



The Trenton City Museum at Ellarslie Mansion

The Ellarslie Muse

Annual Report 2010

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Leon Rainbow: After the Rain

Interview by Denise Petti

Early one cold and miserably rainy Monday morning in March, I met with local mural artist Leon Rainbow for a guided tour of his commissioned and permissioned graffiti artwork. We drove deep into the neighborhoods of Trenton, chatting casually about his craft as we passed dilapidated homes and abandoned buildings, a relatively bleak backdrop rife with societal disadvantage.

Quite suddenly, in the midst of cracked sidewalks and boarded up windows, we came upon an explosion of three-dimensional color. From out of the nozzle of a spray paint can, Leon Rainbow has laid claim to his own canvas of brick and mortar. The neighborhood walls on which you'll find his vibrant work come alive with character and mystery.

Half Native American by birth, "Rainbow" is not an artist's alias or pseudonym. It is his given name. "My father is a Native American," Leon says. "We're from the Quechan tribe. Our reservation is in Yuma, Arizona, but I didn't grow up there."

Leon spent his first thirteen years in San Jose, California with his mother and stepfather, who encouraged his interest in drawing from the age of four. He saw his first graffiti movie at age six when documentaries and films such as *Style Wars*, *Breakin* and *Beat Street* first arrived on the screen



Leon Rainbow

(C) ANDREW R. WILKINSON

and showed what kinds of things could be done with a few cans of spray paint.

Leon credits certain graffiti innovators with encouraging his artistic growth and helping to hone his skills. "Pose 2 has influenced me the most up to this point. He's been writing as long as I've been alive. Guys like him are legendary to me because they brought the concept of doing productions with complicated backgrounds to the masses."

Tagging, or the act of writing one's name on random walls or structures, is how a graffiti artist in his formative years finds his own personal voice and style. "I did a lot of tagging when I was younger," Leon said. "Basically just writing your name. People hate it. We used to cut school and ride the bus and bring a mark-

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The Ellarslie Muse

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The Trenton City Museum at Historic Ellarslie Mansion

Ellarslie Mansion, home of the Trenton City Museum, was originally conceived ca. 1848 as a summer residence for wealthy Philadelphia industrialist Henry McCall. Later in the century, the Italianate-style residence and over 100 acres surrounding it, were purchased by the City of Trenton for a park. Noted landscape architect Frederick Law Olmsted sculpted rolling hills and rural vistas for city residents to enjoy. Today visitors to the mansion also enjoy the museum's extensive collection of Trenton pottery and 19th century industrial artifacts as well as changing exhibits featuring regional artists and local history.

Mission of The Trenton Museum Society

The Trenton Museum Society is a volunteer, non-profit organization which supports the Trenton City Museum at Ellarslie Mansion. This museum was established to collect, conserve, and display tangible items that represent the culture and traditions of all Trentonians. Collections, changing exhibitions and public programs are supported by the museum to advance the historical and cultural significance of Trenton, its people and its industries. The Trenton Museum Society supports the acquisition and conservation of the permanent collection and originates programs to sustain and nurture the cultural life of Trenton and its artists and to foster aesthetic awareness in fine and decorative arts.

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Trenton Museum Society



Interview with the Director

By Denise Petti



During a recent conversation with Brian Hill, director and curator of the Trenton City Museum at Ellarslie Mansion, I learned a great deal about what exactly is involved in preparing for and curating an exhibit.

To begin with, as he selects artists, Brian first looks to Trenton's own to inform his choices. Each year for the Ellarslie Open, the Trenton City Museum's annual juried art exhibition, four hundred artists drop off six hundred paintings and pieces of sculpture. Although Brian gets requests from as far away as Switzerland, he focuses on artists from the region.

"The Ellarslie Open brings in an enormous amount of wonderful work. It really lets me get to see everyone in the region who cares about the Trenton City Museum and the Trenton Museum Society. It allows not only the professionally accomplished artist, but also the Sunday afternoon watercolorist who takes lessons three times a year, to have their work shown side by side in a museum. That's an opportunity that not a lot of museums offer."

As anyone who has been through Ellarslie can attest, the pairings of artists is an art in and of itself. For exhibitions outside of the Ellarslie Open, Brian typically seeks to pair two or three artists, and in doing so there are certain things he looks for.

