Our Mission

Fuller Craft Museum offers expansive opportunities to discover the world of contemporary craft. By exploring the leading edge of craft through exhibitions, collections, education, and public programs, we challenge perceptions and build appreciation of the material world. Our purpose is to inspire, stimulate, and enrich an ever expanding community.

Museum Timeline

✶ 1946

Geologist and Brockton resident, Myron L. Fuller (1873 – 1960), establishes a Trust Fund designated for use in the creation of an art museum, history museum, children’s museum, or institution that incorporates some, or all of these elements in Brockton. Photograph courtesy of the M.I.T. Historical Collection.
Pure Gold: Fuller at Fifty

Pure gold: brilliant, precious, incorruptible. Embedded in the earth and created from years of environmental change. A symbol of love and wealth with the power to change lives, incite wars, and define world economy. A solid, pure metal, the strength of gold is unmatched. When pounded and stretched paper thin, pure gold remains resilient and strong. It is malleable and fluid and can be shaped and molded, adapting to the purpose at hand.

Pure gold. Such is the 50-year journey of our institution and the Fuller legacy. In 1947, with vision and generosity, geologist Myron L. Fuller provided the seed funding to open a cultural center serving the Brockton community, which later opened in 1969 as the Brockton Art Center-Fuller Memorial. As the Museum evolved, our mission shifted exclusively to contemporary craft, and in 2004 we became known as Fuller Craft Museum, taking our place as one of the few U.S. institutions focused on contemporary craft.

Through 50 years of transition, economic fluctuations and the evolving fields of fine art and modern craft, the Museum has remained as resilient and strong as the pure gold we celebrate in this 50th year. Throughout our challenges, we have shone brightly, collecting the best in craft and art objects, producing high-quality exhibitions and supporting the creative community. We have continued to create a culture of accessibility and inclusion, harkening back to the roots of our founder and his vision for the community.

In this 50th year, we celebrate the time and effort of artists, curators, and administrators who have come before us to create a community that has remained vital for half a century. In this 50th year, we are grateful for our board, staff, and volunteers whose dedication drives the Museum’s mission forward. We are especially thankful for recurring as well as new donors who have given their support in honor of our 50th year. You have led our Museum on a path to sustainability with your trust and confidence in Fuller Craft’s future.

Help us shine brightly for the next 50!

Denise Lebica

Director
Fuller Craft Museum, August 2019
Exhibitions

Fuller Craft Museum presented 15 exhibitions during FY2019, a collective showcase of work ranging in medium, tradition, narrative content, and social purpose—all of which play a significant role in the realm of contemporary craft.

*Mano Made: New Expressions in Craft by Latino Artists, Tom Kiefer: El Sueño Americano – The American Dream, and Welcome Blanket* all responded to the charged social and political climates artists have explored during the past few years. In addition, *Uneasy Beauty: Discomfort in Contemporary Adornment* and *Discomfort Zone: Fashion and Adornment from MassArt* fostered discussion about body image, social presuppositions, and gender roles, while providing audiences with technical and aesthetic marvels in the fashion sphere.

With a medium-specific focus, *Rooted, Revived, Reinvented: Basketry in America* and *Fertile Ground: Hilltown 6 and the Asparagus Valley Pottery Trail* highlighted basketry and ceramics, while a spectrum of voices in fiber and fiber-inspired media came together in *Context: Language, Media, and Meaning from the Surface Design Association* and *Felt: Fiber Transformed*.

Fuller Craft Museum also spotlighted local artists in two solo presentations—Donna Dodson and Elizabeth Potenza in *Zodiac* and “Look up,” she said, “there is more color than you ever imagined,” respectively. Regionally, both young makers and award-winning craft artists were celebrated in SMARTS and *Maine Crafts Association: Ten Years of Master Craft Artists*, while *Take it Outside: Work from the Boston Sculptors Gallery* brought together a range of artists working in New England in both the fine art and craft fields. The next fiscal year will continue this compelling and forward-thinking work in the exhibitions realm as Fuller Craft Museum leads the way in showcasing the multifaceted nature of contemporary craft.

