

# volunteer vistas

LIFE, LOVE, DEATH  
THE BALLANTINES

...Page 2

**NATIVE ARTISTS  
OF NORTH AMERICA**

...Page 3

CHIEF CURATOR  
ULYSSES DIETZ  
ON eMUSEUM

...Page 5

**FALL/WINTER 2016**

Also in this issue...

HOT, HOTTER,  
HOTTEST ..... 08

DOCENT'S CHOICE.....09

AWARDS.....11



Prudence Bradley,  
NMVO President

**T**his fall 2016, the NMVO president's gavel passed from Brenda Jackson to me. Under Brenda's steady leadership, we developed and implemented a host of new initiatives that will keep us growing, both as a group and as individuals. The NMVO Board and I thank Brenda for a job well done.

As my two-year term as NMVO President begins, I'd like to share a little about myself. I began volunteering in the Education Department in September 2013. Before that I worked in Pharmaceutical Research and Development for about 20 years. Prior to that I was an educator and education supervisor with the New York State Office for People with Developmental Disabilities.

Each day since taking up my duties, I've learned about many more of you. Whether you've been volunteering since the 1980s or longer, or whether you are one of the new volunteers who've recently joined our ranks, you bring the same something special to the Museum: a depth and breadth of experience and enthusiasm that is truly awe-inspiring!

As the Newark Museum undergoes some changes, the next two years will be a particularly exciting time to volunteer. This winter and coming spring, construction will begin to relocate some galleries and to reopen the main Washington Street entrance. It will also be a challenging time. So, more than ever, the Museum will rely on us to give our singular style of support to its programs and events.

**This is a challenge you are all well-equipped to meet.** I look forward to working with you, as together, we ensure that the Museum continues to thrive.

—Prudence

**P.S. The NMVO Annual Tea will be held May 16, 2017. The Tea committee is looking for volunteers to help with the event. If you are interested, please email the NMVO at [nmvo@newarkmuseum.org](mailto:nmvo@newarkmuseum.org).**

# LIFE, LOVE, DEATH

## The Ballantines Long-term Installation

### NEWARK MUSEUM STAFF

Steven Kern  
Director & Chief Executive Officer

Deborah Kasindorf  
Deputy Director of  
Institutional Advancement

Shunzyu Haigler  
Director of Membership Services

Leland Byrd  
Membership Associate

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Arlene Gerencser  
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Brenda Jackson  
Past President

Hugh Michael Brown  
Volunteer Vistas Editor

### NMVVO MISSION

The primary purpose of the Newark Museum Volunteer Organization is to serve, to support and to interpret the Newark Museum and its goals through volunteer participation. In the words of founding director John Cotton Dana, "A good museum attracts, entertains, arouses curiosity, leads to questioning—and thus promotes learning."

DEADLINE FOR  
SUBMISSIONS TO  
THE SPRING 2017  
VOLUNTEER VISTAS  
IS FRIDAY, FEBRUARY 10, 2017.  
SEND SUBMISSIONS TO:  
Hugh Michael Brown,  
Volunteer Vistas Editor, at:  
[hubrown@comcast.net](mailto:hubrown@comcast.net)



**B**eer built this house. One child found happiness here. One child found tragedy here. A half-century before becoming part of the Newark Museum complex, this National Historic Landmark mansion was home to one of the country's most important beer dynasties. Through new interactive galleries, discover what really happened here during the Gilded Age. ✨

**Above Left:** Facade of Ballantine House. **Above Right:** Jeanette Ballantine, her daughter Alice Isabel Young, and her granddaughter, Alice Young Lindabury, ca. 1905. **Below:** The Ballantine family on a picnic ca. 1890-95. **Editor's Note:** *Volunteer Vistas* thanks Ulysses Grant Dietz, Chief Curator and Curator of Decorative Arts, for this article.



# NATIVE ARTISTS OF NORTH AMERICA

## Long-term Installation

Diné (Navajo) artist,  
Arizona or New Mexico,  
*Blanket*, late 19th century.  
Wool, 49 ¼ x 34 ¾ in., Gift  
of Mrs. Herbert Michael  
Wilson, 1942 42.302



This fall 2016, the Newark Museum unveiled its newly redesigned, reinterpreted Native American galleries. Featuring more than 100 objects from throughout the United States and Canada, *Native Artists of North America* showcases an exciting selection of works from the permanent collection, dating from the early 19th century to the present, including many objects never exhibited before.