"The process starts with just one work that catches my eye. I pay attention to the scores of post-cards that come in each year advertising gallery shows in the area, and I visit as many of them as I can. I also meander through memory sticks and discs of photos of pieces and take trips to artists' studios. I look at their work and decide if two or three artists will physically work together. I talk to the artists and ensure their philosophies balance, either through a complimentary balance or a dichotomous balance."

In selecting individual pieces and choosing where to position them within the museum, Brian credits intuition and practicality for his keen eye and inspired knack for creative placement.

"I generally go with my gut. I ask myself, do the pieces talk to each other? Do the colors bounce among the neighboring works? It also involves stretching personal boundaries. It's not always what makes you feel warm and fuzzy. You need to break out of the comfort zone."

After selecting a pair or trio of artists, he works with each one to decide which of their works will be exhibited. The week prior to the opening of the exhibit the artists deliver the pieces to the museum. The work typically gets laid out against the walls as Brian walks back and forth listening to what people say as they pass through, such as how the juxtaposed pieces do or do not complement one another.

Once the layout is determined, pieces are hung and mounted. Fortunately, most of the paintings are hung with gallery rods these days, a vast improvement over methods used in previous years. "We used to use metal hooks and fishing line, which meant at least two trips up and down the ladder for each painting. Back then it required two people. One person held the painting while the other one was on the ladder. With gallery rods, now I hang most of the shows myself, but sometimes I get help."

So what does the breakdown of an existing show and the setup of a new show look like for the curator?

"A show typically ends on Sunday. Tuesday we come in. Everything is dismantled. All the pieces are put in the back room. The walls are spackled and then the new show comes out. By Wednesday afternoon the show is half-hung. By Thursday it's completely hung. I'll light the show Thursday night and by Friday the labels are on. It's fast. Tuesday morning one show is up and by Friday night it's a totally different show."

For all the swiftness and efficiency of setup and breakdown, the general timeline from selection to reception of exhibition pieces is certainly in stark contrast.

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The Ellarslie Muse

The Director (continued from page 2)

"I just finished my calendar out to June 2013. This is the body of work for my 15th year at the museum."

Brian learned the craft of curating largely by listening to artists, patrons, mentors, and professors. During the course of his life he's been a cabinetmaker, an electrician, a plumber, and a painter. He has designed and built printing presses and been the manager of a retail store. All of these experiences, it seems, led him to where he is today. He obtained his B.A. degree from The College of New Jersey and credits his own life experience as a craftsman in helping to hone his keen artistic eye.

"When someone trusts you and pays you to do something for them, it is your obligation to do the very best your circumstance allows. It is what makes you 'you.' It does not matter if I am designing a set of table and chairs that someone will hand down to their grandchildren or building an award-winning state-of-the-art kitchen, if I'm hanging an exhibit, designing an invitation, or answering the phone as a public servant. You should always be doing your best. We all fail and if we learn anything from this world, it is from our failures and the criticism we receive that we build our successes. Ellarslie gave me an opportunity to round out my whole life from one desk. Sam Goldwyn said it the best, 'The harder I work, the luckier I get.'"



Passages
David Rivera,
Ellarslie Open
XXVIII,
April 23 -
June 1 2010

Antiques Appraisal Day

An Antiques Appraisal Day was held on Sunday, February 7, 2010, and it was a resounding success, despite a snowstorm the day before. The Trenton Museum Society was fortunate to have volunteer appraisers Gene Pascucci, an auction house owner from Hightstown who has been in the antiques business for many years; Tom Rago, an antiques dealer and expert on the Trenton Potteries Company, and Donna Rago, also an antiques dealer and an expert in jewelry. TMS Directors Bob Cunningham and Chris Casarona, experts in Trenton pottery

and porcelain, were also volunteer appraisers.

A wide variety of fascinating items were brought in, including pottery, jewelry, prints, quilts, a Native American doll, furniture, Civil War letters, swords, and more. The appraisers worked with forty people, who brought in more than 70 items, in just 2 ½ hours.

The *Trenton Times* covered the event, which attracted a wide variety of people, some of whom had never been to the museum before.



