



# NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the  
Director's Chair

—Vonda K. Givens

In the privileged position afforded by my job, I have access to information on just about any aspect of the Arts and Crafts movement. I'm certainly not an authority on the movement that inspired Gustav Stickley's vision for Craftsman Farms, but through my work, I have access to ample reference materials and books, with answers to just about any question I could imagine, at my fingertips.

I've been fortunate to hear countless Arts and Crafts lectures over the years, and now and then I've been known to pester scholars directly for information (they have all been helpful and patient!), but even with all of this access, I came to understand one of the most important aspects of the Arts and Crafts movement without the aid of scholars or scholarship.

The movement is many things. It can be described as both an aesthetic and an ideology. I first came to understand it through its related objects—furniture and pottery and textiles and metals and prints. It is all of those things, of course, but equally important, it's also people. People are a key aspect of the Arts and Crafts movement,

*Continued on page 2*

OCTOBER 15-16, 2016 IS THE STICKLEY WEEKEND

We're making preparations for our biggest event of the year, **The Stickley Weekend** on October 15-16. Though this weekend will feature several programs, including a Saturday Symposium, a can't-miss fundraising event—the **2016 Head, Hand & Heart Gala**—and a Sunday **Open House**, we will also make sure attendees have time for friends, both old and new, to connect, catch up and enjoy all things Stickley and Arts and Crafts. We hope you'll be part of it!

The Stickley Weekend will begin with the **6th Annual Scholars Symposium** on Saturday, from 9 a.m. to 12:30 p.m. This year's Symposium will take its thematic focus from our ongoing exhibition *Early Newcomb Pottery from the Barbara and Henry Fuldner Collection*. Presentations will focus broadly on topics related to American Art Pottery and will specifically highlight the rich history of Newcomb pottery.

### Symposium Spotlight

Two distinguished scholars, Adrienne Spinozzi and Ellen Paul Denker, will be our featured speakers and special guests at the 2016 Symposium. Both contributors to the catalogue accompanying the exhibition *Women, Art, and Social Change: The Newcomb Pottery Enterprise*, now on view at Princeton University Art Museum through July 9, Spinozzi was also co-curator of



the Stickley Museum's *Early Newcomb Pottery* exhibition.

### Featured speaker: Adrienne Spinozzi

Of her lecture, entitled "The Professional Woman: Making a Living as a Pottery Decorator," Spinozzi writes:

"Women played an important role in the development of art pottery at the turn of the 20th century. Many potteries employed a large number of women and these trained artists sought work as decorators and designers to fulfill their professional aspirations. This talk will look at a number of art potteries of the period and examine and explore the challenges faced by women pursuing employment in the decorating studio."

For Spinozzi's essay related to our current exhibition and a brief bio, see pages 4-5.

*Continued on page 2*



*Director's Chair* continued from page 1

and I learned that, not from a book and not from a lecture, but from being at the Stickley Museum at Craftsman Farms.

People—starting with the fascinating Gustav Stickley himself—have always been the lifeblood of Craftsman Farms. Gustav Stickley's vision for the property was powerful, and though I believe that Craftsman Farms' vivid design "speaks" for itself, the property has been preserved today through the passion of people, both individuals and a community, who have shared their energy, time, and resources to ensure that the property will be enjoyed for generations to come.

I have been inspired by many beautiful Arts and Crafts objects over the years, but I'm equally inspired by Arts and Crafts enthusiasts—people who are dedicated to developing their skills as artisans; people who spend countless hours doing research; people who devote their free time to making pilgrimages to the movement's landmarks; people who share their passion with friends and recruit new enthusiasts.

The Arts and Crafts movement—both during Stickley's era and the more recent Revival—depends on people. It grows and evolves with people and it expands with people. People are what makes Arts and Crafts a movement.

So, as I first came to understand it, Arts and Crafts is furniture and pottery and textiles and metals and prints. It's all of that, but now I include people in that list too. I've been thinking about this idea quite a bit lately, and I try to keep it in mind in my daily work. When it comes to preserving Craftsman Farms for future generations, it's easy to get caught up in restoration projects or collections care, but people are an important part of this work too. The movement is us. Arts and Crafts is you and me.