Among the works on view are expertly woven Pomo baskets, exquisite hand-made items of dress from across the continent, and Southwestern pottery and textiles. Other highlights include works by the Haida master carver, Charles Edenshaw and Pueblo painters Fred Kabotie, Tonita Peña and Awa Tsireh. In adjacent galleries, American artists have been installed, including recent acquisitions by Jeffrey Gibson and Preston Singletary. This permanent installation celebrates the great diversity of styles, media and creativity of Native artists and places them in the broader context of American art. ✨



Awa Tsireh (Alfonso Roybal),  
San Ildefonso Pueblo, New  
Mexico. *Bird*, ca. 1930.  
Watercolor and black ink  
on paper, 14 1/16 x 11 1/16  
in. Gift of Amelia Elizabeth  
White, 1937 37.224

Tsimshian artist,  
British Columbia.  
*Chief's Headdress  
Frontlet*, 19th century.  
Wood, paint, and  
abalone shell, 8 ½ x  
8 x 5 ½ in. Gift of Dr.  
William S. Disbrow,  
1919 19.775



# MUSEUM STAFF PROFILES



**Leland Byrd,  
Membership Associate**

**L**eland Byrd became Membership Associate in April 2014. She says, "My job is a mix of customer service, administrative work, and event planning. I tend to member inquiries and benefit fulfillment, in addition to assisting with projects relating to membership and volunteers."

She continues, "I've been working with the Information Technology (IT) staff members to efficiently integrate two new softwares into the Membership department's day-to-day functions. I have also trained other staff to use the new softwares. Other aspects of my job include preparing for our *Annual Hot Chili and Cool Brew* event, bringing back our *MuseumKids* program, and helping to plan Members' Openings and Members' Mornings whenever new exhibits open and during the holiday season." She ended saying, "I am quite proud of having learned two new systems and of having trained others to use them. This would not have been possible without support from our amazing staff and volunteers." ✨



**Heidi Warbasse,  
Database Administrator**

**H**eidi Warbasse's career allows her to combine her technical skills and love of art. She began as a volunteer doing database entry in 2000 and became fulltime Database Administrator in the Registrar's department in 2004. Her work involves updating ARGUS, the management system that tracks the cataloguing, location, condition and activity information about all the objects in the Museum's collection.

Says Heidi, "My long term project has been putting a subset of the collection data and images into *eMuseum*, which is a mini online searchable database, accessible on the Newark Museum's website. Right now we have nearly 8,000 objects in *eMuseum* and that number continually grows. Thanks to the internet, now the whole world gets to see highlights of our superb collection."

She continues, "Having been able to train more than 150 staff members, interns and volunteers is the favorite aspect of my job. Training improves accuracy. Without accuracy a database is useless. Plus, witnessing that "aha moment" when a new user gets what I do is so very rewarding and fun." ✨

# VOLUNTEER SPOTLIGHT

**V**olunteer Spotlight articles help volunteers learn a bit more about each other. Here is an informative excerpt about the volunteer experience of Amy Hopwood, and also a quote from Chief Curator and Curator of Decorative Arts, Ulysses Grant Dietz, relating to Amy's *eMuseum* assignment.



**A**my Hopwood graduated from Amherst College, where she majored in Fine Arts, studying art history, with a focus on costume and social history. She holds a Masters degree from the University of Delaware and was the Curator for Costumes and Textiles at the San Diego Historical Society from 1993 to 1997.

She began volunteering in the curatorial department in April 2015, assisting Chief Curator and Curator of Decorative Arts Ulysses Grant Dietz and Database Administrator Heidi Warbasse with the *eMuseum*. Says Amy, "I recently worked on Curator Dietz' latest ceramics exhibition, cross-checking the checklist information with the ARGUS collections database,

card catalog, object files, research and publication history—updating the ARGUS system when necessary. Once my work is checked, Heidi uploads the appropriate ARGUS information to the Museum's *eMuseum*."

