art, which was completed in 1987. The late Mrs. Wallace, co-founder of Reader's Digest, the Museum's greatest single benefactor, whose funds and charitable foundations also paid for a long roster of projects, including the complete reinstatement of the enormous Egyptian collection, fresh flowers that are provided daily for the Great Hall, restoration of the Great Hall and Fifth





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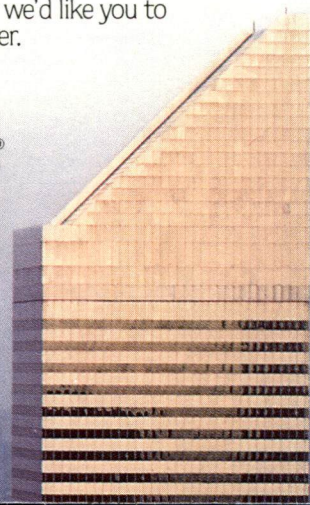
Meanwhile, here at home and in 90 other countries around the world, we offer the full range of financial services, from automated machines for personal banking to corporate funding in the billions.

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The New York Times

The Cloisters, the Met's branch for medieval art, is characterized by a single word: **Superb.**

The Cuxa Cloister (top) is one of four serene gardens. George Grey Barnard (above, right) collected much of the architectural material used in The Cloisters. The Monkey Cup (left), rare and beautiful, joined the constantly growing collection in 1952 (The Cloisters Collection).

Avenue Plaza, and the acquisition of hundreds of works of art for the Museum. Under construction now is the Henry R. Kravis Wing, which is the last project of the Met's comprehensive architectural plan. Its second floor, The Tisch Galleries, opened this fall with the major exhibition *Degas*, and the other areas of the five-story wing are scheduled for completion by 1991.

Like the piazzas of European cities, the Met has become a gathering place. Many attribute this phenomenal flourishing to those who lead the Museum.

"The leadership at the Met is energetic and committed to always finding new ways of making the Museum more accessible and exciting," declares Mary Schmidt Campbell, New York City's

THE CLOISTERS

Boldly clad jesters, jousting knights on horseback and roving troubadours were on hand one recent fall afternoon for a medieval festival at The Cloisters, the Met's renowned branch for European art of the 12th to 16th century. Located in a spectacular, wooded 67-acre setting overlooking the Hudson River in northern Manhattan, the museum incorporates elements from five medieval cloisters. Its holdings include such masterpieces as *The Hunt of the Unicorn*, one of the finest sets of tapestries from the 15th century, as well as illuminated manuscripts, stained-glass panels, metalwork, enamels, ivories, jewelry, paintings and sculptures. In celebration of its 50th anniversary this year, a number of musical performances, gallery talks and special events were held at the museum. In addition, The Cloisters Treasury—a gallery devoted to small, precious works of art—was enlarged by 50 percent, thanks to a grant from Michel David-Weill, Managing Partner, Lazard Freres, the entire collection was relabeled with short, informative texts, and many improvements were made to landscaping.

"The Met's collection of medieval art and The Cloisters, taken separately and together, represent the finest collection of medieval art in this country," according to William D. Wixom, Chairman of the Met's Department of Medieval Art and The Cloisters. "The Cloisters offers a sequence of masterpieces...in an inspirational setting" that greatly enhances the Met's distinguished encyclopedic collection.



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Most surprisingly, the 9000 CD offers something you may be gratified to find in its class.

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T H O M A S H A R T B E N T O N



United Missouri Bank of Kansas City, n.a.*, and the Enid and Crosby Kemper Foundation will sponsor a definitive retrospective of the work of Thomas Hart Benton.

The Nelson-Atkins Museum of Art
Kansas City, Missouri
April 16-June 18, 1989

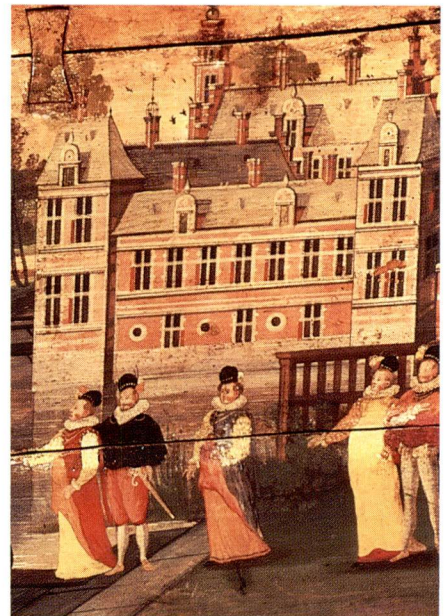
The Detroit Institute of Arts
August 4-October 15, 1989

Whitney Museum of American Art
New York
November 17, 1989-February 11, 1990

Los Angeles County Museum of Art
April 29-July 22, 1990



*United Missouri Bank serves as co-trustee of the Thomas Hart Benton and Rita P. Benton Testamentary Trusts.



The Department of Musical Instruments contains more than 4000 works from six continents. This double virginal (Gift of B. H. Homan, 1929), sumptuously painted, was made in Antwerp by Hans Ruckers the Elder in 1581.

MMA



This rug is the finest and largest Egyptian carpet to survive from the Mamluk period. Egyptian rugs dating from the late 15th century are renowned for their brilliant design and subtle color balance.

Commissioner of Cultural Affairs. With its "first-rate leadership...the Met has successfully cultivated a whole new generation of museum-goers."

James C.Y. Watt, Senior Curator in the Met's Asian Art Department, has travelled and lectured worldwide. The communication and rapport between administration and staff at the Met "is so totally open, so supportive," he notes. "I know many museums on many continents and I have never heard of this, much less experienced it."

"I have a very warm feeling at the Met," states Brooke Astor, a member of the Museum's board for more than a quarter of a century and donor of,

(continued MMA 57)

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The Arts of Japan in The Sackler Galleries for Asian Art are among the newest galleries at the Met. Pictured here is Ogata Korin's *Yatsushashi* (Purchase, Louise Eldridge McBurney Gift, 1953), a 6-fold screen exhibited in a room in the classic *shoin* style.

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The Metropolitan Museum of Art. Bequest of Sam A. Lewisohn, 1951. Photography by Malcolm Varon.



Madame Ginoux is 100, too.

