



NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the
Director's Chair

—Vonda K. Givens

*“Art enables us to find
ourselves and lose ourselves
at the same time.”*

— Thomas Merton

Finally seeing the chairs of the Swedenborgian church with my own two eyes was—well, I don't exactly have a word for it. And I'm rarely at a loss for words. The experience was something like the Merton quote above, but I'll come back to that.

I toured the Swedenborgian Church during my June visit to the San Francisco Bay Area last year. I was planning a group trip for this year's Farms Afield (I promise this is something you don't want to miss. For details, see page 5.) I confess I didn't know a lot about the Arts and Crafts of the Bay Area, but I knew one thing. I was going to the Swedenborgian Church.

It often surprises my Bay Area friends that when I give museum tours, I regularly mention the Swedenborgian Church. Visitors routinely ask docents about the beginning of the Arts and Crafts movement in America and about

Continued on page 2



Archaeologist Ian Burrow (center) with crew leader Joshua Butchko of Hunter Research, and Krista Sappol of Bosenberg & Co.

YOU DIG?: ARCHAEOLOGICAL STUDY IN PROGRESS

The historic landscape of Craftsman Farms was conceived by Stickley as a sustainable landscape with the farm supporting the activities of his lifestyle. We may think of sustainability as a present day idea but this was always an important part of Craftsman Farms.”

Brian Bosenberg, the museum's long-time historic landscape architect, expressed the above comments, upon being asked why the landscape at Craftsman Farms is important, when for most people buildings and furniture come to mind.

Bosenberg, of B.W. Bosenberg and Co., along with archaeologist Ian Burrow, of Burrow Into History, has been guiding the museum through Craftsman Farms' most comprehensive archaeological study to date. This undertaking will culminate with an archaeological management plan to supplement the landscape report produced for the 2009 historic site master plan.

The current study was prompted by an upcoming project to install exterior lighting across the property—a highly anticipated effort that will improve both safety and access. With trenching across the property planned in the spring, winter seemed like the perfect time to tackle archaeological work that, like exterior lighting, has been a key goal for the museum. Both projects have been funded by the Township of Parsippany-Troy Hills and both will significantly advance understanding of and operations on the property.

During the week of December 11-15, 2017, Burrow directed an archeological dig

Continued on page 2

Director's Chair continued from page 1

Mission furniture and the connection to Stickley. I'm no expert, but I can generally explain the development of the movement across this country, and my reading on California to answer those questions piqued my interest in the Swedenborgian church, but especially its chairs (see below). At some point, Tim Hansen gave the museum his book, *New Beginnings*, on the subject, and I read that too.

I really really like this chair. There's a story (included in Tim's book) that when Joseph P. McHugh viewed the chair for the first time, he saw, in his words, "unlimited possibilities..." Well, that's not exactly how I'd put it, but I think McHugh was saying that when he saw the chair, he saw it and he also saw a whole world—the chair opened up a whole world—at the same time.

Before starting my position at the Stickley Museum at Craftsman Farms, I loved art. I had a passion for paintings and sculpture, but I knew little about the decorative arts. Bringing myself up-to-speed on all things Stickley required a steep learning curve. I have embarrassed myself many times, and I will evermore be learning—that's part of the joy of my job!—but my dabbling into information about the Swedenborgian chairs was just that. Dabbling. I didn't really need to do it. I didn't do it for my job or for tourists or to train docents or to plan programs.

I did it because my heart was drawn to those chairs.

Seeing the Swedenborgian chair, actually seeing it with my eyes last June, not in a book or on a computer, made me feel what Merton described above—lost and found in the same moment. It is an exhilarating feeling.

It won't surprise you that I'm looking forward to seeing those chairs again in July. I can hardly believe I will get to see them in person again so soon. Our group trips have come to feel like traveling with old friends who love the same things. For me, seeing the Swedenborgian chair again, will feel like seeing an old friend with old friends! I hope you'll be there with me.

*Archaeological Study continued from page 1*

on the south side of the Log House, which, according to Bosenberg, "will help us better understand the immediate area around the Log House.... We have verbal descriptions of the landscape but few photographic records of the Stickley-era existing conditions... At the present time we don't have a clear understanding of the surrounding landforms and landscape features and if they existed during the [Stickley era]."

With regard to these issues, Burrow adds, "Archaeology can be used to address these questions by carefully dissecting the landscape at key locations to establish the dates and sequences of landscape features such as walls, paths, borders and terraces. Everyday items discarded by the site's occupants will also be recovered, adding to our picture of life at the Farms."