Amy adds, "Only a fraction of the collections are on display or on *eMuseum*. I am honored to help increase that number piece by piece. And, as I help current and future curators, docents, and researchers understand the collections, I also build on my knowledge." ✦

## CHIEF CURATOR ULYSSES DIETZ COMMENTS ON eMUSEUM

**"The aim of the *eMuseum* project is to get as much of our global collection (some 130,000 objects) online as possible. The *eMuseum* is linked to our website, but is a stand-alone, semi-public database that is accessible to the general public."**

**Chief Curator Dietz continues,** "The challenge of *eMuseum* is one of staff resources. Before any object can be put on *eMuseum*, the ARGUS records (our database) need to be checked, standardized and corrected. We also need to have a presentable image of the object (not necessarily book-quality, but good enough that we're not going to be embarrassed by it!). If no image exists, it either needs to be taken, or an older printed image scanned.

Finding staff resources to do this is not easy. Amy Hopwood (as have past volunteers) has been working on my collections—focusing on the objects that are in or are going to be in exhibitions on my schedule. This is a huge help, but of course it only offers limited scope.

For example, Amy worked on the New Jersey ceramics gallery content that opened this fall: about 100 objects made in New Jersey. Thing is, our New Jersey ceramics collection numbers a couple thousand objects, so even with all her help, our *eMuseum* representation will not fully reflect the scope and scale of our New Jersey ceramics—much less the rest of our global ceramic holdings. So, as much potential as *eMuseum* has for us, we're still in the awkward position where people think that if it's not in *eMuseum* we don't own it—and that's a far cry from the truth!" ✦

# VOLUNTEERS IN ACTION

Volunteers gather for a group photo in the auditorium of New Jersey Performing Arts Center (NJPAC), during the May 2016 Annual NMVO Spring Trip.



Volunteers tour the New Jersey Performing Arts Center (NJPAC), during the May 2016 the Annual NMVO Spring Trip.

During the May 2016 Annual NMVO Spring Trip, volunteers shared camaraderie over lunch.



# VOLUNTEERS IN ACTION



Museum volunteers enjoy lunch during the May 2016 Annual NMVO Spring Trip.



A group of the Museum's knowledgeable Docents gathered in Engelhard Court.



This past fall, Michele Saliola, Director of Individual Giving, joined volunteers Judith Robinson, Marge Marciano-Vere and Diana Bella, in the Museum's library to write hand-written thank you notes to donors.

# HOT, HOTTER, HOTTEST 300 YEARS OF NEW JERSEY CERAMICS

Long-term Installation, 2nd floor Ballantine House

**W**ith its 1915 exhibition, *The Clay Products of New Jersey*, the Newark Museum was the first in the nation to celebrate regional industry. One hundred and one years later, a new, interactive permanent gallery for the Museum's unparalleled collection commemorates the Garden State's great history as one of the great pottery and porcelain centers of the Western world.

From pickle jars and pie plates, from artistic porcelains to modern studio pottery, New Jersey has one of the richest ceramic traditions in the United States. Over the course of three centuries, New Jersey potteries employed thousands of people and produced millions of objects out of local clay.

The Museum began collecting locally made ceramics in 1911, and its holdings have continued to expand ever since, culminating in the donation of the Lenox Archives by Brown-Forman, Inc., in 2006—which are shared with the New Jersey State Museum and Rutgers University Library Special Collections.

**Hot, Hotter, Hottest** is a "must-see" exhibition, made possible by a project grant from the New Jersey Historical Commission, a division of the Department of State. ❖

**Top:** "Elaine" from a poem by Alfred, Lord Tennyson

Isaac Broome for Ott & Brewer, Trenton, 1876 Slip-cast Parian porcelain Gift of Emma and Jay Lewis, 2011 2011.12.6

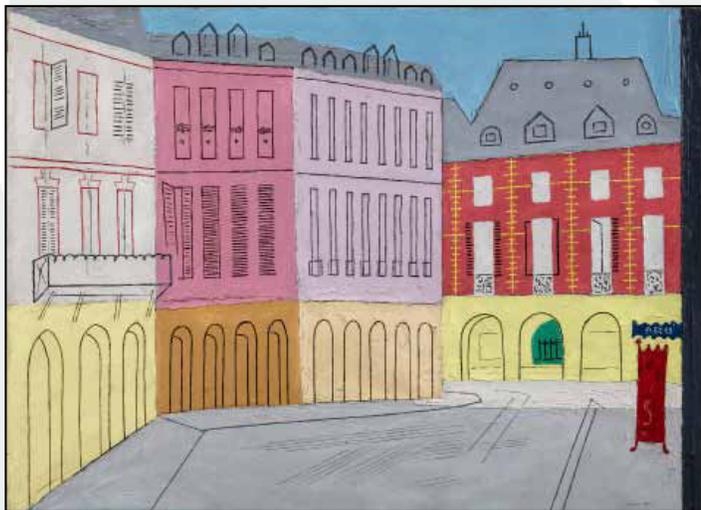
**Middle:** *The Grecian Vase* Lucien Boullemier and others for Trenton Potteries Company, Trenton, 1904 Slip-cast porcelain, enamel, clear glaze and gold paste Gift of the Crane Company, 1969 69.133a-c; Base a gift of the Crane Company and the Trenton City Museum, 2015 2015.4