John and Grete Lamb await an appraisal from Tom Rago

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The Arts Are for Everyone



When I was in high school, we were suspicious of people who went to museums, attended the theater and concerts and talked about books. We called those people culture vultures. Fearing the disapproval of my peers, but not wanting to give up the enjoyment and deep satisfaction I found in the arts, I became a secret culture vulture. I still went to concerts and plays, read voraciously, and spent many a contented Friday afternoon at the Museum of Fine Arts in Boston, but I did it on my own.

In college my life became even richer as I added food and wine and great film to my cultural repertoire. I found others who shared my fondness for cultural experiences, and we enjoyed our afternoons and evenings together, becoming engaged in the arts.

After moving to Trenton as an adult, I found the Trenton City Museum and became involved as a member, a volunteer and as a trustee. I enjoyed the exposure it gave me to local artists and began to collect their work. The items in the permanent collection intrigued me so much about the history of my adopted hometown that I started a collection of Trenton-made pottery. Most of all, I enjoyed the sense of community and camaraderie that Ellarslie engenders in many who become involved with it. I realized two things from my experiences at Ellarslie and the many other cultural venues in Trenton and nearby: human beings are driven to find and create meaning in their lives; and we are social animals who want and need to connect with other people.

The arts satisfy those needs. Art communicates across all social barriers -- age, gender, social standing, race, and cultural background, and the finest art speaks to us across the ages. The arts give us a new perspective on our lives and the lives of others. They help us to recognize in ourselves what makes us all

human -- the desire to express ourselves, to create, to make a difference in the world.

The past speaks to us as well: learning about our history is an act of self-discovery. When we learn about the people who came before us: how they lived, how they earned a living, what they did in their leisure time, and what they valued -- we learn about the influences that have contributed to who we are today.

We could, as I once did, read, study, make art, and interact with the arts on our own, but the experience is so much richer when we do it in contact with our fellow human beings. We visit museums, study together, listen to music together, watch plays and films in theaters because we enjoy it: it satisfies in us something deeply human. Art resonates.

At this stage of my life, I want to share my passion for the arts. I want others to have their lives enriched as mine has been. I want to help others to overcome the stigma of the culture vulture or the misperception that the arts are only for the elite. The arts are for everyone.

I invite you all to experience the arts at Ellarslie, a friendly, welcoming place where your every sense will be stimulated. Visit the museum often -- singly, in pairs, with your family, or in groups. Come for our concerts, our classes and workshops, our famous opening receptions or whatever piques your interest. As you become involved, you too will discover the satisfaction felt by our loyal membership base and volunteers who donate many hundreds of hours to our programs. Become a proud culture vulture and enjoy all the Trenton City Museum has to offer.

Carolyn P. Stetson

Sincerely,
Carolyn Stetson
President
Trenton Museum Society

The Ellarslie Muse

Out of the Closet: Urns United at Last

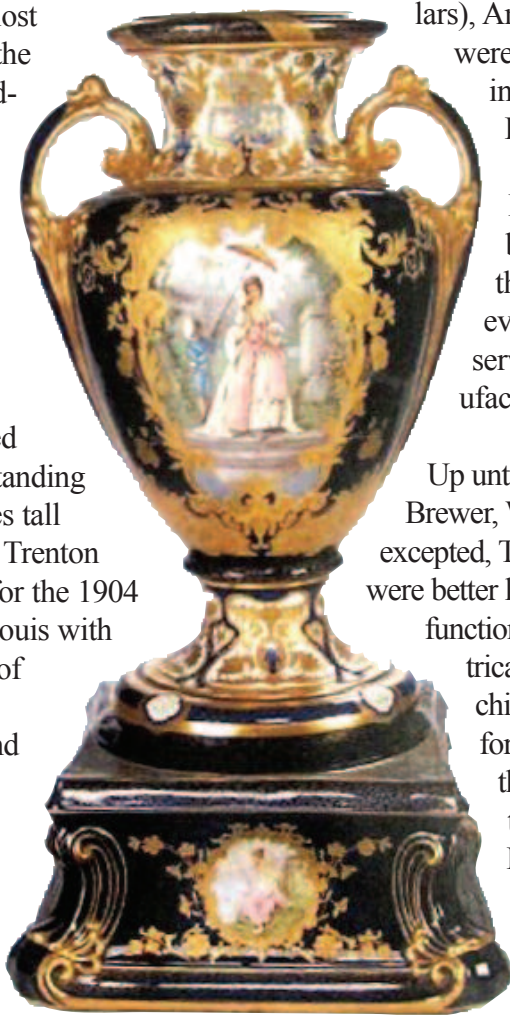
By Denise Petti

When Trenton Museum Society trustee Bob Cunningham, a collector and noted authority on American Belleek, received word late last year that a rare and long-lost monumental vase – the last of four – had suddenly turned up in an estate sale on the west coast, his interest in Trenton pottery quickly turned into hot pursuit.