Vincent Van Gogh painted "L'Arlésienne: Madame Ginoux" in 1888. That same year, James H. McGraw began an enterprise that has become today's McGraw-Hill.

In celebrating our Centennial, we are pleased to join this salute to the Metropolitan Museum of Art for preserving the world's great creative achievements, so that they may be enjoyed by millions—today and a hundred years from today.





The Met's collections are by no means "fixed." In fact, new works of art are constantly entering the Museum. Some recent—and spectacular—additions: Canaletto's *Piazza San Marco* (Mrs. Charles Wrightsman Gift, 1988); Matisse's *Nasturtiums* and "Dance" (Bequest of Scofield Thayer, 1982); Rubens' self portrait and portraits of his wife and son (Gift of Mr. and Mrs. Charles Wrightsman, 1981); and a Shang dynasty ritual wine cup with lid, 13th century B.C. (Charlotte C. and John C. Weber Collection, Gift of Charlotte C. and John C. Weber through Live Oak Foundation, 1988).



THE NEW MEDICI

The Met's Business Committee and its Corporate Patron Program were founded more than a decade ago by the Museum's former board chairman, Douglas Dillon. The Corporate Patron effort has grown to include nearly 425 donor companies, from small local firms to major national and international corporations. Together they provide over \$2 million in annual donations for the Met's operating budget. Thirty-five of these annual corporate donors make contributions of at least \$30,000, enabling them to host private social events in the Museum's glamorous spaces, such as the Temple of Dendur in The Sackler Wing and The Charles Engelhard Court, and to receive free admission for a year for their employees and accompanying family members.

"Backing The Metropolitan Museum of Art is good business," suggests Carl Spielvogel, Chairman of the Met's Business Committee and Chairman and Chief Executive Officer of Backer Spielvogel Bates Worldwide, Inc. "It's a simple, dynamic way of telling the public, 'We, as a company, care about the quality of your life.'"

In addition to annual gifts from corporations for unrestricted operating support, companies furnish between three and four million dollars each year for special exhibitions. Since 1979, nearly three-fourths of the support received for exhibitions has come from corporations, and many of the Met's exhibitions have budgets today of over half a million dollars.



“The Costume Institute has been an inspiration for designers, for students and for fashionable ladies. It is a treasure trove for fabrics as well as great examples of embroidery and stitching. The costume exhibitions have been remarkable in their conceptualization of fashion as an art form.”

Mary McFadden
Designer

The Costume Institute houses 45,000 items, an exceptionally comprehensive collection of both fashionable dress and regional costumes. The photograph and plate on this page show a Paquin coat in the Institute's collection and an illustration published in 1912 to advertise it.



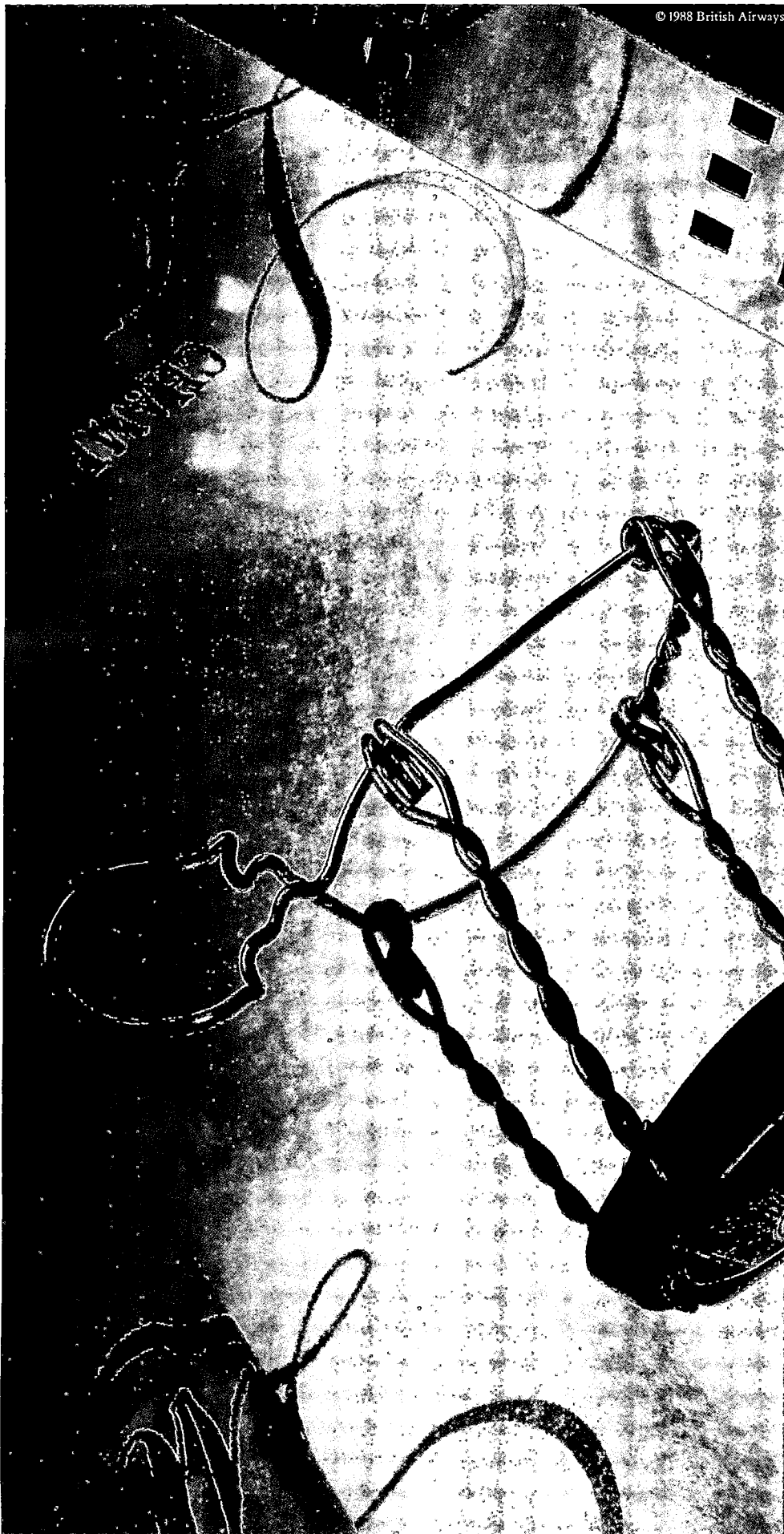
COSTUME INSTITUTE

“Costume helps to inform us closely of the ethos of a particular generation, and for the Metropolitan Museum, costume completes the study of man and what he makes for his aesthetic subsistence,” explains Philippe de Montebello, the Museum’s Director. Now in its 51st year, the Met’s Costume Institute began with a group of people committed to the concept of costume as art and the need for a place to study and display it in relation to other arts. Fashion leaders Diana Vreeland and Geraldine Stutz, as well as other luminaries in the fashion industry, in merchandising and the arts, have lent their support and expertise to the Institute.