*Stickley Weekend* continued from page 1

### Featured Speaker: Ellen Paul Denker

Denker's presentation, "New Women in the New South: The Founding of Newcomb College," will focus on the establishment of Newcomb College, in 1886, the first women's coordinate college in the United States. On her topic, she writes:

"The College is also distinguished as being among the first colleges to develop a crafts program as a way to prepare young women for economically viable employment. After the Civil War, women of all ages sought their own emancipation, challenging old-fashioned attitudes about female nature and woman's place in society.... Women who took initiative in changing their lot were identified as 'New Women'"....

In the early 1880s, the women of New Orleans did not think of themselves as "New Women."... But a singular event—the World's Industrial and Cotton Centennial Exposition of 1884-85—and the arrival of northern reformer Julia Ward Howe...helped the ladies of New Orleans see their futures differently. Historical forces stimulated New Orleans women to reject the comfort of their familiar lives and consider radical ideas....The founding of Newcomb College became part of their plan."

**Ellen Paul Denker** is a museum consultant and independent scholar based in western North Carolina. She holds a BA in Cultural Anthropology from Grinnell College, Iowa, and a MA from the University of Delaware, where she was a Fellow in the Winterthur Program in American Material Culture. She has written extensively on American ceramics, the Arts and Crafts movement, and American home furnishings. Ellen's list of publications, as author or co-author, is extensive. Recent titles include *Faces & Flowers: Painting on Lenox China*, *From Tabletop to TV Tray: China and Glass in America, 1880-1980* and *Byrdcliffe: An American Arts & Crafts Colony*. Her article on designers of American parian porcelain statuary, published in *Ceramics in America*, received the Robert C. Smith Award from the Decorative Arts Society for best decorative arts article of 2002.

Make plans now to attend the 2016 Scholars Symposium and stay tuned for more details about scheduled speakers and presentations.

**Saturday, October 15, 9:00 a.m.-12:30 p.m.**

**Scholars Symposium**

**\$25 Member; \$30 Non Member**

**Scholars Symposium + Lunch**

**\$50 Member; \$55 Non Member**

**For information or to register, visit [StickleyMuseum.org](http://StickleyMuseum.org) or call us at 973.540.0311.**



## CELEBRATE FALL HARVEST AT FALL FAMILY DAY!

In an October 1913 article in *The Craftsman*, Stickley wrote that Craftsman Farms “stands for the rights of the children to health and happiness through an education that will develop hands as well as heads.” Fall Family Day, our biggest family program of the year, is an afternoon of screen-free, hands-on, family-friendly activities, demonstrations, and fun! Hayrides, pumpkin-painting, old-fashioned games and races, and indoor and outdoor scavenger hunts encourage children to explore the landscape that was once Stickley’s home and farm. Craft activities and handicraft demonstrations joyfully exercise young minds and hands. Mark your calendar now for this fun-filled and memory-making afternoon of family fun at Craftsman Farms.



### Fall Family Day

**Saturday, September 17**

**Noon to 4:00 p.m.**

**\$5 Member Children and \$7 Non Member Children; \$7 Adults or Free to Adults accompanying children**

## GIRL SCOUTS DISCOVER THE WOMEN OF NEWCOMB

This fall we’re hosting a Special Edition of our popular “Time Travel” Workshop for Junior Girl Scouts. “Time Travel: Newcomb Pottery” looks at the lives and work of the women of the Newcomb Pottery enterprise, an educational endeavor that blossomed into an industry driven largely by its women. This workshop completes the requirements for the “Playing the Past” Badge, which sets out to teach young girls of today about how girls of the past lived, worked and played. The women of Newcomb have fascinating stories to tell. Scouts will tour *Early Newcomb Pottery from the Barbara and Henry Fuldner Collection* and learn about the new creative opportunities afforded young women during the era of the Arts and Crafts movement. They’ll learn how to cross-stitch and make their own unique piece of pottery—a pinch pot—and play the part of a Newcomb designer at the turn of the 20th century.