Four highly decorated monumental vases standing four feet seven inches tall were created by The Trenton Potteries Company for the 1904 World's Fair in St. Louis with the express purpose of showing off what America could do and to claim some bragging rights for Trenton's pottery industry in particular. Despite Ott & Brewer's sensational exhibit of its signature baseball vase, busts, and religious figures at the 1876 World's Fair in Philadelphia and despite the two-decade existence of a decidedly upscale product line in American Belleek, the prevailing opin-

ion remained stubbornly biased in favor of European porcelains. Though large vases created in Trenton sold at Tiffany's for as much as \$1,400 (about \$32,000 in today's dollars), American potteries were still considered inferior to their European predecessors. In fact, until President Wilson brought Lenox to the White House, every presidential service had been manufactured in Europe.

Up until that time, Ott & Brewer, Willetts and Lenox excepted, Trenton potteries were better known for their functional products -- electrical fixtures, hotel china and toilets -- than for their contribution to the world's decorative arts. Trenton Potteries Company specialized in bathroom fixtures, so by choosing to create these magnificent vases, they were able to match European quality and beauty and put the old prejudices to rest. It is estimated that in 1904, each vase cost approximately \$1,000 to produce, about \$30,000 in today's dollars.



Woodland Vase

The creation of the vases demanded fine artistry from the design sketches to the molding of the porcelain to the painting of the landscapes to the gilding with gold paste. Each vase was carefully fired several times at precise temperatures, probably one firing for each color, with a final firing at a lower temperature so the gold wouldn't blister and burn.

Enlisting the talents of renowned French ceramic artist Anton Lucien Boullemier, who happened to be residing in the area and working at The Trenton Potteries Company, the vases have a distinctive French design and Sevres style. Boullemier created the large "main" scenes that appear on the center of the vases: three had traditional courting scenes and one had a distinctively American scene depicting George Washington crossing the Delaware River. The "Trenton Vase" provided yet another way for Trenton to call attention to its indelible mark in history.

After these vases appeared at the World's Fair, three returned to Trenton, but the location of the fourth was a mystery. The Trenton Potteries Company had given the Trenton vase to the New Jersey State Museum in 1956. The Crane Company, successor to The Trenton Potteries Company, gave one vase each to the Newark and Brooklyn museums in 1969. The Brooklyn Museum loaned its vase to the Trenton City Museum on a long-term basis in 1997. The fourth was pre-

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Leon (continued from page 1)

er and just tag. I was thirteen.”

Largely perceived by society to be defacing property, the budding graffiti artist is no stranger to the penalty of the law. While Leon Rainbow has had his fair share of answering for his youthful vandalism, he graciously chalks it up to character- and career-building.

“When I was brought home tagging, I had to learn there are consequences to your actions. If you didn’t ever get into any trouble, you’d never know what it’s like not to be in trouble. Graffiti is a very powerful art form in that it can be very creative or very destructive. Right now in my life, I’m focusing on the creative.”

That creative focus has paid off. From creating the art for advertising campaigns

for business giants like Staples, Bloomingdales, Louis Vuitton and Infiniti to designing art backdrops for roller discos, magazines, photo shoots, and CD covers, Leon’s impressive roster of clients is only one aspect of his work. He works by day as a web designer at Inforest Communications in Princeton and also works for the Princeton Arts Council after hours, working with children in an after-school program to help focus their artistic urges in a positive direction.

“There are some young kids coming up who are making a mess of the highways. The after-school program is a way for kids to express themselves in a positive way. We run events after school and every summer.”

Leon and other artists rotate space on the cinder block walls donated by the sustain-

ability recycling center, Terra Cycle, on New York Avenue. These walls change often, allowing artists to hone their skills and discover their own unique aerosol voices.