Based upon their aesthetic qualities, their placement in a cultural context and the ability to be preserved, costumes have become a part of the collection, now encompassing more than 40,000 pieces, with no two exactly alike. A rich and diverse collection, ranging from an elaborately embroidered dress from the late 1600s to shocking pink Elsa Schiaparelli evening dresses, the costumes open an important window of understanding to the artists who created them and the people who wore them.

The fragile nature of the Institute’s costumes, however, necessitates that they remain, for the most part, in study storage, except when brought out for special exhibitions.

In keeping with The Costume Institute’s long tradition of special loan exhibitions, it will present this month *From Queen to Empress: Victorian Dress 1837–1877* (made possible by Laura and John Pomerantz for The Leslie Fay Companies). The Institute’s annual Party of the Year benefit, chaired by Mrs. William F. Buckley, Jr., will officially open this exhibition. Next year, to mark the bicentennial of the French Revolution, the Museum will offer *The Age of Napoleon: Costume from Revolution to Empire*, which is being organized jointly with the Musée des Arts de la Mode in Paris.



CHAMPAGNE
AND
APLOMB.

CLUB

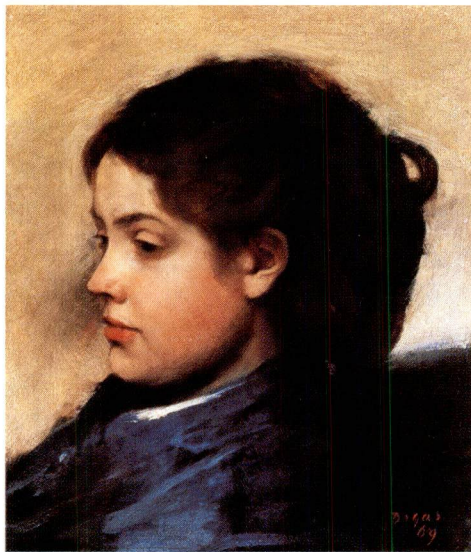
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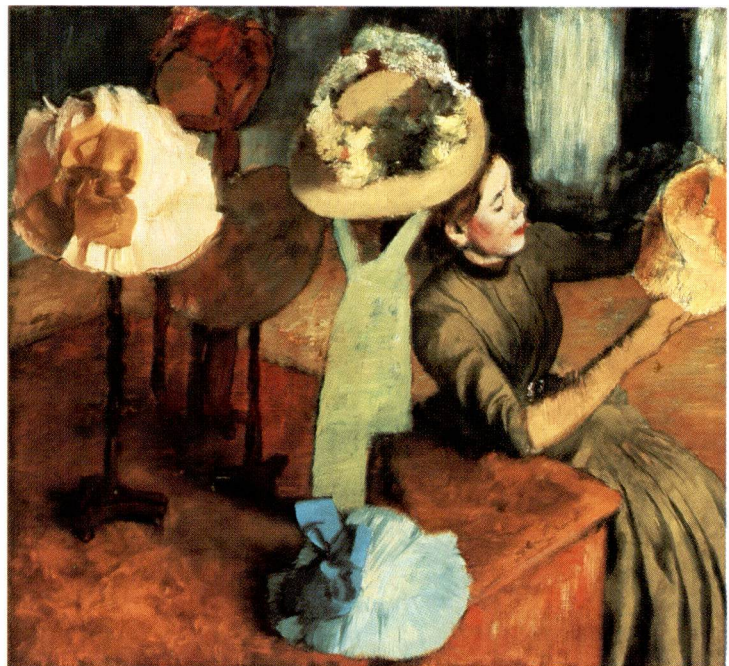
Admission by ticket only.
Tickets available at Ticketron outlets,
from Teletron, and at the museum.



Racehorses at Longchamp, S.A. Denio Collection, Museum of Fine Arts, Boston



Emma Dobigny, private Collection, Zurich



The Millinery Shop, The Art Institute of Chicago

Degas

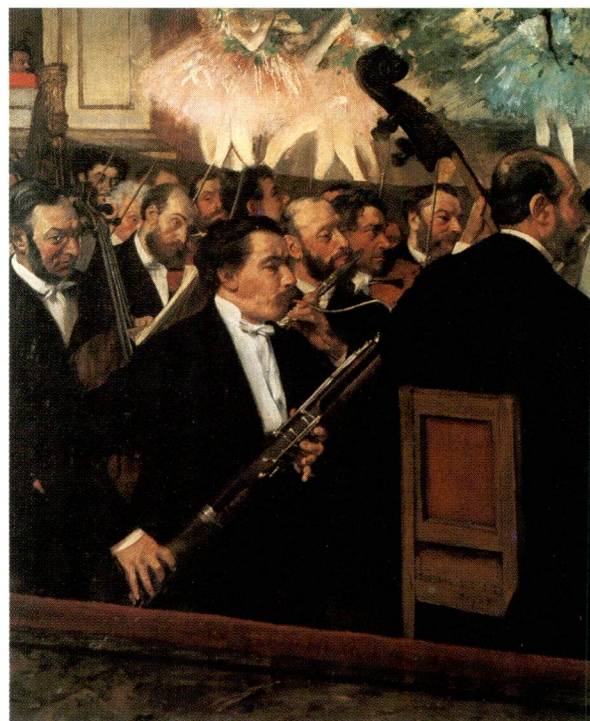
The first major retrospective Degas exhibition in 50 years.
More than 250 paintings, drawings, and sculptures.