## EVENTS CALENDAR

*All events at the Stickley Museum at Craftsman Farms, unless otherwise noted.  
Please visit [StickleyMuseum.org](http://StickleyMuseum.org) for further information or to register.*

Saturday, July 9 at 11:30 a.m.  
**Special Interest Tour: Early Newcomb Pottery Exhibition**

Saturday, July 23 at 11:30  
**Special Interest Tour: Early Newcomb Pottery Exhibition**

Wednesday to Saturday, July 27-30  
**Farms Afield: Boston**

Saturday, August 13 at 11:30 a.m.  
**Special Interest Tour: Early Newcomb Pottery Exhibition**

Saturday, August 20 at 11:30 a.m.  
**Special Interest Tour: Early Newcomb Pottery Exhibition**

Saturday, September 10 at 11:30 a.m.  
**Special Interest Tour: Early Newcomb Pottery Exhibition**

Saturday, September 17, 12 – 4 p.m.  
**Fall Family Day** (See above.)

Saturday, September 24 at 11:30 a.m.  
**Special Interest Tour: Early Newcomb Pottery Exhibition**

Saturday, October 8 at 11:30 a.m.  
**Special Interest Tour: Early Newcomb Pottery Exhibition**

—THE STICKLEY WEEKEND—  
October 15, 9 a.m. – 12:30 p.m.  
**Scholars Symposium** at the Stickley Museum at Craftsman Farms (See page 1.)  
**Symposium Lunch**, 1 – 2:30 p.m., location TBD

October 15, beginning at 6:00 p.m.  
**Head, Heart & Hand Gala** at the Knoll East Country Club, Parsippany, NJ

October 16, 11 a.m. – 12 p.m.  
**Members Only Sale** in the Museum Shop

October 16, 12 – 4 p.m.  
**Early Newcomb Pottery Exhibition**  
**FREE Open House**

## MARIE DE HOA LEBLANC AND EARLY DESIGNS

## PART I

Among the two dozen examples of Newcomb Pottery in the exhibition *Early Newcomb Pottery from the Barbara and Henry Fuldner Collection*, currently on view at the Stickley Museum at Craftsman Farms (May 7–November 6, 2016), the work of decorator, artist, and educator, Marie de Hoa LeBlanc (1874–1954) deserves special attention. Marie de Hoa LeBlanc was one of the most accomplished and prolific decorators during the early period of production at Newcomb Pottery. Along with her older sister Emilie de Hoa LeBlanc (1870–1941), Marie's work stands out for its beautiful execution and

creative interpretations of nature. Of all the pottery on view in this focused exhibition, the Fuldner Collection presents more examples by LeBlanc than any other decorator at Newcomb Pottery.

Born on November 23, 1874, in New Orleans, Louisiana, to a family of noted Creole descent, Marie was one of the five children of Charles Emile LeBlanc and Elizabeth Eulalie de Hoa. Marie was very close to her older sister, Emilie, and both girls exhibited early talent in art. Marie was first listed as a student at the H. Sophie Newcomb College during the 1891–92 school year, having entered Newcomb at the age of 16. She and Emilie were involved with the pottery from its beginning, and their work was included in Newcomb's first public exhibition of china painting and decorated pottery in June 1896. By March 1897, their work attracted attention:

An exhibit that, though small, is of great importance in art circles—is the collection of pottery from the Newcomb College. Though of barely a year's growth, specimens of this ware are gradually attracting attention, and during the carnival visitors from other large cities, New York, Philadelphia, Chicago, Washington and Cincinnati were among the admiring purchasers....The vases and plaques [sic] at the Artists' Association are the artistic work of Misses Katherine Kopman, Selina Bres, [Marie Medora] Ross, E. M. H. Le Blanc, Marie Le Blanc, A. Roman and Mary Sheerer.<sup>1</sup>



Figure 2.

The earliest known works by Marie are dated 1897, and, as evident in this vase, reveal the artist's proficiency for painting ceramics at a young age (Fig. 1). The decoration consists of polychrome underglaze painting—here a design of the Spanish dagger plant in the round—under a clear glaze. This vase is representative of one of the earliest styles of decorating practiced at Newcomb, whereby the plant and foliage are depicted in their entirety, rendered flat and often stylized, the design delineated by strong, dark outlines.