Exhibitions (July 1, 2018 – June 30, 2019)

*Mano Made: New Expressions in Craft by Latino Artists*  
*Tom Kiefer: El Sueño Americano – The American Dream*  
*Welcome Blanket*  
*Uneasy Beauty: Discomfort in Contemporary Adornment*  
*Discomfort Zone: Fashion and Adornment from MassArt*  
*Rooted, Revived, Reinvented: Basketry in America*  
*Fertile Ground: Hilltown 6 and the Asparagus Valley Pottery Trail*  
*Maine Crafts Association: Ten Years of Master Craft Artists*  
*Take it Outside: Work from the Boston Sculptors Gallery*  
*Donna Dodson: Zodiac*  
*Elizabeth Potenza: “Look up,” she said, “there is more color than you ever imagined.”*  
*Context: Language, Media, and Meaning from the Surface Design Association*  
*Felt: Fiber Transformed*  
*Assembly: Recent Acquisitions*  
*SMARTS: Southeastern Massachusetts Arts Collaborative*
Events To Remember

In FY2019, we held a number of memorable events programmed around our exhibitions. During these events, the community came together to watch craft happen before its eyes, to talk about craft's personal or social impact, and even participate in making one's very own artwork. We were touched and inspired by the outpouring of expressions in attendance, words, and craft with which the public responded to our events.

October 13, 2018: The Uneasy Beauty: Discomfort in Contemporary Adornment reception was a splendid evening of food, wine, and embedded fashion. Models wearing uncomfortable fashions (designed by MassArt students and featured in the student exhibition “Discomfort Zone: Fashion and Adornment from MassArt”) were the highlight of the evening. Women draped in imaginative garments and edgy adornments modeled craft in motion, while starting conversations in every corner of the Museum.

December 15, 2018 – September 8, 2019: In the Mano Made: New Expression in Craft by Latino Artists exhibition, we asked visitors to share their stories of immigration with us. It was part of a public history collection project intended to deepen community understanding of immigrant experiences. We received a couple hundred stories/statements about individual experiences of immigration from so many places, from Haiti to Siberia. Touching, humorous, sad, exuberant, proud—these stories literally became part of the exhibition.

January – March 2019: We participated in the Welcome Blanket Project. We put a call out to the community to make knitted, 40” x 40” blankets, which would then be collected and distributed through immigration organizations, refugee resettlement agencies, and other community-based groups. This participatory, global initiative was created by Los Angeles based artist/designer Jayna Zweiman. The response exceeded our expectations. We received 310 blankets.

May – April, 2019: In a new partnership with the modern furniture company Room & Board, Fuller Craft presented a three-part craft series. The evenings were very popular, and the attendees enjoyed food, drinks, interesting discussions about craft and makers, and opportunities to create their own piece of handmade art. These evenings were hosted by Room & Board at their Back Bay location, 375 Newbury Street, Boston, MA 02115.

1965

Edouard Du Buron, former Director of Grover Cronin Galleries in Waltham, Massachusetts, is hired as the Director of the Museum.
Collections

During FY2019, Fuller Craft Museum was privileged to welcome 73 works into the Permanent Collection, representing 71 artists in glass, ceramics, fiber, jewelry, wood, and metalsmithing, amongst other media. These acquisitions expanded the depth and breadth of the Museum’s holdings in contemporary craft, and we offer our heartfelt thanks to the artists, donors, and galleries whose work and generosity made these additions possible. The FY2019 acquisitions are as follows:

1. Jan Hopkins, b. 1955
   Homage to the Circle of Life from seed (womb) to life outside and back, 2018
   Cantaloupe and Meyer lemon peels, yellow cedar bark, waxed linen thread, 6.5” x 12” x 12”
   Museum Purchase
   2018.8a – b

2. Richard Cleaver, b. 1952
   Paternal Holdings, 2006
   Hand-built ceramic, wood, fresh water pearls, gold leaf, oil paint, 12” x 6” x 4”
   Gift of Gail M. and Robert A. Brown
   2018.10.1

3. Cynthia Consentino, b. 1962
   She Irons II, 1998
   Clay, glaze, underglaze, oil paints, rubber coated electrical cord, 24” x 14” x 14”
   Gift of Gail M. and Robert A. Brown
   2018.10.2

4. Christine Enos, b. 1970
   Wallflower, 2002
   Wood, red paint, sticks, 34” x 17” x 19”
   Gift of Gail M. and Robert A. Brown
   2018.10.3

5. Stephen Litchfield
   #58, 2000
   Wood, 34” x 6” x 6”
   Gift of Gail M. and Robert A. Brown
   2018.10.4

6. Stephen Litchfield
   Man With a Lazy Dog, 1991
   Glazed ceramic, 13” x 14” x 11”
   Gift of Gail M. and Robert A. Brown
   2018.10.7

7. Stephen Litchfield
   La Volonté d’Oublier (The Will to Forget), 1991
   Porcelain, approx. 10” x 15.5” x 15.5” assembled
   Gift of Gail M. and Robert A. Brown
   2018.10.8a – e