The Green Dancer (Dancers on the Stage), Thyssen-Bornemisza Collection, Lugano, Switzerland



Seated Dancer in Profile, Cabinet des Dessins, Musée du Louvre (Orsay), Paris



The Orchestra of the Opéra, Musée d'Orsay, Paris

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The Metropolitan Museum of Art, New York
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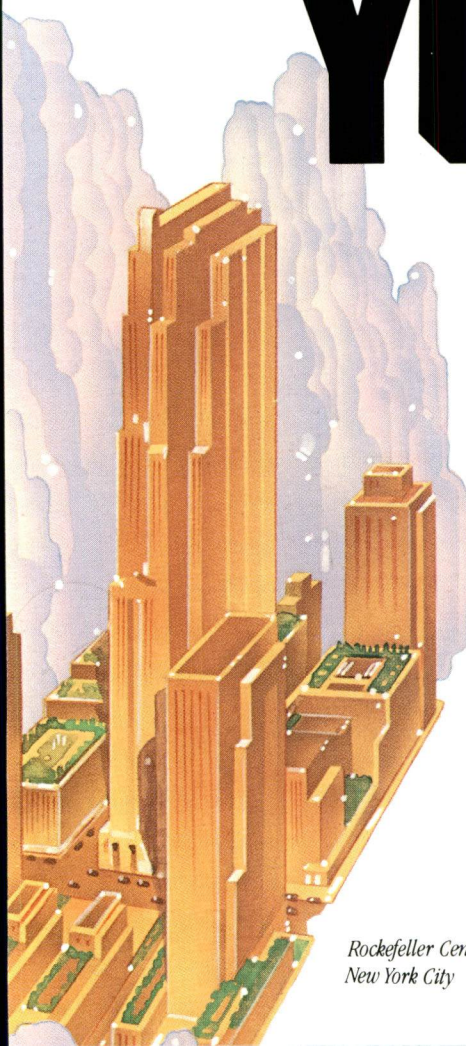
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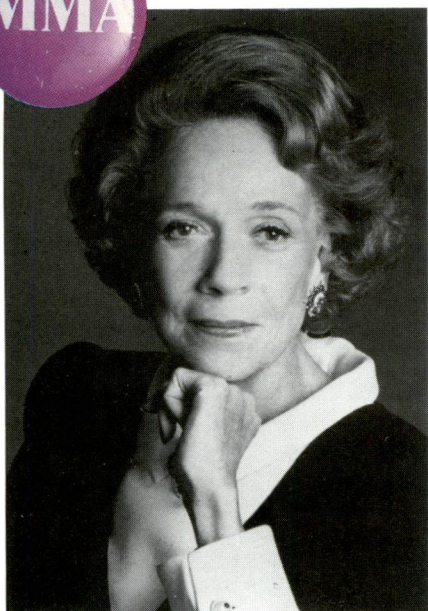


PHILIPS



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MMA



among many other initiatives, The Astor Court, a splendid recreation of a 16th-century Chinese scholar's garden that is in the Museum's Asian section. "The people there are enjoying their work. Throughout the Museum, there is a great 'esprit de corps.'"

TRUSTEE FOR HUMANITY

In recent months, the Met has opened the Charlotte C. and John C. Weber Galleries, to house one of the largest and finest collections of ancient Chinese art in the Western world. The AT&T Portfolio Tours of the Met, a fascinating program of self-guided Museum visits narrated by celebrity hosts Beverly Sills, Steve Martin, Walter Cronkite and Philippe de Montebello were a huge success.

Other noteworthy projects, exhibitions and special programs are scheduled well into the 1990s.

Dedicated to the Met's role as a Trustee for Humanity, each department and staff member at the Met is actively engaged in preparing for the Museum's entrance into the 21st century. First and foremost is a commitment to maintaining the Met's high standards of scholarship, exhibition and conservation. "Museums that reward only the temporary moment, that exploit art to gratify only today's needs are, in fact, cheating the audiences of the future," states Mr. de Montebello.

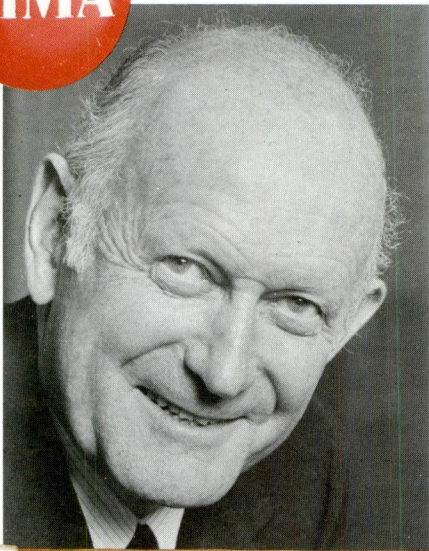
According to Mr. Luers, "We are also working on ways to make this series of buildings more understandable and accessible. It is important that we be a

"I have a very warm feeling at the Met. All the people at the Museum are truly committed to it; there is a great 'esprit de corps.'"

Brooke Astor

Brooke Astor has been one of the Met's greatest benefactors, enriching many parts of the Museum and its collections. One of her gifts to the Museum, The Astor Court pictured here, is derived from a Ming-dynasty garden court and was a project conceived by her in 1976 and achieved with the full cooperation of the Chinese government in 1981.





friendly and intimate place, while continually enhancing the Museum as a learning environment. This, of course, is a people-intensive business, so we have to be able to provide the level of salaries and benefits that will continue to attract the best people to work here."

Developing a deeper understanding of the Met's audience and meeting its needs are other areas being addressed. Ambitious acquisitions and publishing efforts will continue, as will creative programs to increase membership and support.

Mr. de Montebello emphasizes, "In the end, there is no substitute for quality, for tone, for excellence."

The Honorable Douglas Dillon, Chairman of the Board of Trustees for many years and now trustee emeritus, has had a preeminent position in guiding the Museum's expansion and helping to ensure its financial

stability. Among Mr. Dillon's many gifts are the Douglas Dillon Galleries for Chinese paintings and a significant collection of Chinese paintings, here represented by two masterpieces from the 12th and 13th centuries.



