



John A. Roebling His Life & Legacy

by Samara J. Lentz

At six o'clock on a Saturday evening in June, the heavens opened up and torrents of hurricane-like rain graced Cadwalader Park and Ellarslie Mansion. Inside the mansion, a story of one whose work has touched the lives of generations waited for visitors to come, to look, and to rediscover the genius of a man nearly forgotten. I, an intern-turned-curator (thanks to this project) bit my fingernails and gazed out the front door worried that the ill weather would stave off the 300-500 visitors expected to attend the opening of a one-of-a-kind exhibit on the builder of the Brooklyn Bridge. A half-hour later, the museum was buzzing with activity. What would make people brave the forces of nature to come to our little museum in the park? John A. Roebling.

Museum members, Trentonians, researchers, college students, professors, the Roebling family and folk young and old from all regions of New Jersey—even Mayor Doug Palmer—all present, all looking, all touched.

As they circulated through the two-story exhibit, the largest temporary exhibit the museum has ever seen, they rediscovered the magnitude of one man and his effect on the city of Trenton and the industrial revolution. Mr. Roebling, born in 1806 in Muhlenhausen Germany, was much more than an engineer who dreamed up the notion of wire rope suspension bridges and built one of the most famous American bridges to-date. He was also an artist, a philosopher and the father of Trenton industry. His legacy carried Trenton into the industrial age and cultivated a flourishing, thriving city.

William S. Roebling, the great-great grandson of the man himself looked me in the eye, shook my hand, and smiled with a curious air of appreciation. Having just been to Berlin, Germany, for their exhibit celebrating the 200th anniversary of John A. Roebling's birth, he confessed to Museum

Director Brian O. Hill that in comparison, Berlin was but a distant second to the breadth, detail, and spirit of the Ellarslie exhibit.

At the other end of the museum, Professor of Philosophy at the College of New Jersey Rick Kamber, specialist in Aesthetics and Hegelian philosophy gazed in wide-eyed wonder at the 150 year old pieces of Roebling's philosophical musing that were on display for the very first time. Admitting that he never knew that Roebling was a student under the world renown philosopher Hegel, he quickly began making some notes of his own and announced plans to re-investigate the Hegelian connection in Roebling's virtually uninvestigated philosophical work.

Toward the end of the evening Trenton Mayor Doug Palmer shook my hand and said, "You and Mr. Hill have done a great thing for our city." He spoke in reference to the resurfacing of the historical legacy of Roebling and his influence on Trenton industry, economy and history. Since the closing of the Roebling plant, our city has not yet revisited its former prosperity and grandeur. Yet, there has been in recent years a swelling of Trentonian pride and movement toward revival and restoration. Especially now, recalling the effect that one man had on this city (and the world) serves as an inspiration to us all as we embark on a new season of change and rebuilding.

As I walked around, still in a nervous stupor, I began to notice that each individual present

Photos by Cie Stroud



(Foreground) Trenton City Museum Director Brian O. Hill, M.A. speaks with a member of the Roebling family while (background) Sally Lane of Trenton speaks with William S. Roebling of Princeton during the opening reception.

was standing over some artifact or piece of text with a look of surprise, wonder, or discovery. It may sound funny, superstitious, or a little wacky, but I could almost see the memory of John A. Roebling reborn that night. I believe that what we can glean from his life and that which he left behind holds a valuable lesson for all. I stopped biting my fingernails, stood up straight and looked around in awe. I felt as if something important had happened that night, perhaps more than I will ever know.



Samara J. Lentz speaks to Trenton City Museum patrons during the opening reception.



Artifacts from the Roebling and Sons Works on loan from Paul Hosszu of Hamilton.

PRESIDENT'S LETTER

THE ELLARSLIE MUSE

A publication of the
Trenton Museum Society
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Design by Cie Stroud

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Trenton City Museum Director

Brian O. Hill, M.A.

Mission of the Trenton Museum Society

The Trenton Museum Society is a volunteer, non-profit organization which supports Ellarslie, the Trenton City Museum. 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.

© 2006 Trenton Museum Society

Wow, what a year for the Trenton Museum Society! Our Education committee put together wonderful programs such as the After School art classes, the Saturday Art Workshops that accompanied our fabulous exhibition of art by the students of the Trenton Public School system, the Peacemaking With Puppets program and our Summer Art in the Park program. All of these programs achieved record numbers of registrants and we couldn't be happier that so many children and adults came to Ellarslie to learn and create.