8. Michael Lucero, b. 1953
   Vantage Point, 1996
   Low-fired clay, acrylics, 11” x 7” x 4”
   Gift of Gail M. and Robert A. Brown
   2018.10.9

9. Paul Mathieu, b. 1954
   Cernunnos, 2000
   Stoneware, 7” x 6.75” x 12”
   Gift of Gail M. and Robert A. Brown
   2018.10.10

10. Beverly Mayeri, b. 1944
    Visitor, 2001
    Porcelain, pastels, mohair, 16” x 6” x 4”
    Gift of Gail M. and Robert A. Brown
    2018.10.11

11. Prudence Piper, b. 1938
    Talking Stick, 1993
    Earthenware, glaze, wood, 49” x 22” x 18”
    Gift of Gail M. and Robert A. Brown
    2018.10.12

First work of the permanent collection is acquired—the bronze Salome by Connecticut sculptor Elbert Weinberg (1928 – 1991), a gift from the Stephen and Sybil Stone Foundation. It is the first work acquisitioned by the Brockton Art Museum-Fuller Memorial.
Collections

14. Tommy Simpson, b. 1939; Mara Superior, b. 1951; Amber Cowan, b. 1981; Ellen Schiffman, b. 1953; John Bisbee, b. 1965
   **CRAFT**, 2017 – 2018
   Wood, ceramic, glass, fiber, and nails
   Acquisition via Previous Commission
   2018.11a – e

15. Lincoln Seitzman, b. 1923
   **Stellar Basket Illusion**, 1995
   Maple, paint, and ink, 2" x 25" x 25"
   Gift of Lincoln and Marion Seitzman
   2018.12

16. Judy Adamson
   **Pussyhat**, 2017
   Knitted yarn, 8” x 10.25” x 1.25"
   Gift of Glenn Adamson
   2018.13

17. Betsy Greer, b. 1975
   **Pussyhat**, 2017
   Knitted yarn, 7” x 9.5” x 1"
   Gift of the Artist
   2018.14

18. The Pussyhat Project
   **Pussyhat Test Pattern**, 2017
   Knitted yarn, 7.75” x 8.5” x .75”
   Gift of The Pussyhat Project
   2018.15

   **Shibuichi Bands Service** (two sets), 2004
   Sterling silver, shibuichi, stainless steel, various dimensions
   Gifts of Annette Y. Friedland
   2018.16a – r

20. Adrienne Sloane, b. 1948
   **Fated Glory**, 2008
   Linen, 55” x 46”, Gift of the Artist
   2018.17

   **Tumblers**, 1950s
   Stoneware, 4.25” x 3” x 3” (each)
   Gift of the Joan Pearson Watkins Trust
   2018.18a – d

22. Katharine S. Wood, b. 1950
   **Blue Amoeba Dish**, 2016
   Champlevé vitreous enamel on oxidized copper, .5” x 6” x 6”
   Gift of the Artist
   2019.1

23. Katharine S. Wood, b. 1950
   **Klimt Tortoise Box**, 2018
   Champlevé and grisaille vitreous enamel, 24K gold-plated copper, carved and cast brass, 1” x 2.5” x 2.5”
   Gift of the Artist
   2019.2

24. Katharine S. Wood, b. 1950
   **The Entertainer Brooch**, 2017
   Champlevé vitreous enamel on copper, glass beads, 24K gold foil, .25” x 4” x 3”
   Gift of the Artist
   2019.3

25. Shelley Muzylowski Allen, b. 1964
   **Horse Netsuke Pot**, 2010
   Blown glass, leather, and horsehair
   37” x 15” x 13”
   Gift of the John A. Goodman Estate
   2018.20.1a – b

26. Frederick Birkhill, b. 1951
   **Core Formed Amphora**, 1997
   Flame-worked glass, 2.75” x 1.75” x 1”
   Gift of the John A. Goodman Estate
   2018.20.2
37. Albert Paley, b. 1944
Carbon steel and brass bobeche
23” x 5.75” x 5.75”
Gift of the John A. Goodman Estate
2018.20.13

38. Mark Peiser, b. 1938
_Small Murrini Vase_, 1974
Blown glass, 4.25” x 3” x 3”
Gift of the John A. Goodman Estate
2018.20.14

39. Zemer Peled, b. 1983
_Untitled 2_, 2016
Porcelain, 22” x 17” x 17”
Gift of the John A. Goodman Estate
2018.20.15

40. Peter Pincus, b. 1982
_A Sibling System_, 2016
Colored porcelain, gold luster, and PC-11
26” x 11” x 11”
Gift of the John A. Goodman Estate
2018.20.16