Front Cover: Detail, Pierre Renoir's *Madame Charpentier and Her Children* (Wolfe Fund, 1907, Catharine Lorillard Wolfe Collection)



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Pre-Modern Art of Vienna
1848-1898

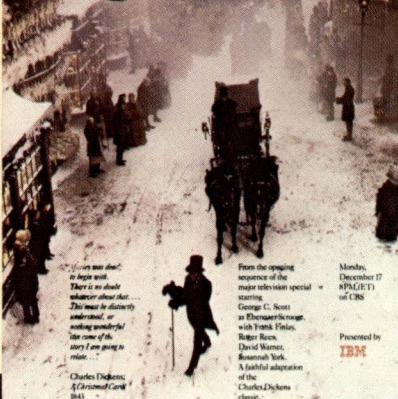
IBM Gallery of Science and Art - May 12-July 11, 1987

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See the world (perhaps of "Planet Earth") in seven one-hour episodes on PBS. Beginning Monday, January 22, at 9:00 PM ET.



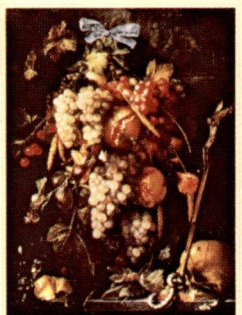
A Christmas Carol
George C. Scott



Monday, December 17 8PM (ET) on PBS



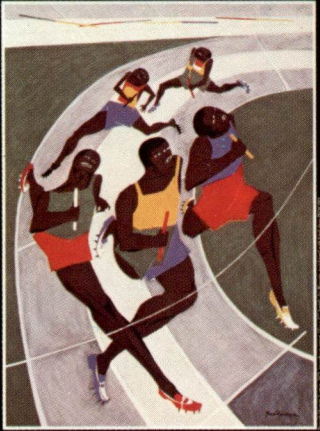
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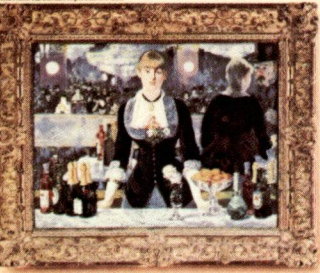


JACOB LAWRENCE, AMERICAN PAINTER



SEATTLE ART MUSEUM, VOLUNTEER PARK, SEATTLE, JULY 10-SEPT. 7, 1986

IBM GALLERY OF SCIENCE AND ART



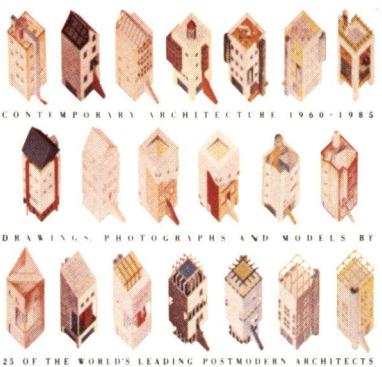
EDWARD MUNCH AND HIS CONTEMPORARIES
THE GOSWELL COLLECTION
THE CLEVELAND MUSEUM OF ART - JANUARY 16 - MARCH 16, 1987



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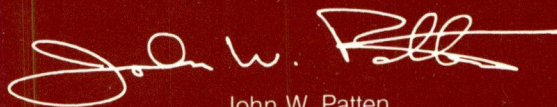
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It is necessary to ensure
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for future generations to study and enjoy.

The role of The Metropolitan Museum of Art
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John W. Patten
Publisher, BusinessWeek

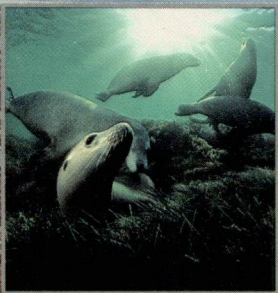
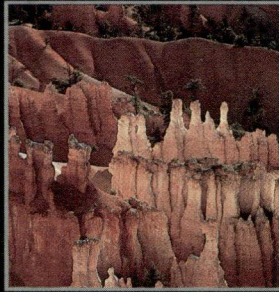


Art Direction & Design: Alvin Grossman
Text and Research: Marcia B. Saft
Special Consultant: Gerald G. Haggerty

BUSINESS WEEK

**AGENDA FOR THE 21ST CENTURY
MANAGING EARTH'S RESOURCES**

IN COOPERATION WITH WORLD RESOURCES INSTITUTE



*Is our environment on a collision course with the future?
An urgent call for new approaches that will sustain both
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February 1990

DISTINGUISHED CEOs:

Ever since Ben Franklin invented bifocals and the pot-bellied stove, Americans have been fascinated by technology. Faith in technology and enthusiasm for new ways of doing things have brought us a much-envied standard of living. But lately there is a sense that technology has let us down: that we have polluted the clean air and fresh waters that were our birthright, and degraded the quality of the environment.

We know that technology is not the problem — it's how we manage it that counts. The overriding concern of the 1990's is the threat to our global environment. There is no longer any question that human activity is depleting the ozone layer and altering the very composition of the atmosphere. The world's population explosion is straining our resources. And if there is no change, by the end of the century we will have destroyed an area of tropical forest one-third the size of the U.S., and with it countless numbers of Earth's species.

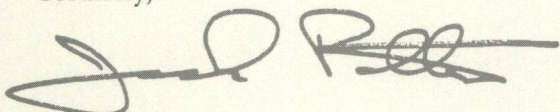
We at *Business Week* feel strongly about the environment and the need for greater corporate commitment to the stewardship of the Earth. We know that many of you are addressing your companies' responsibilities in this area. But we all must do more — much more. Tropical deforestation can be arrested and disappearing species saved; poverty alleviated and human population stabilized; soil conserved and more food provided; climate change contained; regional and global pollution reduced.

The answers to these environmental challenges are within our grasp. But success hinges on a concerted, urgent effort to change policies, strengthen and replicate successful programs, and launch daring initiatives.

Business Week is pleased to announce a definitive special section titled "AGENDA FOR THE 21ST CENTURY: MANAGING EARTH'S RESOURCES." It will be published in the June 18, 1990 issue and read by more than 7 million business leaders worldwide. Support will need to come from corporate advertisers around the world.

The merger of environmental and economic survival is the single most important issue facing world leaders today. We are counting on you, as stewards of the Earth, to become special partners with *Business Week* in this merger. Together, we will demonstrate to the world's marketplace that corporate environmentalism is good business.

Cordially,

A handwritten signature in black ink, appearing to read "John W. Patten". The signature is stylized and fluid, with a long horizontal line extending to the right.