Our Collections Management committee was busy this past year as well. With the help of interns hired specifically for the purpose, we began computer cataloging our permanent collection with hopes of some day soon posting the collection to our website to share with our members and the whole world. Through collaborative efforts with a private collector, the society also acquired over 900 pieces of Scammell/Maddock pottery. Computer cataloging such a wonderfully huge donation should keep this committee busy well into the next year as well!

Exhibitions this year were truly remarkable starting with the wonderful multimedia show by Jen Signel, Joan Needham and Susan Hogan, all the way through to our biggest ever Ellarslie Open - over 300 submissions and 100 items selected for the show, and capped off with the current exhibition honoring the contributions John Roebling made not only to Trenton but the entire country. This fabulous collection of memorabilia runs through September 10th, so if you haven't had the chance to see it yet, make sure you take the time to stop by.

At the society's annual meeting in May we said goodbye to a few folks who had given of their time and talent for the past several years - Michelle Emerson, Kirsten Fleisher, Amy Gonzales, Patricia Rodeawald, Bobbie Shelingoski and Carolyn Stetson - my sincerest thanks for all you've done on behalf of the Trenton Museum Society.

Also at the May meeting, we welcomed nine new trustees to the Board and we've already started putting them to work planning for the 2006-2007 season.

The long awaited renovations to our restrooms and our climate system are due to be completed by September so we'll once again be a fully functional facility. Thank you all for your patience during this process.

As we look forward, the board of trustees has lots of good things in store for our membership and the greater Trenton community, so keep an eye on your mailbox and/or e-mailbox and thank you all for your continued support of the Trenton Museum Society.

Sincerely,



Jennifer Concha
TMS President



Rebecca Rutkowski © 2001



The Trenton City Museum at Ellarslie is owned by the City of Trenton, Douglas H. Palmer, mayor; maintained and operated by the Department of Recreation, Natural Resources & Culture, Francis E. Blanco, director; with additional support from the Trenton Museum Society.

The Ellarslie Open

by Director Brian O. Hill, M.A.

On April 29, there was an opening reception for the Twenty-fourth annual Ellarslie Open. It was a packed crowd, standing room only and, by 6:45, a wait to get into the museum. New sponsors this year, as I stated in the last issue, are The William N. Taylor Charitable Trust and Taylor Photo. The Ellarslie Open has a long tradition of highlighting the multi-medium work of regional, state and nationally known artists. This year, 200 artists submitted 320 entries for jury and our distinguished juror, Rocío Aranda-Alvarado, accepted 109 works of art. Curator at the Jersey City Museum, she organizes exhibitions of contemporary art featuring work by both established and emerging artists in the New Jersey and New York region. Ms. Aranda-Alvarado did a terrific job in selecting from the many submitted works. However, just as in years past, she ended up making the same statement as everyone else, "This work is so good. It is a shame to reject any of it." Next year we will do something about that.

To make the Ellarslie Open what it is takes determination and dedication and each year the board and the volunteers do a great job. Carol Hill, Carolyn Stetson, Amber Palecek, Michelle Post, Brian Murphy, Nicole Yull, Brenda Springsted, Bianca Nagy, and Board President Jennifer Concha, and on opening night, the hospitality committee and our own Duke Williams playing on the Yamaha, thank you all for giving up your free time to help. In case you missed the articles in the press, we had feature articles in the *Trentonian*, *US 1*, *Princeton Packet* and *The Times*.

I am so pleased to inform our readers that because of people like Bill and Bob Taylor, this year we surpassed \$7,000 in gifts and awards, making this Open exhibition a major "must enter" for the regions top professional artists. Those contributing to the awards for the Ellarslie Open this year were:

- Triangle Art - in their 24th year of support. Thank you, Joe and Gloria Teti. You have a great store and a great spirit! You have been there from the beginning.

- The Trenton Museum Society, sponsoring the President's Award, the Director's Award, The Trenton Museum Society Purchase Awards and The Ben Whitmire Award.
- TAWA - Julian Kerns, president - 24 years of support.
- Artifacts Gallery Award - Best Trenton Artist. Marge Miccio and Bob Wagner, for the very best in Trenton Artifacts - 5 years of support at the museum.
- The Honorable Mayor Douglas H. Palmer and Christiana Foglio-Palmer - The Mayor's Award.
- Shophe 202 Award - Gift Certificate. Tom Moyer and Pete Hobday, thank you for joining us in support of great art.