41. Adrian Saxe, b. 1943
_Three Oil Lamps_, 1978
Porcelain
8.5” x 3.5” x 1”, 7.5” x 4.5” x 1.5”, 7.5” x 5” x .75”
Gift of the John A. Goodman Estate
2018.20.17a – f

42. Peter Shire, b. 1947
_Peach Jam Pot_, 1978
Low-fired porcelain, underglazes
6.75” x 4.5” x 3.5”
Gift of the John A. Goodman Estate
2018.20.18a – b
Collections

43. Preston Singletary, b. 1964  
   **Eagle Crest Hat**, 2015  
   Blown and sand-carved glass, 9” x 17.5” x 17.5”  
   Gift of the John A. Goodman Estate  
   2018.20.19

44. John Souter, b. 1989  
   **Smitten**, 2013  
   Glazed porcelain, 6.5” x 4.5” x 4”  
   Gift of the John A. Goodman Estate  
   2018.20.20

45. Akio Takamori, 1915 – 2017  
   **Grandmother**, 2010  
   Stoneware, underglazes, 28” x 10” x 7”  
   Gift of the John A. Goodman Estate  
   2018.20.21

46. Lawrence Wheeler  
   **Nantucket Lighting**, 2007  
   Woven cane with oak, brass, and ivory  
   21” x 15” x 9”  
   Gift of the John A. Goodman Estate  
   2018.20.22

47. Steven Young Lee, b. 1975  
   **Moon Jar with Octopi**, 2014  
   Porcelain, white slip, and glaze, 13” x 13.5” x 12”  
   Gift of the John A. Goodman Estate  
   2018.20.23

48. Cinnamon Cooper, b. 1971 and Amy Carlton, b. 1970  
   **Craftifesto**, 2008  
   Framed print, 24” x 24”  
   Gift of the Artist and Gallery NAGA  
   2018.2

49. Linda Hoffman  
   **Just Sitting**, 2018  
   Stone and bronze, various dimensions  
   Gift of Jay and Linda Bosniak  
   2018.22a – f

50. Cheryl Ann Thomas, b. 1943  
   **Shade**, 2017  
   Colored porcelain, 36” x 19” x 19”  
   Gift of Marsha R. Gold  
   2019.1.1a – b

51. Roy Superior, 1934 – 2013  
   **The Angler’s Shrine**, 1989  
   English brown oak, various exotic hardwoods, paduak, ebony, brass, bone, 23K  
   gold, antique ivory, 36” x 11” x 13”  
   Gift of Jay and Linda Bosniak  
   2018.24

52. Mara Superior, b. 1951  
   **A Spring Dream Rabbit Teapot**, 2008  
   Porcelain, oxides, underglaze, glaze, wood,  
   gold leaf, 16” x 17” x 6”  
   Gift of Kohler Foundation, Inc.  
   2018.25

53. Ahrong Kim, b. 1985  
   **Sweet Illusion II**, 2015  
   Dark clay, porcelain, underglazes, glazes,  
   silver luster, 4.5” x 12” x 6.5”  
   Gift of the Artist and Gallery NAGA  
   2018.26

54. Peter Pincus, b. 1982  
   **Cups**, c. 2016  
   Colored porcelain, gold luster,  
   various dimensions  
   Gift of the Artist and Gallery NAGA  
   2018.27a – e

55. Cynthia Consentino, b. 1962  
   **Victorian Teapot #1**, 2001  
   Earthenware, underglaze, glaze, and luster  
   15” x 14” x 6”  
   Gift of Marsha R. Gold  
   2019.1.2

56. Matthew Curtis, b. 1964  
   **Biomorphic Form**, c. 2011  
   Glass, 12” x 9” x 2”  
   Gift of the Artist and Gallery NAGA  
   2018.2

57. Laura Donefer, b. 1973  
   **Red and Green Small Witches Cup**, c. 2009  
   Glass and turquoise beads  
   5” x 56”  
   Gift of the Artist and Gallery NAGA  
   2018.22a – f

**1969**

Museum opens as Brockton Art Center-Fuller Memorial. The Boston Globe calls it “a new jewel in the ever-expanding greater Boston art world.”
58. Chris Gustin, b. 1952  
   **Tea Bowl**, c. 2000  
   Anagama wood-fired stoneware, 3.5” x 5” x 5”  
   Gift of Marsha R. Gold  
   2019.1.4

59. Lauren Mabry, b. 1985  
   **Cylinder**, 2012  
   Clay, 10” x 10” x 10”  
   Gift of Marsha R. Gold  
   2019.1.5

60. William Bernstein, b. 1945, and Katherine Bernstein, b. 1945  
   **Four Goblets**, 2012  
   Glass, 8.5” x 3” x 3” each  
   Gift of the John A. Goodman Estate  
   2019.2.1a – d

