



THE *Stickley* COLLECTION

OF PERIOD-INSPIRED ART

FOR THE CRAFTSMAN HOME

DESIGNED BY ANITA MUNMAN





Pin Oak

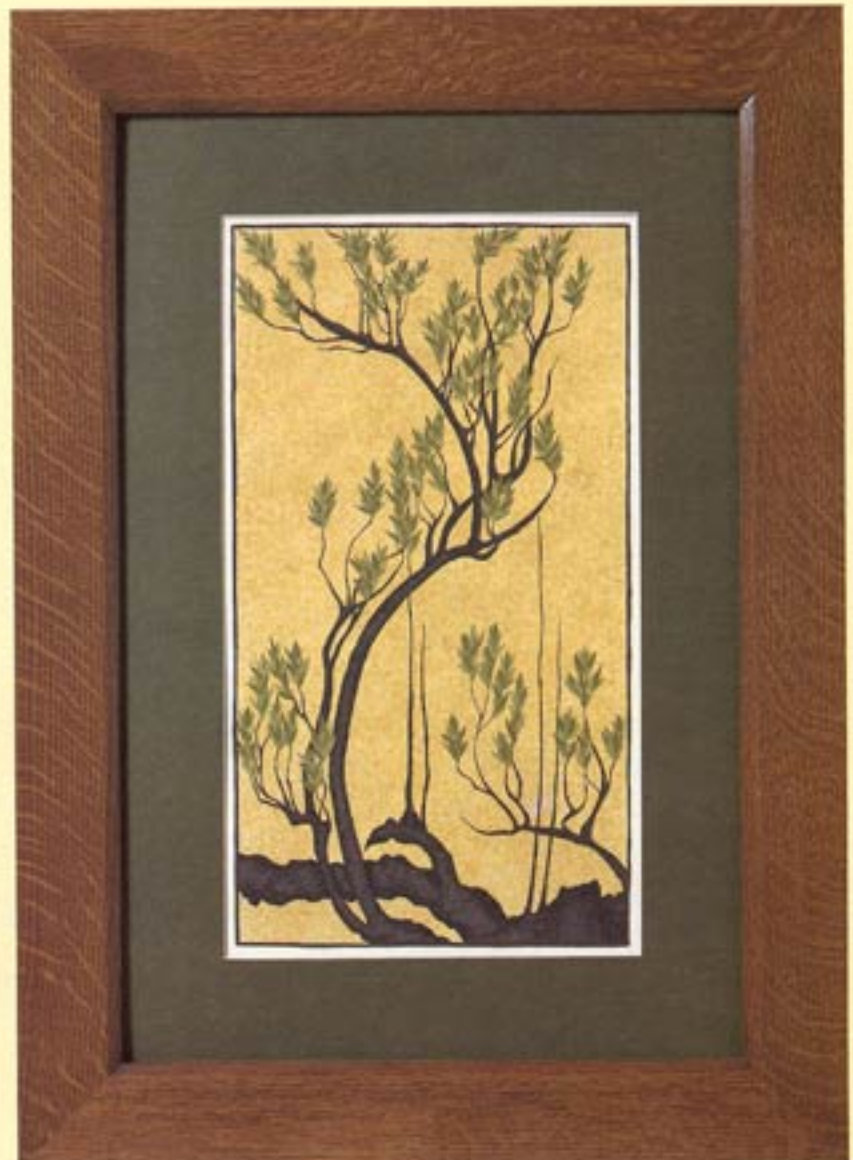
90-0015

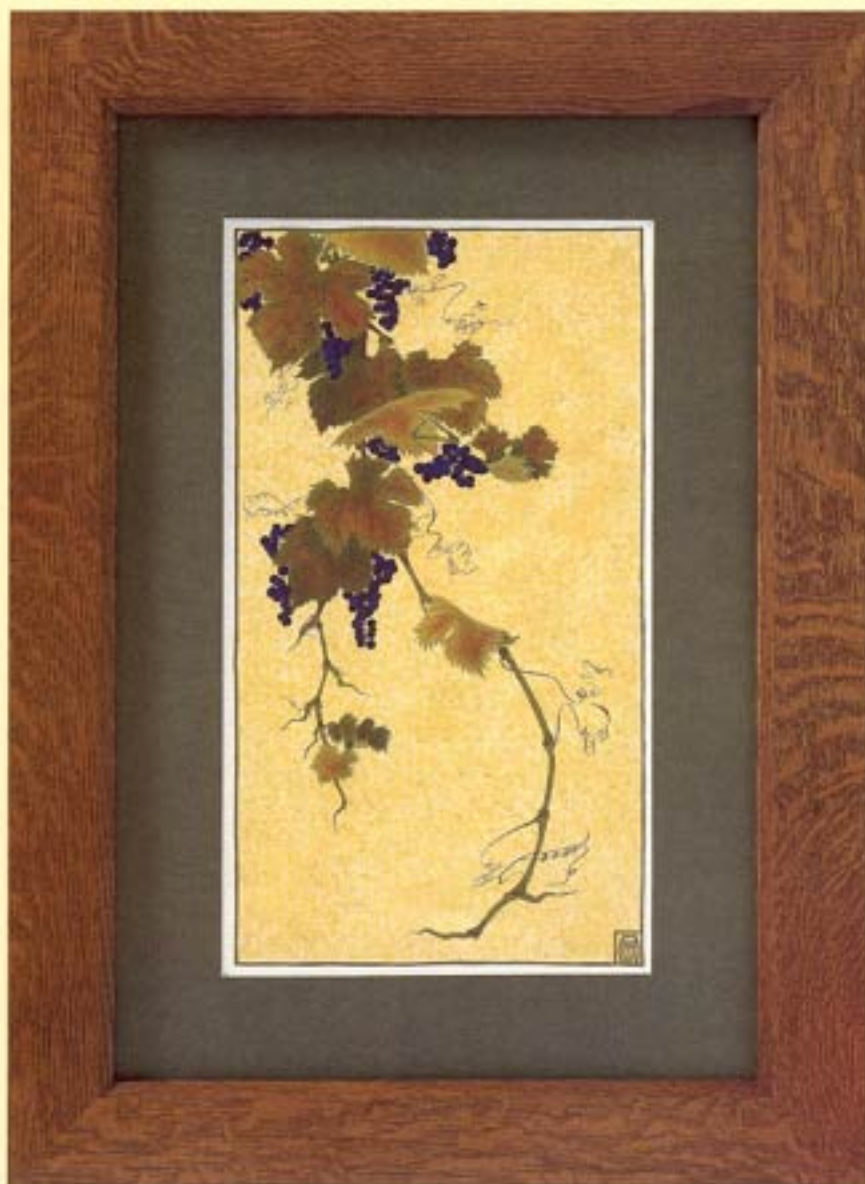
(Framed 18 3/8" H X 21 3/8" W)
Adaptation of sketchbook
watercolor by Arts and Crafts potter