Finally, a bit about next year. Each year we have so much great work come through the Trenton City Museum during the Ellarslie Open. Next year is the 25th anniversary of the Ellarslie Open. Ben Whitmire started it. Ben Whitmire was the museum's first real director. He loved Trenton, and was a committed, energetic director. He enriched the lives of those he knew and injected a cultural life into this city. Ben started the idea of contemporary exhibitions in 1982, as a result of a suggestion from Mary Yess, and started the Ellarslie Open. Ever since then, the Museum Society has collected and had contemporary exhibits of both local and regional artists. In 2007, the twenty-fifth year of the Ellarslie Open, the Trenton Museum Society honors this man and his legacy with a special addition to the Ellarslie Open- The Salon des Refusés! When next years juror gets down to the final two rounds, I will ask him (yes I know whom it will be) to pick the next 40 works or so not to be accepted into the Ellarslie Open. We will set them aside for a special upstairs Gallery, the Salon des Refusés. The remaining pieces will be the very special Anniversary Exhibition complete with a catalog. More details to emerge but suffice it to say we had a great EO XXIV, but EO XXV will be fantastic! See you at the museum!

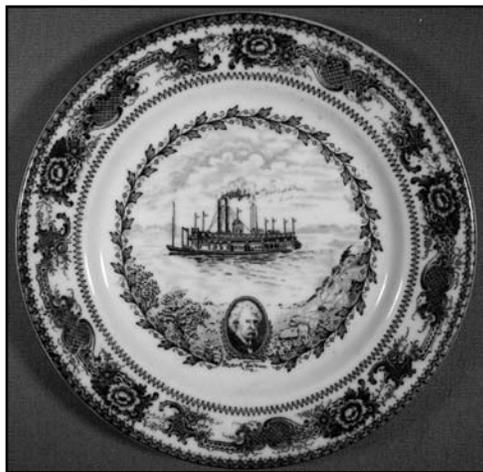
<p>Best in Show-Overall <i>New Brunswick Station</i> Charles McVicker</p> <p>Trenton Museum Society Purchase Awards: <i>New Brunswick Station</i> Charles McVicker <i>Hot Springs</i> Joy Inderbitzin <i>Close Encounters</i> Jeff Goodwin</p> <p>Ben Whitmire Purchase Award <i>April Snow Squall</i>, Edén Reid Taylor</p> <p>Mayor's Award <i>Chicken</i> Tracey Jones</p> <p>Director's Award <i>Reflection</i> Naomi Campbell</p> <p>President's Award <i>West Morris</i> Amy Evans</p>	<p>Artifacts Gallery Award <i>Ceramic Pot</i> Jo Milner</p> <p>Shophe 202 Award <i>The Three Sisters of Clover Hill</i> Joe Kazimierczyk</p> <p>TAWA Award <i>Lithic Form 2</i> Susan Luty</p> <p>Mixed Media Honorable Mention <i>Silence is Golden</i> Michael Gyurcsak Best in Show <i>Introspection</i> Beverly Ardos Fredericks</p> <p>Printmaking Best In Show <i>Chicken</i> Tracey Jones</p> <p>Fiber Art Best in Show <i>Russian Morpho</i> Laura Friesel</p>	<p>Painting Honorable Mention <i>From Above</i> Thom Montanari Best in Show <i>The Three Sisters of Clover Hill</i> Joe Kazimierczyk</p> <p>Drawing Honorable Mention <i>Look</i> Jennifer Cadoff Best in Show <i>Reflection</i> Naomi Campbell</p> <p>Photography Honorable Mention <i>Michael</i> Paul Grand Best In Show <i>Dusk</i> Susan Christian</p> <p>Sculpture Honorable Mention <i>Farmer's Folly</i> Peter Stefferson Best in Show <i>Lithic Form 2</i> Susan Luty</p>
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TMS Acquires the Larry Paul Scammell/Maddock China Collection

by Paul Trosko

Larry Paul's collection includes his lifelong acquisitions of nearly a thousand pieces: many railroad patterns, over fifty museum quality service plates, stock patterns, educational & historical pieces and archeological fragments used for research. This long-time historian photographed and catalogued each piece for use in his soon to be published book based on the Lambertton Works, *A History of the Scammell/Maddock Potteries in Trenton, NJ*, and identifies usage on most patterns.