LeBlanc graduated from the school's Normal Art Program in 1898, and the following year was listed as a Graduate Art Student, a requirement for anyone interested in pursuing work as a craftswoman at Newcomb Pottery. By the middle of the 1890s, the curriculum in the Art Department at Newcomb College included lessons in historical styles and conventionalized design and she undoubtedly received such instruction. The students would have been familiar with the various published manuals offering such designs, including



Figure 1.

## FOR NEWCOMB POTTERY — ADRIENNE SPINOZZI

Owen Jones's *Grammar of Ornament*, Auguste Racinet's *Polychromatic Ornament*, A. E. Lilley and W. Midgley's *A Book of Studies in Plant Form and Design*, and Lewis F. Day's *Nature in Ornament*. Although LeBlanc is not formally listed as a Pottery Designer until the 1901-02 academic year, examples of the artist's work from the period between 1897 and 1901 show a growing sophistication and understanding of contemporary design principles (Fig. 2). This wonderful example is decorated with flat, stylized cross-sections of a plant in shades of blue, the signature hue of the pottery. Interestingly, the underside of the vase bears the initials of both sisters: EHL is impressed while MHL is painted in blue. While it's not possible to know which sister was responsible for the execution of the design, dual-authorship is not unique to this object (i.e., a 1902 vase in the collection of the MFA Boston also bears the initials of both sisters, 1980.226). These examples suggest a very close working relationship; however, because Marie's initials are painted in blue, it's plausible that she decorated the vase.

This object, with its inventive design of a plant cross-section, belongs to a distinct group of objects decorated in this mode made at Newcomb just before and after the turn of the 20th century. Another vase by LeBlanc which bears similar treatment is one with an exaggerated perspective of three overlapping fig leaves (Fig. 3). Although it was short-lived, this was a particularly rich moment in the pottery's approach to design. A number of early decorators, including Roberta Kennon, Ada Lonnegan,

and Gertrude Roberts Smith, were exploring these flat, conventionalized interpretations of natural motifs, resulting in highly abstract, barely-recognizable designs. This period stands out in the pottery's oeuvre, and the works bearing these cross-section designs are among the most sophisticated and original wares made at Newcomb Pottery.

*Stayed tuned for Part II, to be published in the Fall Newsletter, where LeBlanc's tenure at Newcomb Pottery and her later career will be explored.*

#### Figures:

Fig. 1: Vase with Spanish dagger, 1897. Newcomb Pottery, decorated by Marie de Hoa LeBlanc, H. 7 ¾ in., Collection of the Newcomb Art Gallery.

Fig. 2: Vase with plant cross-sections, ca. 1900. Newcomb Pottery, decorated by Marie de Hoa LeBlanc and Emilie de Hoa LeBlanc, H. 3 7/8 in. Fuldner Collection.

Fig. 3: Vase with fig leaves, 1902. Newcomb Pottery, decorated by Maria de Hoa LeBlanc, H. 11 ¼ in. Fuldner Collection.

<sup>1</sup>"The Art Exhibit," *The Daily Picayune*—New Orleans (March 31, 1897).

#### About the Author:

**Adrienne Spinozzi** is a Research Associate in the American Wing of The Metropolitan Museum of Art. Her current projects include research for a publication on the Robert A. Ellison Jr. Collection of American Art Pottery. She is a graduate of Hartwick College and the Bard Graduate Center.



Figure 3.

# RECENT MEMBERSHIPS

March 1, 2016 to May 19, 2016

*We extend a warm thank you to the following members who joined or renewed their membership during the past few months.*

## SPONSOR

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## SPECIAL THANKS

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*We are grateful for a gift in memory of:*  
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*from*  
**Sharon Woodard.**

### GIFTS IN KIND:

*We are grateful for recent gifts from:*  
**Tecla Pinto;**  
**Susie and Andres Traverso.**



## THE POWER OF ONE GIFT

Linda Sherman Johnston and her husband Ralph were the second Owners of a Stickley home (built in 1907) in Massachusetts. They furnished their home with Stickley furniture, built a collection of Grueby pottery and embraced the Arts and Crafts philosophy and aesthetic.