Hannah Berger Overbeck.

Plum Tree In Spring

90-0024

(Framed 26 7/8" H X 19 3/8" W)
Original painting in the style of 19th century
Japanese scroll painting.





Japanese Grape Vine

90-0026

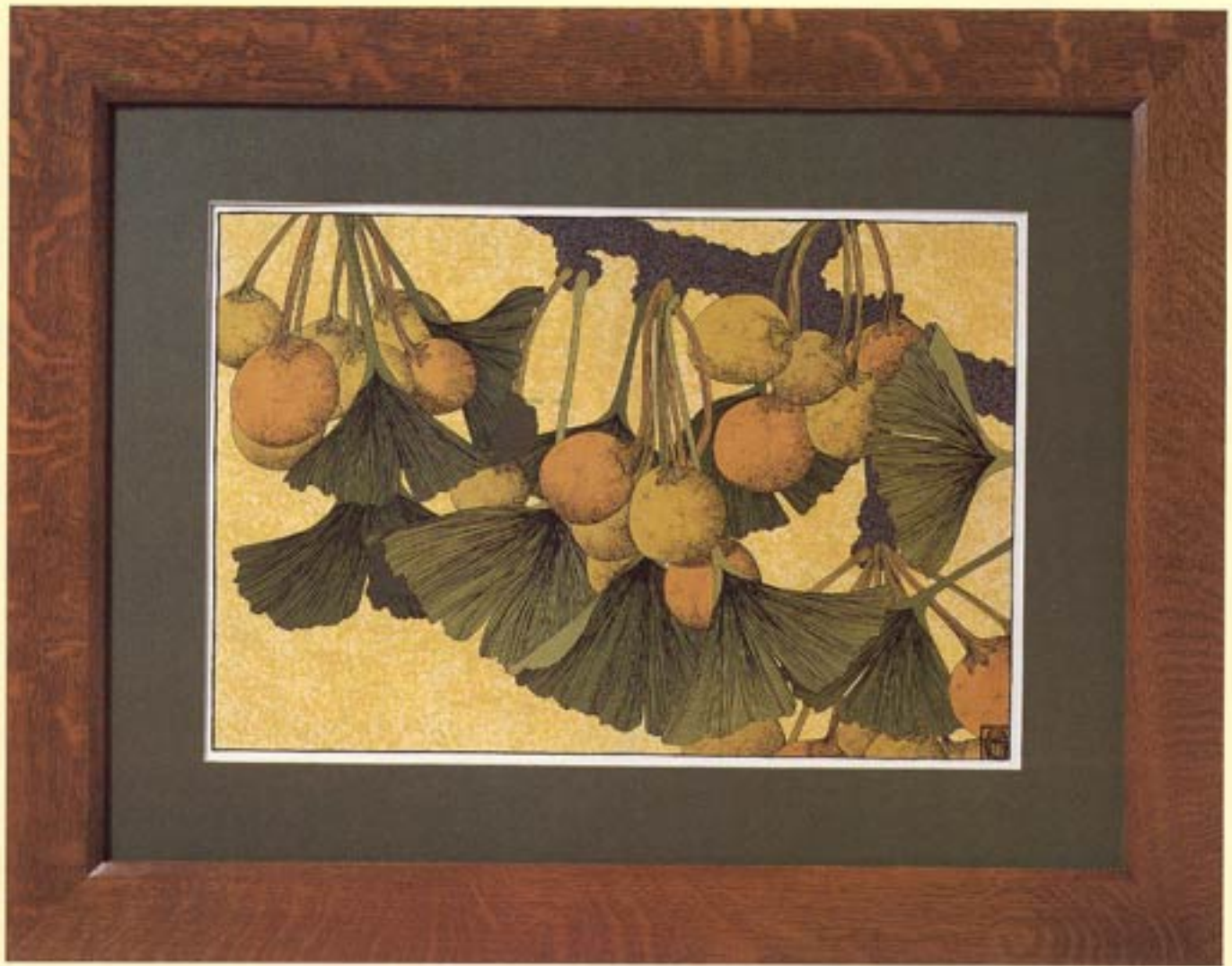
(Framed 26 7/8" H X 19 3/8" W)
Adaptation of 18th century Japanese
hanging scroll.