**Bottom:** *Vessel*, Bennett Bean. Blairstown, 1989. Purchase 1989 Hand-built earthenware with glazes, paint and gold leaf. The Members' Fund 89.86



## Stuart Davis' PLACE DES VOSGES NO. 1

by Richard Trimarco



Stuart Davis

*Place de Vosges No. 1*, 1928

Oli on canvas, 21 x 28 3/4 in.

Anonymous Gift, 1937 37.119

**S**tuart Davis, in his sole trip to Paris, was so enchanted that he resolved to paint it just “...as it is.” His painting, *Place des Vosges No. 1* (1928), and a photograph of the actual place, resemble each other. Yet their differences are evident. Davis' *Place* is surely not an actual photograph; he abstracts structure by distortion. In addition, he changes the colors of the place.

The Place des Vosges is a square-shaped park, both elegant and formal. Davis renders the geometric regularity of the surrounding building with an accordion-like appearance reminiscent of a stage set. In theatrical presentations, one often simplifies reality for the sake of the essential, whether tragic or comedic. Even if we acknowledge seeing something fictional, we do expect a stage set to suggest actuality. In this regard, Davis' painting succeeds in suggesting an actual place; although he depicts it in an informal, colorful way.

Davis generally uses lines for their own sake. In this work, with some exceptions, he outlines the building in black lines, typical of cartoons and Japanese woodblock prints. The dormers, though, do extend beyond the colored area of the roof, giving a feeling of informality, even spontaneity.

He uses linear perspective, especially regarding the doorways and windows, which affords a sense of distance, as does the diminished size of objects farther away.

But in the pictured street, Davis uses lines otherwise. Notice the tire marks (if they be that) and other lines pointing toward the building, again ensuring perspective. More importantly, by that device, Davis draws our attention to the building, his main subject.

Davis changes color as well as structure. The actual building is a light brick color, but in the painting we see even paler, pastel colors, imparting a sense of gaiety, frequently associated with Paris. In the right hand corner, Davis adds another outlined object in an unnaturally bright red, the French *pissoir*. Too often one forgets that color contributes to composition. So Davis balances his composition with an object not in any photograph of Place des Vosges. Similarly, he paints the right, far side of the building in a bright orange-red. This violates the rule of essential realism of making distant colors fainter. Instead, Davis uses color as an element of composition.

To emphasize the feeling of fiction, Davis applies paint with obvious brushstrokes. Again, we know we are looking at a painting and not a photograph. In all, his painting nicely conveys both reality and art. ❖

# 2016-17 NMVO BOARD MEMBERS

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TREASURER  
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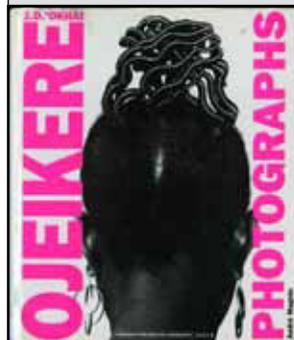
Adrienne Geller

Anita Walls

Audrey Haimowitz

## SAVE THE DATE! THE ANNUAL TEA IS MAY 16, 2017

The Museum's revered Chief Curator and Curator of Decorative Arts Ulysses Grant Dietz will be the keynote speaker. You want to be there for what is always a highpoint of the Museum's spring season. ❖



## BOOK TRIBUTE TO THOMY JOYNER

In honor of deceased longtime volunteer, Thomy Joyner, the NMVO has gifted the book, *J.D. 'Okhai Ojeikere: Photographs* to the Museum's library. ❖

## BLUE RIBBON VOLUNTEERS RECOGNIZED

### 2016 EMMA FANTONE DISTINGUISHED VOLUNTEER SERVICE AWARDEE

**B**renda Jackson, who has volunteered for more than a decade, currently serves as the Past President of the Newark Museum Volunteer Organization (NMVO). Under her leadership as NMVO President, the NMVO Board inaugurated a roster of initiatives that cover a spectrum of the volunteer experience—ranging from education and enrichment to recognition.