61. Fritz Dreisbach, b. 1941  
   **Pale Neodymium Double Ender**, 1981  
   Glass, 7.75” x 5.75” x 3”  
   Gift of the John A. Goodman Estate  
   2019.2.2

62. Tim Drier  
   **Blue Lidded Goblet**, 2007  
   Glass, 19” x 3.5” x 3.5”  
   Gift of the John A. Goodman Estate  
   2019.2.3a – b

63. Ben Edols, b. 1967  
   **Two Goblets**, 2007  
   Glass, 9.5” x 3.75” x 3.75”, 9” x 4.5” x 4.5”  
   Gift of the John A. Goodman Estate  
   2019.2.4a – b

64. Shane Fero, b. 1953  
   **Pegasus Goblet**, 2007  
   Flame-worked and sandblasted glass  
   10.75” x 3.5” x 2.75”  
   Gift of the John A. Goodman Estate  
   2019.2.5

65. Shane Fero, b. 1953  
   **Flame-worked and acid-etched glass**, 2006  
   Glass, 10.5” x 3.5” x 3.5”  
   Gift of the John A. Goodman Estate  
   2019.2.6

66. Alan Goldfarb, b. 1959  
   **Five Goblets**, 1997 – 2000  
   Glass, 10” x 3.25” x 3.25” (2), 9.25” x 3.5” x 3.5” (2), 9.5” x 3.25” x 3.25”  
   Gift of the John A. Goodman Estate  
   2019.2.7a – e

67. William Gudenrath, b. 1950  
   **Three Dolphin Stem Goblets**, 2005  
   Soda-lime glass and 24K gold leaf  
   11.25” x 3.75” x 3.75”, 10.75” x 3.75” x 3.75”  
   12” x 3.75” x 3.75”  
   Gift of the John A. Goodman Estate  
   2019.2.8a – c

68. Dante Marioni, b. 1964  
   **Four Goblets**, 1984  
   Blown glass, 7.5” x 3” x 3”, 7.25” x 3” x 3”  
   7” x 2.75” x 2.75”, 6.75” x 2.75” x 2.75”  
   Gift of the John A. Goodman Estate  
   2019.2.9a – d

69. Kiwon Wang, b. 1962  
   **Untitled**, n.d.  
   Sterling silver, fresh water pearls, assorted paper fibers; 9” x 6.5” x 1”  
   Gift of Gretchen G. Keyworth  
   2019.3

70. Mary Merrill, 1921 – 1999  
   **Glaciers—Chile**, 1998  
   Wool, 56” x 70”  
   Gift of the Merrill Family  
   2019.4

71. Nancy Jurs, b. 1941  
   **Volante**, 1985  
   Ceramic, 26” x 28” x 10”  
   Gift of Brian Murphy and Randall Darwall  
   2019.5

72. Mark Shapiro, b. 1955  
   **Three Handled Jugs**, 2018  
   Wood-fired and salt-glazed stoneware  
   18” x 11” x 11”, 14” x 8” x 8”  
   Museum Purchase  
   John A. Goodman Estate Fund  
   2019.6a – b

73. Joyce J. Scott, b. 1948  
   **Are These Monkeys?**, 2010  
   Peyote-stitched glass beads, thread, and wire, 12” x 14”  
   Museum Purchase  
   2019.7

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1972

In April 1972, the first contemporary craft exhibition, entitled **Things**, opens at the Brockton Art Center-Fuller Memorial.
Education and outreach are at the heart of our mission to inspire, stimulate, and enrich our community. We provided a diverse and creative slate of programming throughout the year. Our education programs are focused on introducing contemporary craft to the individuals, families, and children of Greater Brockton in hands-on and meaningful ways.

Over 3,000 students from Brockton's 3rd and 5th grades visited the Museum as part of our decades-long partnership with Brockton Public Schools. Students were encouraged to look closely, discuss art, and think critically during these guided tours led by our Museum Educators.

An additional six Museum Educators joined the docent program bringing skill, enthusiasm, and experience to our team of volunteers, while rounding out our roster to thirty Museum Educators in total.

More than 300 children, teens, and adults participated in our studio-based workshops and classes in a variety of craft media.

Thanks to our partner Crown Linen, 23 students ages 5 – 16 were awarded scholarships to attend our SummerSPARK program.