John W. Patten
Publisher

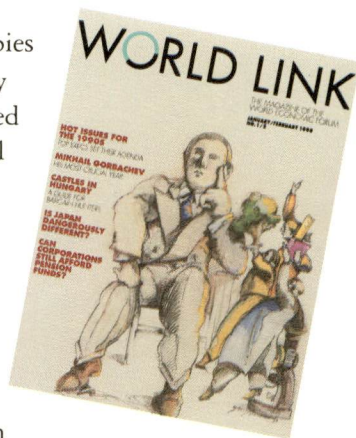
HOW WILL BUSINESS WEEK SPREAD THE WORD TO ALL CONTINENTS?

Our environment section will appear in *Business Week's* June 18, 1990 issue, reaching 7.1 million readers worldwide. Beyond *Business Week* the document will have an additional distribution of 50,000 copies to three prestigious organizations.

WORLD LINK MAGAZINE 36,000 copies

World Link, an innovative global magazine created in early 1988, is published in Geneva, Switzerland by the renowned World Economic Forum, a foundation noted for its annual world business summit in Davos, Switzerland. Read by over 36,000 leading decision makers in more than 160 countries, *World Link's* mission is to stimulate globally-minded, action-oriented dialogue among top leaders in business, government, academia, and the media.

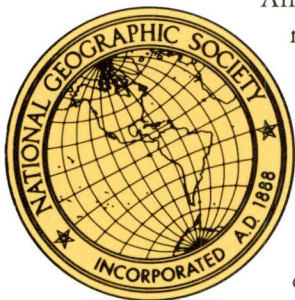
Copies will accompany *World Link's* July/August issue, thus assuring unique exposure to the most influential people in every country and field of activity — from prime ministers and CEOs to scientists and opinion-makers — in a format designed to address timely issues.



NATIONAL GEOGRAPHIC SOCIETY 10,000 copies

In recognition of *Business Week's* ongoing commitment to education, and realizing that respect for the environment must be learned, the National Geographic Society, via its Geography Education Program and Geographic Alliance Network, will distribute 10,000 copies as a useful resource to dedicated primary and secondary geography teachers.

The National Geographic Society is revitalizing the teaching and learning of geography in our nation's classrooms. This is not the geography of lists of state capitals, rivers, and mountain ranges, but exciting, problem-solving geography — geography as a powerful discipline, essential to understanding human use, and misuse, of our Earth.



WORLD RESOURCE INSTITUTE 4,000 copies

Business Week will distribute 4,000 copies to WRI's select group of international policymakers and policy influencers including: Members of U.S. Congress and U.S. government officials; U.S. state governors; foreign government officials (ministers of finance, trade, environment); international government institutions (United Nations, Organization of Economic Cooperation & Development); multilateral development banks (World Bank, African Development Bank, International Monetary Fund); ambassadors to the U.S., and non-government organizations worldwide.

The 1990 *Business Week* Symposium of Chief Executive Officers to be held in Washington, D.C., October 10-12, will feature a major session on the environment.



DAVID M. RODERICK
Chairman, International Environmental Bureau

David Roderick has been active for many years in numerous conservation and environmental organizations. From 1981–1989 he was chairman of the Business Roundtable Environmental Task Force. In 1984 he assembled the U.S. delegation to the World Industry Conference on Environmental Management in Versailles, France. Roderick is a member of the Board of Directors of the National Water Alliance. Spanning a 35-year career with USX (formerly United States Steel), Mr. Roderick was USX's chairman of the board and chief executive officer from 1979–1989. Currently he is chairman and co-founder of the International Environmental Bureau in Geneva, promoting improved environmental management.



WILLIAM DOYLE RUCKELSHAUS
Chairman, Browning-Ferris Industries

William Ruckelshaus has enjoyed a prestigious law career serving the State of Indiana. In 1970 he became the Environmental Protection Agency's (EPA) first administrator. He joined the Weyerhaeuser Company as senior vice president for law and corporate affairs in 1976. Ruckelshaus is a member of the Board of Trustees of the Conservation Foundation/The World Wildlife Fund. From 1984–1987 he served as the United States Representative to the World Commission on Environment and Development. Mr. Ruckelshaus is currently chairman of Browning-Ferris Industries (Houston) one of the nation's largest waste disposal companies.



DR. MOSTAFA KAMAL TOLBA
Executive Director, United Nations Environment Programme

After many years as a renowned botanist and educator, Dr. Mostafa Tolba served in various posts including secretary-general, National Science Council of Egypt; under-secretary of state in the Ministry of Education; president of the Egyptian Academy of Scientific Research & Technology; and advisor to Anwar Sadat. In 1972 he led the Egyptian delegation to the Stockholm Conference on the Human Environment which established the United Nations Environment Programme (UNEP). Dr. Tolba, residing in Nairobi, Kenya, has served as UNEP's executive director for the past 14 years, holding the rank of under-secretary general of the U.N.



JAMES P. BLAIR © NATIONAL GEOGRAPHIC SOCIETY

ADVISORY BOARD

Business Week's in-depth environment project will be guided by a distinguished international advisory board including:

GRO HARLEM BRUNDTLAND

Norwegian Labor Party Leader

Gro Harlem Brundtland was Norway's minister of the environment from 1974–79. She was chairman of the World Commission on Environment and Development from 1983 until 1987, when the Commission presented its definitive report, "Our Common Future," to the United Nations. In 1981 and from 1986–1989, Brundtland held the distinguished post of prime minister of Norway. She is currently leader of the Norwegian Labour Party and has been honored with the 1988 Scandinavian of the Year Award, the 1988 Third World Award, and the 1989 Indira Gandhi Peace Prize.



ALBERT GORE, JR.

United States Senator, Tennessee

After serving eight years in the United States House of Representatives, Al Gore was elected to the United States Senate in 1984. A leading expert on nuclear arms control, the senator is chairman of the Environmental & Energy Study Conference. Gore co-authored the 1980 Superfund Act, creating a federal program to clean up hazardous waste sites and chemical spills. He has been appointed chairman of the Interparliamentary Conference on the Global Environment, the first U.S.-sponsored conference uniting representatives from 30 countries. He is also the author of the landmark World Environment Policy Act of 1989.