These initiatives will strengthen and ground the volunteer organization for years to come. Brenda is truly worthy of the NMVO's most prestigious recognition award.

Prior to joining the NMVO, she was the former chairperson of the Urban League of Essex County. Brenda is retired from Verizon, where she worked as a network services manager. When not volunteering, she loves travelling to such exotic destinations as Timbuktu, China, Tibet, Egypt, Botswana, Thailand, Laos, South Africa, Australia and New Zealand. Brenda is also a substitute teacher at a Morris County middle school, whose students keep her sharp and on her toes. ❖



### 2015-16 OUTSTANDING VOLUNTEER SERVICE AWARDEE

**A**rlene Gerencser, who is always a committed volunteer, truly did a yeoman's job this year. In addition to helping at countless events, she did her usual outstanding job as NMVO Treasurer. Still, her biggest contribution by far has been as Co-chair of the *Annual Tea*. Her 5th year as Co-chair! Says Gwynne McConkey, "She wore about five hats: ran meetings, wrote sponsorship letters, did raffle solicitations and then handled all the raffle tracking." Ever dependable, when it seemed no one would accept the challenge, Arlene has agreed to Co-chair the 2017 *Tea* for a sixth time! She is a bonafide treasure. ❖



### 2015-16 OUTSTANDING VOLUNTEER SERVICE AWARDEE

**J**udith Robinson has multiple contributions to her credit. She is a member of the Speakers Bureau and also a valued member of the

NMBO Board. As Co-Chair of the Education/Enrichment committee, Judi was instrumental in creating the Orientation program, which utilizes a PowerPoint presentation to inform new and veteran volunteers about key aspects of the Museum. Says Education/Enrichment Co-author Audrey Haimowitz, "Judi pays attention to details and also knows how to see the "big picture" of any project. She is a pleasure to work with, and a hardworking supporter of the Newark Museum." What's more, Judi promoted the Museum to the Neiman Marcus department store, garnering a prize valued at \$1,000 for the 2016 *Tea*. A tremendous coup! ❖

# editor's vista

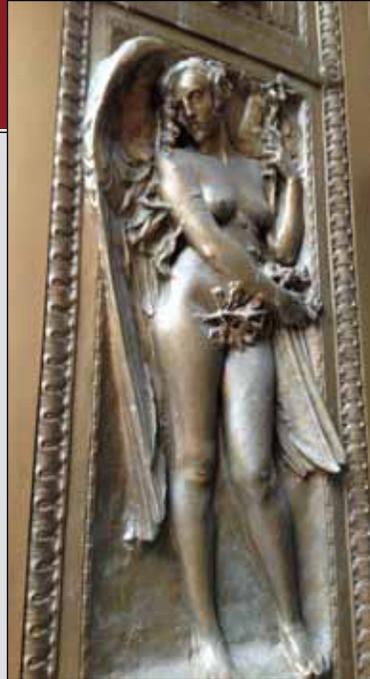
## SOUTH WING DOORS SYMBOLIZE STABILITY



Hugh Michael  
Brown, Volunteer  
Vistas Editor

**H**ave you ever wondered about the origin of the South Wing doors? They were designed for the entrance of the American Insurance Company headquarters. An elegant, small office building in the classical style, it stood in Newark at 70 Park Place on Military Park from 1904 until it was demolished in 1980.

Like the stone building they graced, the doors were meant to symbolize the solidity and security of the American Insurance Company. The male figure (holding a torch) represents fire and the female figure (holding a flower) represents the rebirth that follows destruction by fire. Below the figures are two dragon-like creatures. They are mythical versions of the salamander, a creature said to be able to survive fire unharmed. The salamander was the emblem of Francois I, a powerful French king in the 1500s. The sculptor of the doors, Andrew O'Connor II, was an American, who would have known this symbolism from his years in France. ❖



Andrew O'Connor II, Born 1875, Worcester, Massachusetts. Died 1941, Dublin, Ireland

### *Pair of doors*

Created for the American Insurance Company building, 1904, designed by Cass Gilbert  
Bronze, Gift of Public Service Electric and Gas Company, 1980 80.648a,b



49 WASHINGTON STREET  
NEWARK, NJ 07102-3176