Renovations to our ceramic studio increased the number of potter's wheels from five to eight, nearly doubling the maximum capacity of each class.
Pushing the Boundaries of Craft: Snapshot of FY2019

Accessibility
In an effort to increase access to the arts, the Museum continues to offer free admission to all Brockton residents. In collaboration with the Massachusetts Cultural Council and the Executive Office of Health and Human Services, Fuller Craft is participating in the "Card to Culture" program by offering discounted admission of $2 for EBT cardholders.

"As a resident of the city of Brockton, my daughter and I were fortunate to enter the museum for free. Bella only being six years old, [she] has always shown a passion for arts, crafts, and freedom of expression. She had a wonderful time visiting Fuller Craft Museum." —Bella Carozzi, Google Review

Expanding Our Audience
179 new Museum members
390 new Facebook followers
734 new Instagram followers
751 new e-news subscribers
1,287 rental event guests
3,550 new online shop visitors
16,550 Museum visitors
61,416 new website visitors

FY2019 saw the relaunch of the Online Shop with a new design, new products, and new sales!
Advancing the Field

15 exhibitions
73 objects accessioned to the Permanent Collection
102 news press articles
307 artists on view
700 works in the new Digital Archive

Engaging the Community

21 events booked at Fuller Craft
64 craft workshops offered
263 workshop registrants
270 letters from the Mano Made exhibition
310 Welcome Blankets received and distributed
700 people attended our family free days (Free Fun Friday & [Sense]ation Day)
1,058 donors
1,515 people filled out our surveys, polls, and contact sheets
3,000+ third and fifth graders from Brockton Public Schools enjoyed tours of the Museum

New Digital Archive

In FY2019, we launched a new Digital Archive with a selection of works from our permanent collection of over 700 objects from nearly 500 emerging, mid-career, and established artists. With a few clicks you can access images and information about a vast selection of craft works from the collection. The archive gives great access to Museum visitors, artists, curators, and scholars. This Permanent Collection digitization effort was made possible by a generous grant from the Henry Luce Foundation.

1989

Brockton Art Center-Fuller Memorial changes its name to the Fuller Museum of Art. However, the mission of the Museum remains the same.
# Finance

## FY2019

**Total Revenue**
- Total Contributed Support: $796,543
- Earned Revenue: $257,675
- Total Investment Income: $296,960

**Total Expenses**
- Personnel: $792,482
- General & Administrative: $104,559
- Operations: $138,077
- Professional Fees: $97,913
- Utilities & Telecom: $64,365
- Travel & Promotion: $42,955
- Special Events & Openings: $49,481
- Maintenance: $56,112

**Release of Restricted Funds FY2019**
- $151,634
Finance

Revenue
Total Revenue FY2019 $1,351,178

- Total Contributed Support 59%
- Total Investment Income 22%
- Earned Revenue 19%

Expenses
Total Operating Expenses FY2019 $1,345,944

- Personnel 59%
- Operations 10%
- Professional Fees 7%
- Utilities & Telecom 5%
- Travel & Promotion 3%
- Special Events & Openings 4%
- Maintenance 4%
- General & Administrative 8%
In support of Fuller Craft

Paul Merrill

Forty years ago, I graduated from art school with a degree in painting. Gradually over the years, I have watched the art world that I aspired to be a part of begin to feel strange and alien. Now, craft feels to me more “where it’s at”: decentralized, democratic, skill-based, often shared and embedded in the culture. Craft can also challenge and critique—whether through content, commentary, or through the creative process, such as the maker movement with its orientation towards community and reuse as an alternative to endless, passive consumption. In a world where time is accelerating and place is becoming more ambiguous, craft often speaks in a voice that we need to hear: to slow down, to be here, with material from nature or simple timeless tools.

I support Fuller Craft because of its mission to make craft accessible and relevant, its support of artists and the creative process, and its connection to community.

Amy Merrill

My experience growing up in a family of artists—my mother was a weaver and father a painter—instilled a value and appreciation of the arts. As a playwright myself, with siblings in the fine art and craft fields, I understand the importance of supporting artists as well as the cultural institutions that act as a conduit for their work. Fuller Craft Museum holds a particular place for my family as both my mother Mary Merrill and sister Catherine Merrill, a ceramic artist, have had exhibitions there. The Museum’s dedication to collecting and showcasing the best in craft prompted the Merrill family to recently donate “Glaciers,” a tapestry by Mary, that now sits in the permanent collection. My personal support in this 50th year is a statement to what Fuller Craft represents to me—a museum committed to supporting local artists and growing its reputation as the premier museum of contemporary craft.

Congrats on your 50th Fuller!
The Fuller Museum of Art formally changes its name to Fuller Craft Museum to reflect the new identity of the institution. The Perfect Collection was the debut exhibition under the new Fuller Craft Museum name, showcasing work from craft pioneers in clay, glass, fiber, studio furniture, and metal that had rarely been seen in the public eye.