Grape Vine

90-0016

(Framed 18 3/8" H X 18 3/8" W)
Adaptation of a sketchbook watercolor by Arts
and Crafts potter Hannah Borger Overbeck.

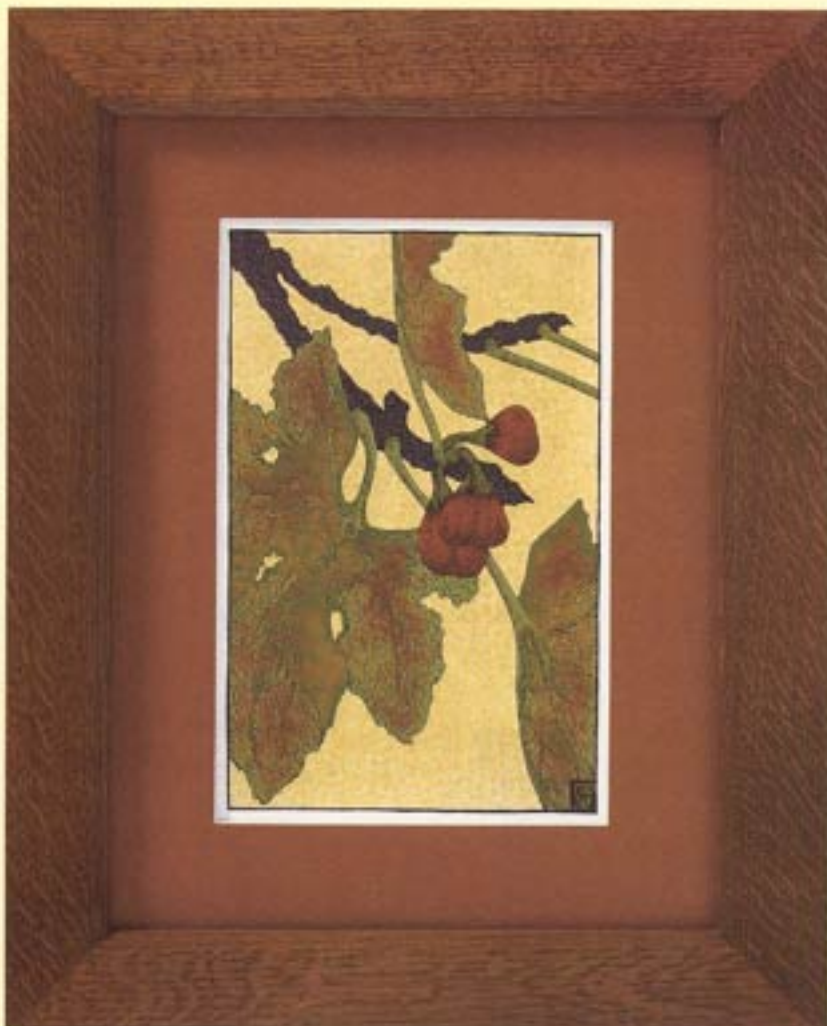




Ginkgo In Autumn

90-0025

(Framed 23 3/8" H X 29 3/8" W)
Original painting in the style
of Hannah Borger Overbeck.