As to the fine line between creating art and defacing property, Leon remarks, “People have their idea of how things should be and that’s fine. I understand that concept. At the same time, as long as it’s a positive thing I don’t see the issue. It’s a way for people to express themselves in a positive way. What a lot of people don’t understand about graffiti is that it’s its own living, breathing thing.”

In one such instance, a graffiti mural was created to help a neighborhood grieve the loss of a young woman who was shot and killed in a gang-related incident. An image of her smiling face graces the side wall of a corner store, reminding all passersby of the tragedy of her death. It is a palpably haunting image, and perhaps a vitally important one, for in eliciting the natural human response of confusion and heartache the art serves far more than just an aesthetic purpose. While the piece wasn’t created by Leon, he still appreciates the sentiment behind the art.

“She was shot in this area. She was actually in one of my classes. Some people take offense. But to me they should be taking offense to the fact that a young girl was shot.”

So how does one carry out his art in areas like that, where gunfire and gangs, drugs and crime are so commonplace?

“In all reality, the people in these rougher areas, they don’t bother us. The police don’t



Leon Rainbow at work



Leon's mural in the Tom Malloy gallery at the Trenton City Museum © Ricardo Barros

bother us. The gangs don't bother us. The little old ladies like us. The community really respects what we do. People can trip about the different areas, but I've had people come and hold a flashlight for me or bring me lemonade. One of the things I really like is being in different areas and neighborhoods and getting a feel for the people. A lot of these walls and these neighborhoods have texture. It makes use of all your senses. It keeps things real."

In an effort to bring that reality into a larger public focus, the Trenton City Museum at Ellarslie Mansion reserved the Tom Malloy gallery for a special mural project devoted entirely to Leon Rainbow's aerosol art.

"Ellarslie was one of my most exciting projects. I'd been waiting ten years for that project. I used to bug Brian Hill, so it definitely meant a lot to me for him to come and say, 'All right, let's do something at the museum.' It's not every day that they let you run around with spray paint in a museum."

And just how does a museum host a graffiti artist and allocate hundreds of delicate square footage to the relentless barrage of a spray can?

"They took real thin hardboard, similar to masonite, and tacked it to the wall. We primed it with house paint and then masked the windows and floors with tape and tarps. I don't think that piece would have turned out as good as it did if it weren't for Brian. That piece took forty hours in four days."

The final result was more than worth the hours of meticulous preparation. An impressive, loosely-based autobiographical chronicle of Leon's life played out across the gallery walls.

"The first part of the piece showed the baby in the spray can. It's sort of like I was born to do this. The next part was the Native American person, my heritage. Then there's the kid on the tricycle riding with the dreams. That was like my childhood -- the imagination you have when you are a child. Next there is a lion, which I'm named after, followed by a half skull and some drug stuff. I went through that when I was nineteen, twenty -- around that age -- before I moved here. I've been lucky enough to get clean and be able to do positive things. I attribute a large part of my success to that. Next are all the things I'm doing now: painting, different positive words, a dude sitting on a stack of books. Teaching is the next

phase. Right now, everything I do is based in art."

After the exhibit was dismantled, Hill chose to keep the picture moulding spray-painted, just as Leon had designed it. "That's really exciting to me. Every time I go in there, it reminds me of that weekend." The mural is now available for sale or for installation in a museum or art center.

Leon's signature is "Rain." Aptly, we took the driving tour of his work on a rainy day; however, it wasn't long before the dreariness of the weather was replaced by Leon Rainbow's gentle charm. Combine that with his impressive graffiti portfolio, and soon all of Trenton begins to pulsate with a renewed depth, perspective and complexity. Elements become fascinating in their intensity and color, in the way they play off one another to create an art form that vibrates with life and magic. Driving through sopping wet neighborhoods and encountering the sheer delight of Leon Rainbow's art in sure but silent action, I couldn't help but think that he does indeed bring the light after the rain.

See and learn more at www.leonrainbow.com.



Pieces of Trenton History — on Display at Ellarslie

An exhibit on “American Belleek, Cybis and Boehm Porcelain” ran from April 4 through November 1, 2009, highlighting the technical mastery and creative artistry of the Trenton ceramics industry from 1876 to the present. Items on display were loaned by five major collectors and also came from the museum’s permanent collection.