But Linda took one important step further in embracing the Arts and Crafts movement. She named the Stickley Museum at Craftsman Farms as a beneficiary of her annuity and upon her recent passing, the Museum received a generous gift. Her bequest will have a major impact as we plan for and secure the future of the Museum. Her thoughtfulness and generosity will resonate for many years to come, and she and her family have our deepest gratitude.

You too can create a legacy for generations to come at the Stickley Museum at Craftsman Farms by joining our Visionary Circle and/or including the Stickley Museum at Craftsman Farms in your estate plans. To start a conversation about planned giving, contact Executive Director Vonda K. Givens at 973-540-0311.

Thank you, Linda Sherman Johnston, for demonstrating your passion and commitment to the Arts and Crafts movement and the power of one gift.

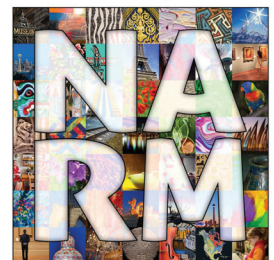


## WHAT DO NARM MEMBERS HAVE THAT YOU DON'T HAVE? RECIPROCAL PRIVILEGES!



NARM—the North American Reciprocal Museum Association Program—has gained in popularity due to the value it provides for anyone who enjoys visiting museums. As a participating NARM member, you receive free admission, member discounts and discounts on concerts and lectures at other museums. With over 800 participating institutions across the country, these benefits provide additional value to your Stickley Museum membership. Stickley Museum members at the Friend (\$150.00) level and above are eligible for NARM benefits.

If you would like to UPGRADE your membership to receive these benefits, please call us at 973-540-0311. Upgrade to the Friend level or above, and we'll send you a Chico bag (at left) to use on your visits to other museums around the country this summer.



## VISITING CRAFTSMAN FARMS

Craftsman Farms is located at  
2352 Route 10 West  
Morris Plains, New Jersey 07950

The entrance is located on Route 10  
West at Manor Lane, about 3 miles  
west of I-287 in Parsippany-Troy Hills,  
New Jersey (mailing address is Morris  
Plains). Driving directions are available  
at [StickleyMuseum.org](http://StickleyMuseum.org).

Free to members and children under 2  
Adults: \$10; Seniors & Students \$7

Closed on Major Holidays.

## MUSEUM TOUR SCHEDULE

### HOURS:

Thursday through Sunday, year-round  
Tours depart hourly 12:15 to 3:15 p.m.

**Group Tours available by reservation.**

Call 973.540.0311

## MUSEUM SHOP HOURS

Thursday through Sunday Noon to 4 p.m.

## CONTACT US

Voice: 973.540.0311

Fax: 973.540.1167

Email: [info@stickleymuseum.org](mailto:info@stickleymuseum.org)

Web: [StickleyMuseum.org](http://StickleyMuseum.org)



**The Stickley  
Museum at  
Craftsman**

**Farms is committed to  
assuring that all individuals  
can participate in our  
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assistance please call at least  
two weeks in advance.**

*Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated by The Stickley Museum at Craftsman Farms, Inc., ("SMCF") (formerly known as The Craftsman Farms Foundation, Inc.). SMCF is a 501(c)(3) not-for-profit organization incorporated in the State of New Jersey. Restoration of the National Historic Landmark, Craftsman Farms, is made possible, in part, by a Save America's Treasures Grant administered by the National Parks Service, Department of the Interior, and by support from Morris County Preservation Trust, The New Jersey Historic Trust, and individual members. SMCF received an operating grant from the New Jersey Historical Commission. SMCF gratefully acknowledges a grant from the New Jersey Cultural Trust. Educational programs are funded, in part, by grants from the Arts & Crafts Research Fund.*

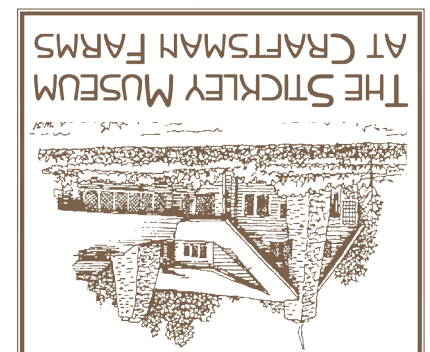


**Morris County  
Preservation Trust**

## *The Stickley Weekend, October 15-16*

*Return Service Requested*

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