**Janet Echelman**  
Sculptor, fiber artist, speaker

"Fuller Craft Museum offered one of my very first opportunities to create an outdoor sculpture installation in the United States. I crafted the armature from bent fiberglass rods and sewed volumetric forms from mosquito netting that suspended from the branches of trees. Inside the volumetric forms, I had sewn inflated yellow spherical balls of varying dimensions, and I discovered at the end of the exhibition that they had all disappeared! Over the decades, I have seen Fuller Craft consistently offer opportunities to emerging artists to try their hand at new environments to share with the public. I am ever grateful for this early opportunity and believe that Fuller Craft plays a critical role in the flourishing of our cultural life."

**Glenn Adamson**  
Senior Scholar at the Yale Center for British Art; former Director of the Museum of Arts and Design, NY; Former Head of Research, Victoria & Albert Museum, London, England

"Since committing its mission primarily to craft, the Fuller has established itself as a premier venue for well-made works of all kinds. Given its beautiful architectural setting, and the thoughtful curating of the galleries, this is a great place to learn about new currents in the field—the leading edge of craft today."

**Rosanne Somerson**  
President & Professor of Furniture Design, Rhode Island School of Design  
Woodworker, furniture designer/maker

"While some may think of Fuller Craft as a regional museum, it has had national impact in its promotion of the enduring importance of studio craft. I was so honored when the Museum commissioned a piece for the permanent collection when I was an emerging furniture designer/maker. The resulting table was a response to the Museum’s physical space as well as the surrounding natural environment. The Museum has impacted generations of makers, collectors, and members of the public, who are all inspired by the unique hand of makers in conversation with material practices."

**2004**  
The Fuller Museum of Art formally changes its name to Fuller Craft Museum to reflect the new identity of the institution. The Perfect Collection was the debut exhibition under the new Fuller Craft Museum name, showcasing work from craft pioneers in clay, glass, fiber, studio furniture, and metal that had rarely been seen in the public eye.
Membership & Development

THANK YOU!
Your support makes craft happen and ignites our future.

Honoring the past and crafting the future!
In 2017—with an eye toward Fuller Craft’s Golden Anniversary in 2019—Fuller Craft Museum embarked on an exploration of its current and future role as a leader in the presentation, interpretation, and care of contemporary craft. In October of that year, the Museum Board and Staff approved a five-year strategic plan, from which a clear path forward emerged.

To honor its past and truly fulfill its mission to foster a greater appreciation of our material world through exploration and connection at the leading edge of craft, Fuller Craft Museum would need to continue to evolve. Specifically, it would need to build capacity and long-term sustainability toward its vision of serving as a dynamic and unparalleled center for contemporary craft and creative community.

We are eternally grateful to the individuals who stepped forward as lead supporters of Fuller Craft Museum’s 50th Anniversary fundraising efforts. Their leadership and generosity honor Fuller’s past and have offered the building blocks to a bright future.

We would like to thank the members of the 50th Anniversary Steering Committee & the Honorary Committee below for their commitment of time and resources.

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2016
Fuller Craft receives its largest gift to date of $1 million to support the Museum’s ongoing efforts of promoting contemporary craft.

2019
Fuller Craft Museum celebrates its 50th anniversary and launches ambitious fundraising efforts.

pureGOLD
fuller at 50
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Generous Supporters
Fuller Craft Museum is grateful for the generous support of the individuals, foundations, and corporations who make the Museum the vibrant, engaging, and welcoming place it is. Gifts of all sizes are treasured by us. Thank you for your ongoing support.

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*Denotes Fuller Craft Guild
The Fuller Craft Guild recognizes a unique group of major supporters and advocates who provide critical immediate-use funds for the Museum’s exhibitions, educational initiatives, access programs, and areas of greatest need. It is through their generosity and commitment to the arts, that Fuller Craft’s mission is achieved.
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(continued from page 19)

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Fuller Craft thanks the following donors and salutes those individuals who they have chosen to honor.

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In honor of Phyllis Goldfeder
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In honor of Rick Medeiros
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In honor of those who have struggled and those we’ve lost due to addiction
Holly Roddenbery
In honor of Rosamond Vaule
Sherif and Mary Nada
In honor of Pat Warner
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In Memory
Fuller Craft cherishes gifts received in memory of the following:

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We are grateful to the following organizations and individuals for their generous donation of goods and services in support of our work.