Four events were held in conjunction with the exhibit – a tie-in with the Potteries of Trenton Society Symposium in April which focused on Trenton Ceramics; a talk about the display in May by three major collectors who loaned items for the display; a demonstration in June by the Boehm Porcelain Company of how they make their flowers and birds; and a talk in September entitled “Trenton Made American Belleek.”

“Rider – The First 99 Years” ran from September 17 to November 15,

2009 and was guest-curated by University Archivist Robert Congleton and his associate Julia Telonidis. Rider University operated in Trenton for almost 100 years before moving out in 1964. Documents and artifacts in the exhibit showed the evolution of Rider from a small for-profit business school to a non-profit college offering degrees in business, education and liberal arts. Among the more notable artifacts on display were the first commercially successful typewriter, the Sholes and Glidden, made in 1874; carte de visite photographs showing Rider’s first graduating class in 1867, and diplomas from the 19th and early 20th centuries.

“Utility and Artistry: the Works of the Stangl and Fulper Potteries” ran from December 3, 2009 to May 2, 2010 and was guest-curated by Peter Meissner, the leading authority on the early art ware of Stangl, who also gave a talk on January 10. During the

course of the exhibit, attendees included collectors of Stangl and Fulper pottery as well as former employees of the company and people who grew up with Stangl dinnerware and artware.

The gallery displaying the Fulper pottery featured stoneware crocks and jugs, art pottery, and the Vase-Kraft line. The gallery displaying the Stangl pottery featured the first line of Stangl, called Fulper-Fayence, introduced in 1924, Fulper-Stangl, introduced in 1925, and Stangl’s handmade artware, introduced in 1927. Also on display were examples of dinnerware, including dinnerware samples that never went into production.

This exhibit represented the first in-depth examination of the works of these two potteries. Many rare and unique pieces, displayed in a chronological format, were on view for the first time.



Potteries of Trenton Society
American Belleek, Cybis and Boehm Exhibit,
April 4 to November 1, 2009



College Sweet Shop
Rider Exhibit, September 17 to November 15, 2009



Stangl and Fulper
December 3, 2009 to May 2, 2010

Trenton Museum Society Presents Educational Programs for All Ages

The Trenton Museum Society offered a wide range of classes for children in 2009/2010, including something new – a Summer Art in the Park Camp. Campers worked with a drama teacher to write and perform plays while creating scenery and props with an art teacher.

Art in the Park classes continued in the fall and winter, and the Trenton Public School Art Students' Biennial Show took place from January 9 to February 20, 2010, with an opening reception on Saturday, January 16.

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Trenton Public Schools Art Show
January 9 to February 21, 2010

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Exhibitions: 2009 - 2010



Albert Hinds at 103 Years Old,
Howard Siskowitz
Peter Cook and Howard Siskowitz,
November 14, 2009 to January 3, 2010



Albert Hines 103, Peter Cook
Peter Cook and Howard Siskowitz, November 14, 2009
to January 3, 2010



Innocent in My Dreams,
Janis Purcell
Grand Purcell, September 19 to
November 8, 2009



Morning Mist II, Charles McVicker,
McVicker and Chavooshian, February 27 to April 18, 2010



Bruce Rigby and Elizabeth McCue Exhibit
November 14, 2009 to January 3, 2010



Madurai Smoothie Shop, Paul Grand
Grand Purcell, September 19 to November 8, 2009



Urn (continued from page 5)

sumed destroyed or otherwise lost forever.

Until October 2009 when Bob Cunningham received an email from Newark Museum curator Ulysses Dietz, who had received an email from a friend at Sotheby's featuring a picture of what appeared to be the fourth vase up for auction at Bonhams and Butterfields in Los Angeles, California. The top was missing, and it had been misidentified as a "Monumental Continental Vase," likely because of its similarity to Sevres vase design. The size and shape of the vase, however, were the first clues that this indeed was the missing "Woodland" vase.

Following urgent discussions among Trenton Museum Society board members about whether the society could purchase the vase and how much to bid (time was of the essence if the vase were to be brought home to Trenton), society president Carolyn Stetson, collections management committee chair Rich Willinger and past-chair Brenda Springsted joined Bob at his home while he represented the museum society as a phone bidder at the auction on November 8,, 2009. The bidding began at \$4,000 and quickly rose to \$10,000 then quieted down to a volley between the Trenton Museum Society and one other bidder, with the Trenton Museum Society claiming the final bid at \$16,000 plus commission, a total of \$19,200.