JOHN HEINZ

United States Senator, Pennsylvania

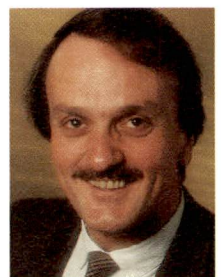
John Heinz was elected to the United States House of Representatives in 1971 where he served on the Energy & Commerce Committee's Subcommittee on Health and the Environment. Elected to the United States Senate in 1976, Senator Heinz was an original sponsor of the Clean Water Act of 1987. Heinz received the Clean Water Action's 1988 Legislative Achievement Award. He authored legislation to protect groundwater, encourage recycling of hazardous wastes, and stem global warming. The senator co-sponsored "Project '88," a study conducted by Harvard's Kennedy School of Government on the use of market forces to protect the environment.



WARREN H. LINDNER

Executive Director, The Centre For Our Common Future

After practicing law in Chicago and London, Warren Lindner held various environmental posts in Geneva, Switzerland. In 1980 he was appointed deputy director general of the World Wildlife Fund, and served as director of the Energy Department at Sogener. Lindner became secretary of the World Commission on Environment and Development in 1984. He is currently the executive director of the Centre For Our Common Future, a private charitable foundation which acts as a central source for follow-up of the Brundtland Report, "Our Common Future."



WHAT ADDITIONAL FACETS OF THIS DOCUMENT WILL VALIDATE THE ISSUES AND ENCOURAGE CONCRETE SOLUTIONS?

WORLD RESOURCE INSTITUTE (WRI)

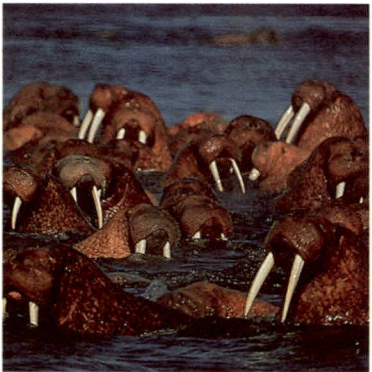
Business Week is pleased to be presenting our document in cooperation with WRI. We are most appreciative of the research WRI pursues and the admirable balance with which it is presented.

WRI, a Washington, D.C. policy research center created in 1982, is designed to help governments, international organizations, the private sector and others address a fundamental question: How can societies meet basic human needs and nurture economic growth without undermining the natural resources and environmental integrity on which life, economic vitality, and international security depend?

Independent and nonpartisan, WRI aims to provide accurate information about global resources and population, identifying emerging issues and developing politically and economically workable proposals. WRI's interdisciplinary staff of scientists and policy experts is backed by a network of formal advisors, collaborators, and affiliated institutions in 30 countries. It is funded by private foundations, United Nations and governmental agencies, corporations, and concerned citizens.

THE CENTRE FOR OUR COMMON FUTURE

Business Week also is pleased to acknowledge the outstanding assistance it is receiving from The Centre For Our Common Future. A Swiss charitable foundation, established in 1988, the Centre acts as a central ministry for follow-up on initiatives of the World Commission on Environment and Development's Report, and provides advice and service with respect to sustainable development initiatives.



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BUSINESS WEEK GRANTS

Business Week will donate 10% of its net advertising revenue to the World Resources Institute, which will administer a program of grants in the developing areas of Asia, Central and South America, and Africa. The grants will be made to promising non-governmental organizations which work in environment and development, promoting the objective of long-term sustainable development. Priority will be given to groups supporting community-level projects in agriculture, forestry, and preservation of biological diversity.

WHAT ISSUES WILL BE PRESENTED IN THE DOCUMENT?

I. OVERVIEW: The global challenge and the business opportunity

II. EARTH: Preserving productive capacity, managing wastes
Desertification, soil erosion and compaction, nutrient exhaustion,
solid and toxic wastes: What are the global trends? What needs to be
done to maintain Earth's productive capacity? What progress is being
made in eliminating dangerous wastes through recycling and changes
in production processes?

III. AIR: Protecting the atmospheric shield, managing air quality
The threat to the ozone layer and the problems of urban air quality:
What are the trends? What progress is being made toward finding
and producing substitutes to the chemicals that cause stratospheric
ozone depletion? What are the opportunities for cleaner fuels, im-
proved automobile engines, and improved industrial processes that
could help clean up tropospheric air pollution?

IV. FIRE & WATER: Managing energy, global warming, and
water resources

What are the global trends in emissions of greenhouse gases? What
might be the impact of global warming in temperature and changes
in precipitation and water supplies? What opportunities exist for
more efficient energy production and use that could help to stabilize
greenhouse gas emissions? Where do we stand on non-fossil fuel
sources?

V. LIVING RESOURCES: Conserving tomorrow's genetic
heritage

Deforestation and global warming threaten to eliminate large numbers
of potentially valuable species. What is the potential economic loss
from natural products and materials, including those as yet undis-
covered? What can be done to capture and preserve these genetic
resources in seed and tissue culture banks and in managed populations?

VI. ESSAYS: Agenda for the 21st Century

Distinguished leaders including United Nations Environment Pro-
gramme Executive Director Mostafa Kamal Tolba and National Geo-
graphic Society's Chairman Gilbert M. Grosvenor will contribute.

VII. COMPANY PROFILES

How companies are responding to the environmental challenge with
new technology, new products, and new approaches.

IN SUMMARY:

These articles will frame the issues, clarify the global stakes, and
report on what business can do to respond to the challenge of manag-
ing Earth's resources. The articles will emphasize solutions, the need
for sustainable technologies, and the business opportunities. They will
be illustrated with striking graphics, charts, and photographs.

THE TRENDS ARE ALARMING:

- Since World War II, human population has doubled to over 5 billion with another billion expected by the year 2000.
- Of the 1 billion to be added to the world's population, 9 out of 10 will be born in developing countries.
- Gross world product has increased fourfold since 1950, magnifying pollution and pressure on natural resources.
- As many as 50 million Soviet citizens live in areas where pollution levels are at least ten times as high as state safety standards permit.
- Carbon dioxide has reached alarming levels, creating the potential for global warming, which could have devastating effects on the Earth within our own lifetime.
- Every minute about 90 acres of tropical forests disappear, as do countless species that inhabit them.
- Nearly 200 million people died of starvation and starvation-related disease in the last two decades.
- Fuel wood shortages affect an estimated 1.5 billion people in 63 countries.
- Tropical forest plants and animals important to agriculture, medicine, and industry face extinction up to 10,000 times their normal rate.
- One-third of the world's land surface is threatened by desertification — the expansion of desert-like environments caused by human influences.
- In less than 50 years, cities such as Denver, Omaha, and Washington could have three full months of temperatures over 90 degrees, causing increased crop failures and air pollution.