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A Final Word
In preparing this list, every effort was made to assure that gifts received between July 1, 2018 and June 30, 2019 were listed accurately. We extend apologies to anyone whose name was inadvertently omitted or misspelled. Please contact Ann Mayers, our Director of Development and Membership with any inquiries at amayers@fullercraft.org or call 508.588.6000.
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Front cover: Nancy Michel, Mesa Verde, 1996. Natural surface quartz crystal, 18k and 24k gold.
p 3 Denise Lebica, Director
p 5 Welcome Blankets
p 5 Brocton At Museum, Fuller Memorial Museum front sign
   Sterling silver, shibuichi, and stainless steel. Photo by Dean Powell.
p 9 1969 opening of the Museum
p 11 Museum Educator Judith Knight leads a fifth grade tour.
p 11 Students enjoy themselves at the SummerSPARK summer program.
p 11 Pottery students try out some of the brand new pottery wheels.
p 12 Young kids break down walls in the [Sense]ation Day workshop called
   Bridges Not Walls performed by Wee the People.
p 12 Web slider from our Online Shop
p 17 Image from The Perfect Collection exhibition in 2004
p 17 Janet Echelman, Glenn Adamson, and Rosanne Somerson
p 22 Design Associate Erica Beverly looks up at the Elizabeth Potenza sculpture,
   "Look up," she said "there is more color than you ever imagined."
p 23 Artists and panelist from the Mano Made, Elizabeth Potenza: "Look Up," and
   Felt: Fiber Transformed exhibition
p 24 Board Chair Patrick Costello and museum visitor enjoy the Pottery Studio Open House
p 24 (l to r) Ceramic Instructor and Studio Tech Jane Zell, Director of Education Sage Brousseau
   with Ceramics Instructors Kaila Braley and Joyce Lauro.
p 26 Ahrong Kim, Sweet Illusion II, 2015. Dark clay, porcelain, underglazes, glazes, and silver
   luster. Photo by Louise O’Rourke.
p 27 Lois Corr, Museum Council Co-Chair and Museum Educator
Graphic Design: Titilayo Ngwenya
Planned Giving: Your Fuller Legacy

Lois Corr, Co-Chair of the Museum Council, member of the 50th Anniversary Steering Committee, and Museum Educator tells us why she chose Planned Giving at Fuller Craft Museum.

"Fuller Craft Museum has been a significant part of my life for about 12 years. I had retired and moved into a new community. I was looking for something meaningful to do. An old friend contacted me who was a Museum Educator at Fuller. He wanted to know if I might be interested in being trained for this volunteer position. I've always enjoyed art, so I said, yes. I went for an interview and began what I have considered an amazing and most rewarding experience at Fuller Craft.

I was working at the Museum making a difference both to children and adults alike, sharing this unique museum with them. I became involved as a Council member, worked on fundraisers, and organized road trips.

Over the years I have learned and shared so much. I have had the opportunity to meet many wonderful artists, visit artist studios, and share in the excitement of each new exhibit and event the Museum offers.

The volunteers I have worked with have become an integral part of my life. The Museum staff are extraordinary and talented women and men who I feel are like another family. I have learned and grown in so many ways over the years! My involvement in Fuller Craft has made my retirement years so truly meaningful.

Many years ago, when I was doing other volunteer work, a neighbor said to me that I volunteered for myself not just to do something for others. I turned to her and said, “You are absolutely right!” Working at Fuller Craft has been one of the most rewarding experiences of my life.

I want to give back to say Thank You!"

Plan Your Fuller Legacy

In 1948, Myron Fuller left a lasting legacy when he put aside a sum of $1 million for the creation of a community cultural center in Brockton. Fifty years from its opening in 1969, his gift established an institution of national importance—a unique educational, social, and aesthetic resource for our community and beyond.

Help us plan for another 50 years of Fuller!

Today, we invite you to follow in Fuller’s footsteps by establishing your own legacy and investing in the Museum’s future. A planned gift to Fuller Craft is an expression of your commitment to this great institution, its exhibitions, collections, and programs for generations to come.

To learn more visit fullercraft.org/plannedgiving or contact Ann Mayers, amayers@fullercraft.org, 508.588.6000 x126.
FULLER AT FIFTY

FOR 50 YEARS, THE MUSEUM HAS OFFERED UNPARALLELED ACCESS TO THE ARTS.
FROM ITS BEGINNINGS AS THE BROCKTON ART CENTER-FULLER MEMORIAL, AND THROUGHOUT ITS EVOLUTION INTO THE ONLY CONTEMPORARY CRAFT MUSEUM IN NEW ENGLAND, IT HAS IGNITED A CREATIVE COMMUNITY AND ENRICHED LIFE THROUGH CRAFT.