Banyan Fig

90-0022

(Framed 23 1/8" H X 18 3/8" W)
Adaptation of 1918 color woodcut by
Alice Ravenal Huger Smith.

Ginkgo Twig

90-0031

(Framed 18 3/8" H X 18 3/8" W)
Original painting in the style
of Hannah Borger Overbeck.



Pine Branch

90-0029

(Framed 23 3/8" H X 29 3/8" W)
Original painting in the style of 19th
century Japanese scroll painting.





Oranges

90-0021

(Framed 23 1/8" H X 18 3/8" W)
Adaptation of 1925 relief print
by Bertha Lum.

Scenic Frieze

90-0014

(Framed 18 3/8" H X 21 3/8" W)
Adaptation of wallpaper frieze
produced by the H.B.H. Company
from 1900-1905.





Globe Thistle

90-0027 (Left Panel)

(Framed 23 1/8" H X 18 3/8" W)

Adaptation of an image from an early 19th century Japanese album of botanical studies once owned by Arthur Wesley Dow. The work is executed on two panels designed to be hung together, however, each panel stands successfully on its own.



Globe Thistle

90-0028 (Right Panel)

All paintings are available in a choice of green or rust colored mat.

All paintings are framed in Stickley quartersawn white oak frames.

Finishes available: #34 Eastwood, #35 Fayetteville and #37 Craftsman

In printing, every effort has been made to remain true to colors in the original art and wood finish of the frames.
However, variations in reproduction are inevitable.

ANITA MUNMAN: THE ARTIST AND HER PHILOSOPHY

The American Arts and Crafts movement (ca. 1900-1925) placed significant emphasis on the home, and particularly on the quality and the individuality of the decorative items placed in it. Equally important was the fundamental philosophical principle that equated living well with living simply and honestly. For this reason, the artists and craftsmen of the period sought to express these values in their design while achieving the highest quality in their craftsmanship...ideals that were at odds with the developing mass production of the machine-driven Industrial Revolution. It is these artists' commitment to quality and hand-craftsmanship--so clearly exemplified by the Stickley tradition--that has helped me to create The Stickley Collection of paintings for the Craftsman home.

In fact, it was during the restoration of my own Arts and Crafts period home that I realized that while authentic period art is not readily available and, when found, quite costly, there was a solution to the problem. For the discovery of the Stickley company's reissued furniture was not only affordable but of the same superior quality as the originals, suggested to me that similar recreation of Arts and Craft-inspired work would be possible. So, calling upon my educational background in the history of architecture and art and on my experience as an artist, I created a collection of paintings that would complement my Stickley Mission Oak furniture and that could be made available at a reasonable cost to other enthusiasts.

Each of these paintings is based on extensive historical research of the styles of noted artists of the Arts and Crafts period, such as graphic designer Dard Hunter of the Roycrofters, potter Hannah Berger Overbeck, and wood block artists Bertha Lum, Alice Ravenal Huger Smith and Arthur Wesley Dow. My artistic goal is to create art that incorporates the styles of these noted artists while recalling the pictorial flatness and color intensity of the Japanese prints that were so popular and influential during the period. And my ultimate goal in creating The Stickley Collection is to achieve the same high quality of craftsmanship that characterizes the Stickley ideal.

THE TECHNIQUE

In keeping with the Stickley philosophy of quality of materials, I use only 100% cotton acid-free papers and boards. All paint, pencils and inks are 100% natural materials of the finest grade imported from England. The paint I use, gouache (rhymes with "wash"), is an opaque watercolor that is made from natural pigments set in an emulsion of tree sap. It is a material of the utmost permanence with a long history of use in Western art: gouache paintings some 5000 years old from the first Egyptian dynasty have been found completely intact.

In keeping with the Stickley philosophy of quality craftsmanship, I work with painstaking attention to detail. The process begins with painting in a golden background and sponge-stippling over it with a slightly darker tone to suggest a field of aged parchment. On this ground I pencil-sketch a design that is then painted in with appropriate colors. When this dries thoroughly, I use India ink to define shapes and create texture and depth. Details and color will vary, as no two productions of a particular image are ever identical. Upon completion, each work is signed with my distinctive monogram: an "M" within an "A".

Anita Munman