IN CONCLUSION:

Managing Earth's resources wisely and meeting the global environmental challenge will require harnessing man's ingenuity to the fullest. In the end, what we refuse to destroy will define us as much as what we choose to create.



JAMES P. BLAIR © NATIONAL GEOGRAPHIC SOCIETY

WHY DOES BUSINESS WEEK FEEL COMPELLED TO ADDRESS THE ENVIRONMENT CRISIS?

Nearly two years ago, *Business Week* began publishing a series of issue-oriented sections on subjects having worldwide influence on the quality of life. *Business Week's* dual purpose: to create broad awareness of current issues and showcase corporate America's many contributions.

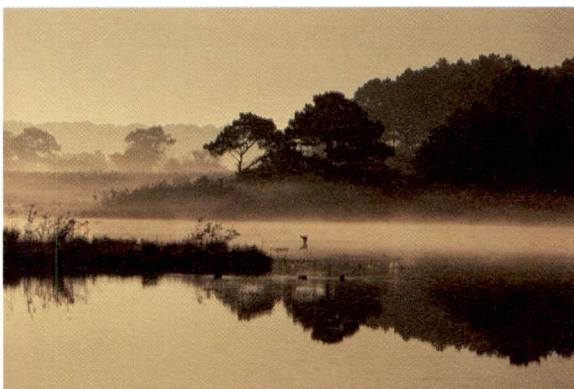
The first, titled "The Metropolitan Museum of Art: Trustee for Humanity," took readers on a behind-the-scenes tour that revealed how this treasured institution preserves our artistic and cultural heritage. Our most recent project, "Endangered Species: Children of Promise," the largest special advertising section in magazine publishing history, underscored the need for sweeping educational reform in America's schools.

Business Week, recognizing how long a road there is to travel from awakened environmental consciousness to effective environmental action, feels it must speak out. Mankind must discover nothing less than a new and humbler attitude toward the rest of creation. And we must do it quickly. Complacency about the environment has brought us to the brink of an environmental holocaust. Saving life on Earth requires not only a new way of thinking, but a new way of feeling.

Business Week challenges the world corporate community to focus on the gravity of emerging environmental problems, and play a critical role in their solutions . . . because corporate environmentalism is not only good for business, it is essential for economic survival.

In conclusion, we heartily endorse the words of William Ruckelshaus, Chairman, Browning-Ferris Industries:

"The world's decision makers are beginning to understand that it is impossible to separate economic development from environmental issues . . . Development in this context expands far beyond economics alone . . . Effective development must promote human progress not just in a few places for a few people and for a few years, but for the entire planet and into the foreseeable future."



JAMES P. BLAIR © NATIONAL GEOGRAPHIC SOCIETY

*"The time is ripe to set up
an international mechanism
for technological help from
other countries in the battle
against pollution."*

Mikhail Gorbachev
1990 Global Forum in Moscow



Herder's camp near
Salekhard, Soviet Arctic

WHY MUST BUSINESS TAKE THE LEAD AS STEWARD OF PLANET EARTH?

The simple answer is that private business controls most of the technological and productive capacity needed to conceive environmentally benign products, processes, and services. The more profound answer is that sustained economic growth depends on managing resources, not exhausting them. As British Prime Minister Margaret Thatcher has pointed out, *"There will be no profit or satisfaction for anyone if pollution continues to destroy our planet."*

Increasingly, the general public is alarmed about environmental degradation. A recent Harris Poll in the U.S. showed that by almost two to one, Americans believe this country's environment is in dreadful shape. In many other countries, including Mexico, Hungary, India, and Japan, concern for the environment is even higher. When West Germans were asked in a recent poll what worries them most, twice as many said pollution as said unemployment. Environmentalism, in short, is of major global concern.

The challenge for companies is clear. As Du Pont's Chairman Edgar S. Woolard, Jr. has stated, *"Our continued existence as a leading manufacturer requires that we excel in environmental performance and that we enjoy the non-objection — indeed even the support — of the people and governments in the societies where we operate around the world."*

In addition to local challenges, however, business will need to help find solutions to emerging regional and global environmental problems, from acid rain to global warming and the depletion of the ozone layer. As President George Bush has said, *"The environment is a moral issue. It is wrong to pass on to future generations a world tainted by present thoughtlessness."*



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AGENDA FOR THE 21ST CENTURY MANAGING EARTH'S RESOURCES

JUNE 18, 1990 ISSUE
CLOSING DATE: MAY 7, 1990
WORLDWIDE AUDIENCE: 7.1 MILLION

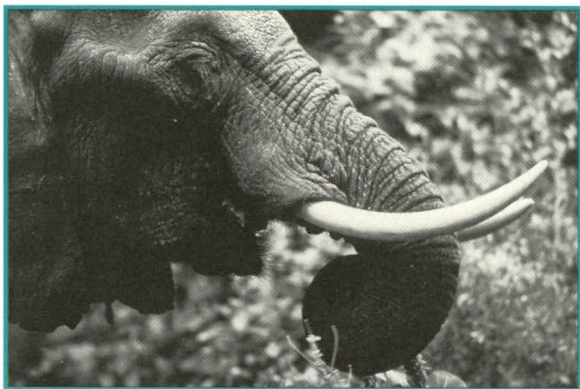
RATES

SPACE	BLACK & WHITE	2-COLOR	4-COLOR
1 PAGE	\$45,205	\$58,775	\$68,715
2/3 PAGE	33,450	43,485	50,855
1/2 PAGE	28,025	36,435	42,615
1/3 PAGE	17,630	22,925	26,800

BLEED CHARGE: 15%

FREQUENCY DISCOUNTS APPLY

NOTE: *Business Week* will donate 10% of the section's net advertising revenue, for grants to promising environmental organizations in the developing areas of Asia, Central and South America, and Africa.



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*"In the end, what we
as a society refuse to destroy
will define us as much as what
we decide to create."*

Steve McCormick
The Nature Conservancy

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