Corp, William Penn Hotel, Chalfonte Hotel, Miami Hotel, La Salle, President, Wanamakers, Strawbridge & Clothier, Gimblels, Bullocks, Bickfords, Fosters, Macys, Davenport, Horn & Hardart and so forth. Railroad customers included the New Jersey Central RR, Union Pacific, New York Central, Southern Pacific, Baltimore & Ohio RR and many more. Known ship line users were Holland-America, Norfolk and Washington Steamboat Co, Norwich Line, Panama Pacific Steamship, United States Lines and others. Scammell also made special occasion pieces such as commemorative and college alumni lamp bases & many household dinnerware lines.



The Mark Twain Hotel, Chicago, IL



Schroeder Hotels



Mr. Paul has also written two more books: "Made in the 20th Century: A Guide to Contemporary Collectibles" and "Sparkling Crystal: A Collectors Guide to Railroad Glassware". His research was instrumental in assisting other authors write various identification & reference guides such as Barbara Conroy's "Restaurant China, Volumes 1 & 2," Richard Luckin's "Dining on Rails," and Daniel Krummes' "Dining on Inland Seas." He has spent years researching and creating a hotel database which covers thousands of hotels in the USA from the late 1800s to the present. Projected release of the first edition of that database is 2007.

Scammell's decoration styles included hand painting, solid glaze, decal and transfer prints, lines and bands, acid etched gold, overall luster and occasional embossed customer logos.

This collection was first offered to two other museums. The Smithsonian as well as the New Jersey Historical Society were unable to accept the gift due to space limitations. Its home was clearly meant to be in Trenton, New Jersey, right where it was created.

In 1901, David William Scammell, at the age of 20 was hired by Maddock Pottery Company, located in Trenton, New Jersey. During the next twenty years, he advanced at the company and invested his earnings in company stock. In 1923, he became the largest stockholder and joining with his five brothers, offered to purchase Maddock's Lambertton Works. The company was purchased for \$400,000 and in 1924 the firm name was changed to Scammell China Company. When David W. Scammell died in 1952, the already struggling company suffered another large setback in the loss of the "backbone" of the company. In 1954, Scammell's trade names, molds, pattern prints/decals and other assets were sold at auction for \$229,000 to Sterling China of Wellsville, Ohio. Sterling moved production of the Lambertton product to Wellsville and which began rolling off the production line in 60 days.¹

The opening of the Scammell Collection exhibit will be at Ellarslie and is expected in the summer of 2007.

For more information on restaurant & hotel china, please visit:

- <http://restaurant-china.home.comcast.net/>
- <http://www.restaurantwarecollectors.com>
- http://groups.yahoo.com/group/Restaurant_China

Footnotes

1 Restaurant China, Volume 2. by Barbara J. Conroy, Collector Books C1999-2006



Ambassador Hotel, NYC



Coffee Set: Lenox (1910 - 1920) Elaborate silver pattern with additional engraving design.



12" Covered Pitcher: CAC/Lenox (1896 - 1906) Classic silver floral design extending to integrate the covered lid.



Same Pitcher illustrates the marks of both companies. The silver company's distinct mark is Mauser Mfg. Co., NY.

Silver Overlay of the American Belleek Period

First in a series by Christopher Casarona

Just as an artist-signed vase attracts the interest of both decorative arts and fine art collectors, silver overlay porcelains appeal to more than one collector category much in the same way. It is not uncommon to find excellent examples of lavishly decorated silver overlay porcelains in a Trenton potteries collection, or in the hutch of a sterling silver enthusiast. Regardless of your specific passion, the combination of these wonderful techniques provides added elegance, complexity and desirability to each completed form. Silver overlay is a scientific and industrial, yet highly-creative and artful expression that is likely to never be produced again as it was during the American Belleek period (1880's to 1930).

Manufacturers of this era were acutely aware that consumers appreciated the fine qualities of these wares, so many alliances were formed between potteries and silver concerns. Fine examples exist today that illustrate each manufacturer's mark on a single item. This reflects a strong partnership because both marks would have been applied at the pottery during kiln firings prior to shipment for silver decoration.