The fourth vase, once lost but now found, arrived at Ellarslie Mansion the day before Thanksgiving, 2009. Plans are already well under way to put the vase on display, have a copy of the lid made to replace the missing original, and host an exhibit on Trenton decorators featuring the artistry of factory decorators of American Belleek. In January 2012, the Trenton City Museum will bring all four vases together in an exhibit for the first time in over one hundred years.

The Trenton Museum Society is currently searching for a sponsor and is accepting donations to help offset the expense of acquiring the piece at auction and putting it on display. Bob Cunningham, who is working on a book that will tell the story of the vases, hopes to obtain more information from the auction house about how the former owner acquired the fourth vase, where it came from, and how it ended up on the west coast.

These vases are considered by some to be the best and most important porcelain pieces ever created in America. Their presence at the Trenton City Museum will surely give the museum significant national exposure over the years and put Ellarslie on the map as a major museum.

Educational Programs (continued from page 9)

In the "Mixed Media Imaginary Creature" program, students started by reading a story and looking at books and then created visual magic by combining oil pastels, paint, and a variety of papers. The students had fun while learning new techniques to create a creature never seen before.

The TMS didn't forget the adults either, offering "plein air" watercolor workshops with award-winning artist Marge Chavooshian. Trenton-area photographer Cie Stroud presented digital photography workshops that focused on photography basics shared by both film and digital, as well as topics unique to digital photography.



Marge Chavooshian teaches her watercolor class.



Trenton Museum Society
PO Box 1034
Trenton, NJ 08606
Phone: 609-989-1191
Fax: 609-989-3624
Email: tms@ellarslie.org
www.ellarslie.org

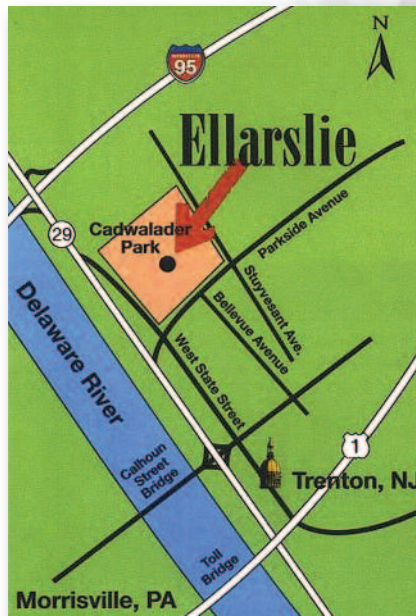
Museum Hours

Tuesday - Saturday 11:00 a.m. - 3:00 p.m.
Sunday 1:00 - 4:00 p.m.
Closed Mondays and Municipal Holidays

Visit www.ellarslie.org for more information and directions or contact Museum Director Brian O. Hill at 609.989.3632

Ellarslie Mansion is owned, maintained and operated by the City of Trenton, under the Mayor's Department of Recreation and Cultural Affairs and is located in Cadwalader Park. This program is made possible in part by the Mercer County Cultural and Heritage Commission through funding from the Mercer County Board of Chosen Freeholders, and the New Jersey State Council on the Arts/Department of State, A Partner Agency of the National Endowment of the Arts.

All programs and additional support are provided by the Trenton Museum Society 609-989-1191.



What's Ahead

The Art of Clifford Ward and Tom Chesar,
January 8 – February 27, 2011

Hot Music for a Cold Winter Night Latin Guitar and Tapas
with David Cohen,
January 14, 2011, 7:30 p.m.

Artists and Decorators of the Trenton Pottery Industry
January 29 – May 8, 2011

A Taste of Chocolate, February 12, 2011, 8:00 p.m.

Machuco's Trabuco Performs Afro-Cuban Music
February 25, 2011, 7:30 p.m.

Antiques Appraisal Day, February 27, 2011, 2:00 p.m.

Art in the Park Children's Classes, March 2 – April 30, 2011

Paul Matthews, March 5 – April 17, 2011

Na'Bodach Plays Celtic Music, March 11, 2011, 7:30 p.m.

Ernie White Band Plays Rock and Blues,
April 15, 2011, 7:30 p.m.

Ellarslie Open XXIX, April 23 – June 12, 2011

Fred Miller Plays Show Tunes, May 13, 2011, 7:30 p.m.



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