Fusing ornate designs of silver to hard smooth surfaces like porcelain is referred to as electrodeposition. First, a metal-based powdered or liquid flux was applied to the ceramic, giving it a conductive surface. Then it was placed in a liquid silver-plating bath, where the silver bonds to the areas covered by the flux. The flux could be applied in a various patterns, or the whole object could be coated with silver, which was then shaped mechanically or chemically (usually with an acid bath) by removing the unwanted areas. (Gustafson, Article, *Antiques Magazine*). Decorators also built up the thickness of the silver by repeating the application process. This was done to enable more elaborate designs by engraving into the surface of the silver which further distinguished the pattern, the artist and the company. This quality of work is more desirable today than thin or flush silver, which lacks depth and detail comparatively.

Some of the primary producers of silver overlay in the U.S. include the Gorham Manufacturing Company, RI., EAMCO (Electrolytic Art Metal Company), Trenton, NJ., Depasse Mfg. Co., NY, Mauser Mfg. Co., NY, and the well known and revered, Tiffany & Co., NY. Robinson and Feeny. The Official Price Guide to American Pottery & Porcelain, lists over two dozen silver companies whose marks have appeared on Trenton porcelains.

Silver overlay decoration was used from the inception of the Ceramic Art Company (CAC) of Trenton, NJ (1889) until approximately 1930, by then known as Lenox (1906 - present). It was noted in Lenox company records as being for special orders only. (Morin, *Lenox Collectibles*). Willets Manufacturing began making Belleek wares as early as 1884 (Gaston, *American Belleek*) and may have provided porcelain forms to silver decorators before the formation of CAC. Willets-marked items with silver overlay decoration however, are far more scarce than later Lenox items. This may indicate that the practice of producing silver overlay on porcelain forms increased dramatically from 1910 through 1930 to meet growing demand.

By 1906, CAC was officially changed to Lenox, Inc. and by 1909, Willets ceased operation, possibly explaining why fewer examples are seen today. The prevalence of Lenox silver overlay items, although still rare, also seems to coincide with the success of the company's business focus on dinnerware. Most silver overlay was applied to coffee and tea sets, cups and saucers, and other related items. It is also found on small to medium sized vases in a variety of forms.

The rarity and beauty of American porcelain, coupled with the elegance and enduring value of silver, will undoubtedly make items possessing both highly sought after for years to come. This collaborative union of artist and manufacturer will remain a unique symbol of the American Belleek Period.

What is going on at the Trenton City Museum?

by Brian O. Hill

As part of the continued support of culture in the Capital City, the City of Trenton is proud to announce the upgrading of the air-conditioning and complete renovation of the bathrooms located on the ground floor below the gift shop.

Marshall Industrial Technologies, Trenton, NJ, was awarded a contract earlier this year and construction got underway in March.

The new air conditioning unit will be housed in the addition at the staff entrance to the museum, and a new ramp will be installed to complete ADA access to the museum. The new bathrooms will also be ADA compliant and will have electronic hand blowers, faucets, and toilets.

Molly's The Gift Shop at Ellarslie, now temporarily re-located, will return to its original site once the project is complete--- slightly re-arranged and updated.

There will also be a new water fountain just off the main corridor at the entrance to the gift shop.

This project is slated for completion in late summer/early fall 2006.

Photo by Brian Hill



Cooling Tower Room

Music at the Museum

by Nancy Nicholson, Music Committee Chair

As a cultural center for the city of Trenton, the Trenton Museum Society is committed to providing musical programming to enhance our exhibits. In the spring of 2006, audiences were treated to an encore performance by Fred Miller. This year his popular "Lectures in Song" program featured the life and music of Irving Berlin. Over 60 people attended and we hope to invite Mr. Miller back again in 2007.

On a different note, we also launched our Summer Music Weekend: Energy, Elegance, Practice and Performance at Ellarslie. The weekend began with two concerts by gifted students from the Trenton Community Music School, under the direction of Ellen Saxon. This was the first public recital for many of the students. It was inspiring to see how gifted young musicians, their families and teachers enjoyed the performance in our beautiful space, and envisioning the possibility that some of the students will become professionals.

The weekend culminated with a virtuoso performance by Trenton based

classical pianist, Geoffrey Dorfman. An accomplished professional, he has played at Carnegie Hall, Columbia University, Westminster Choir College, and his full-length recital opened Great Britain's Marlborough Summer Festival in 1997.

Mr. Dorfman's concert "A Letter from Paris" featured the works of Ravel and Chopin. There was nothing quite so beautiful as looking out of our sun-filled windows and listening to this magnificent music. We thank our board member Brian Murphy for introducing this excellent musician to our community.

Our Fall Music Celebration will feature two performances. The Eric Mintel Quartet will play on Friday, September 29 from 7 to 9 p.m. Mr. Mintel has performed at the Kennedy Center in Washington, D.C. and is well known to Trenton jazz audiences. And...back by popular demand – we proudly present Joe Zook & Friends – Autumn Blues on Friday October 27 at 7 p.m. Tickets for each concert are \$10 for members and \$15 for non-members. Please make your reservations early by calling 609-989-1191.

After School Program Served a Variety of Students

by Rebecca Erickson

The after school art program served a variety of students from across the city. The fall program was attended by children from Kilmer school who have become a real part of the museum family through longstanding attendance at after school activities. The spring class of eleven students was a mix of home-schooled children, children who attend independent schools, and students from Mott elementary.

Students in these small classes were able to experience tools and materials not available in regular school programs. These included sewing with a sewing

machine, using a hand-held jigsaw, and painting with quality acrylic paint. Students in the spring class learned important terms that artists use including line, shape and texture. Both classes expressed their personalities by creating hand puppets.

Fall students created a puppet show to perform for a kindergarten class at Kilmer school. This was done entirely at the students' own initiative.

The experience of making art was enhanced for students by the museum's beautiful architecture, artwork in the galleries and the beautiful grounds of the park.

Correction It was erroneously reported in the Fall 2006 issue of *The Ellarslie Muse* that Trenton Museum Society board treasurer Charles Lorimer joined Peg Zimmerman as a partner in her law firm. Mr. Lorimer and Ms. Zimmerman are CPA's, not lawyers. Their company name was correctly cited as Zimmerman and Lorimer, CPA.

Maria Newman

Maria Newman is known to many as the cordial phone voice that answers, "Trenton City Museum, how may I help you?" To some, she is the enthusiastic salesperson at Molly's, The Shop at Ellarslie, that will accessorize your outfits and will entice you to stock your stationary drawers and bookcases with items as varied as the artwork that is displayed on the museum walls. To others yet, she is the impromptu docent that comes out of the staff office to interact with the public and to share the history--both past and present--of Ellarslie. As museum attendant, Maria appreciates the creativity that her job affords her, but her extensive and varied work experience has taught her that it is people who are the consummate lifeline of any establishment and who make or break a venue--and it is people whom she seeks to serve, to nurture, to cultivate and to engage in a personal connection to Ellarslie and to the City of Trenton. To this end, Maria has joined the Trenton Museum Society's Membership Committee as a volunteer to assist in implementing and facilitating additional visitor programs, volunteer recruitment and coordination efforts.

Photo by Cle Stroud



Born in Havana, Cuba, her roots are both English (from York) and Spanish (from Asturias), but the ties that bind are to New York City. Having grown up in Harlem (and, forever thereafter, an 'Upper West Side girl'), Maria has always been surrounded by the diverse and, often, eclectic. Drawn to the sciences and the arts, life in New York gave her ample opportunities to engage in both.

While still studying at Hunter College, and for over 20 years, Maria worked in Faculty Practice and Hospital Administration at such renowned medical institutions as Mount Sinai Medical Center, Columbia Presbyterian Medical Center and St. Luke's-Roosevelt Medical Center. During her years at these institutions, she managed practices ranging from research labs to surgical suites. Her love of art outweighed her interest in medical practice management and so, back to school she went!

In 1992, Maria realized a life long dream and graduated magna cum laude from The Fashion Institute of Technology with a degree in Fashion Art and Design. "Fashion is very much an artistic expression when one considers that 1) textiles are generally woven to invoke a reaction to their color, texture and pattern, 2) construction of a garment can range from the ethereal to the architectural and austere--and its form will

(often) dictate function, 3) the evolution, devolution and, often, revolution of fashion is, in itself, a creative, visual prose of our social, cultural and economic history. The garments we choose to wear and how we choose to wear them tell the story of who we are-- or, at least, who we are trying to be that particular day! The art of fashion is

kinetic--constantly moving and changing as we do with our moods, events, places, spaces, etc..." Do not even get this gal started talking on shoes--she has a collection that rivals Imelda's!

Maria, her husband and their 3 sons came to Trenton in December of 2004. And, it was by chance that Maria was sent an email from her civic association last summer announcing the position of Museum Attendant. One might say that during the interview, it was clear that she was the 'shoe-in' candidate. In having come to work at Ellarslie a year ago this August, Maria has not only gained a broader exposure to the arts--particularly the contemporary arts--but, has acquired an almost scholarly interest in the pottery treasures rich in Trenton history. Her commitment to the growth of the museum and of the City is clear in her vision of what the future holds for Trenton, "As citizens of this City, it is our responsibility to establish and secure its opportunities for growth. It does not suffice simply to offer a venue rich in history and culture...it is essential to reach out to the patrons who frequent our doors, establish and nurture relationships so that from these, others will flourish and thus grow our City, its people and the places that make notable who we are."

"This is an amazing opportunity for me. Not much wrong with this snapshot: I spend my work days in an historic home surrounded by beautiful objects and wonderful people in the middle of idyllic, Cadwalader Park. I am the 'Lady of the House' for these

few hours a day and, unlike my spirit-crunching days in pressure-cooker jobs, I return home to my family a much more civilized, fulfilled and stimulated person. By offering my services to TMS to assist with their programs and volunteers, I hope to further our mutual goal to make this jewel in Trenton shine even brighter and receive the recognition it deserves."

When not busy at work on her museum-related duties, Maria is wife to her 'still-boyfriend-after-all-these-years' husband, Eric, and a do-it-all mother of three, young, very active (and silly) boys. She is active in her Episcopal Church Ministries, is a Spanish Language instructor, enjoys travel, culinary arts, dancing, classical music, ballet, theatre and oh yes...she loves shoes!

Art in the Park 2006

by Judy Sears,
Education Committee Chair

Art in the Park was a program providing free Art classes at our museum for children of Trenton ranging in age from 6 to 12.

The classes were taught by Sandy Jimenez, certified Art Specialist currently teaching Elementary Art for the Trenton School District.

Response to this summer's Art in the Park sessions was fantastic with several sessions at the 12 student maximum. The first session was for 6- to 9-year-olds and the second session for 10- to 12-year-olds. The classes ran for two weeks from Tuesday through Friday.

On Tuesday and Wednesday mornings, Sandy treated Anchor House residents to Art classes. Rather than turn children away, we decided to use the Thursday and Friday morning session to service children that could not fit into the afternoon class.

There was a reception held on August 8, 2006 from 1 to 3 p.m. at the museum to celebrate our program and highlight the children's work.

Trenton Museum Society
PO Box 1034
Trenton, NJ 08606



TRENTON CITY MUSEUM

Ellarslie Mansion
Cadwalader Park
Trenton, NJ

Tu - Sa 11am - 3pm
Sun 1pm - 4pm
Closed Mondays, major holidays

Phone (609) 989-3632
Fax (609) 989-3624
Website www.Ellarslie.org

**Trenton Museum Society
Annual Membership**

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The First Exhibition of the Season

“Food As Art”

featuring work by

John Murdoch & James V. Freeman

Exhibition dates

September 16 to
November 5

Opening reception

Saturday, September 23
7 to 9 p.m.

(Members Only Preview Hour
from 6 to 7 p.m.)

Evening with the Artists

Gallery walk and talk

September 28 at 7 p.m.

Food As Art Fundraiser

September 30 - 6 to 9 p.m.

(sneak a peek at the items available for bidding during the silent auction at our fundraiser)

Food, fun, art and silent auction to benefit the Trenton Museum Society (\$75 members; \$100 non-members - reservations required 609-989-1191)

Join the Commerce Bank *Affinity Banking Program* for the Trenton Museum Society. With 50 *Affinity* members, the bank's minimum contribution to the Society will be \$500. Contact Terry J. Hill, Assistant VP, Levittown Mgr., at (215) 946-2841 or terry.hill@yesbank.com