When asked about the location of the recent dig, Burrow notes that this area was selected "...because there are several different landscape features here whose history and relationships can be disentangled using archaeological techniques.... A distinct artificial terrace feature, defined by revetment walls made of large stones, was the particular target of the investigations." In describing the dig Burrow goes on:

The archaeologists dug two trenches, one north-south and the other east-west across the terrace. The total length was about 40 feet and the trenches were 2.5 feet wide. These were designed to obtain a detailed look at the stratigraphy, or different soil layers, that form the terrace and the land surfaces that preceded it and on which it lies. The archaeologists spent most of their time carefully removing the soil by hand either with shovels or with small trowels, looking for subtle changes in the color and texture of the soils and sediments they encounter. Another important task is sifting the soils to identify artifacts such as ceramics or coins that will help to date the soils and help to determine their function. All the work is recorded through mapping, the drawing of the soil profiles in the sides of the trenches, and through photography and written or digital information forms. Everything is kept very neat and tidy so that minute details can be observed and documented, and no artifacts are missed. It is time-consuming but can be very informative. Good results are expected from the detailed analysis now in progress.

Want to learn more about the results of this study? Both Burrow and Bosenberg will be sharing their findings at a educational program on Saturday, April 28 at 11 a.m. For more information or to register, visit StickleyMuseum.org or call 973.540.0311.

This program is \$5 for Members and \$12 for Non Members.



THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

KICK-OFF PARTY BLUEGRASS, BBQ AND BREW

...an evening of casual fun!

Thursday, February 15, 2018 at 6:30 p.m. at the Grove Park Inn's Skyline Room

Your ticket includes:

- ♦ BBQ and Southern **comfort food** with an Asheville flair.
- ♦ Local craft **beers and wine**.
- ♦ Live **bluegrass music**.
- ♦ Floor-to-ceiling views of Asheville and the **Blue Ridge Mountains**.
- ♦ An evening of **camaraderie and fun** with fellow Arts and Crafts enthusiasts.
- ♦ Arts and Crafts **Trivia Challenge!**

Net proceeds from the Kick-Off Party directly support the maintenance and operations of the Stickley Museum at Craftsman Farms, the early 20th-century home of Gustav Stickley in Parsippany, NJ. Kick off your GPI weekend with a good time for a good cause!

Arts and Crafts Trivia Challenge!

Impress your friends, win prizes and stretch your brain in this table vs. table friendly competition.

Make plans now to be part of the fun!

Purchase your tickets at **StickleyMuseum.org** or mail this form with your payment to: The Stickley Museum at Craftsman Farms, 2352 Route 10 West, Morris Plains, NJ 07950. You may also fax credit card info to 973.540.1167 or call the Museum at 973.540.0311.

\$55 of each ticket is fully tax deductible within the limits of the law. **Reservations must be received by February 11, 2018.**

Yes! Please reserve _____ ticket(s) at \$140 per person

Name(s): _____

Address: _____ City: _____ State: _____ Zip: _____

Phone: _____ Email: _____

____ A check payable to *The Stickley Museum at Craftsman Farms* in the amount of \$ _____ is enclosed.

____ Please charge my credit card ____ Discover ____ Visa ____ MC ____ AmEx in the amount of \$ ____.

Card Number: _____ CVC: _____

Expiration: _____ Zip: _____ Signature: _____

CALENDAR OF EVENTS



Saturday, February 10 & 24 and March 10
at 5:00 p.m.

Twilight Tour, see below

Saturday, March 24 at 5:30 p.m.

Maybeck Movie Night, see at right

Saturday, April 28 at 11:00 a.m.

Archaeology at Craftsman Farms, see page 2

Tuesday to Friday, July 10-13

Farms Afield: Bay Area Adventure, see page 5

Saturday, September 15 from 12:00 - 4:00 p.m.
Fall Family Day

Saturday & Sunday, October 13-14

The Stickley Weekend, see page 8

THE 31ST NATIONAL ARTS & CRAFTS CONFERENCE

AT THE GROVE PARK INN, ASHEVILLE, NC

Thursday, February 15 at 6:30 p.m.
Kick-Off Party, see page 3

Saturday, February 17 at 2:30 p.m.
Small Group Discussion: "What Would Gus
Do? The Future of Craftsman Farms"

Sunday at 12:30 p.m.
Small Group Discussion: "Saving Local
Landmarks"

MAYBECK MOVIE NIGHT

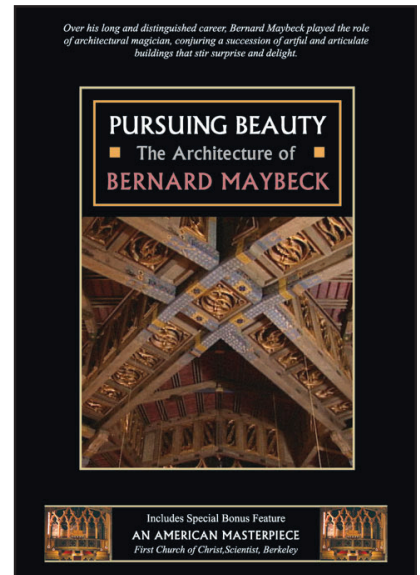
In conjunction with our upcoming **Farms Afield: Bay Area Adventure** (see page 5), we're hosting a screening of the documentary *Pursuing Beauty: The Architecture of Bernard Maybeck*, which "tells the story of a 19th century romantic who used 20th century materials to create buildings that speak across time....His projects reveal an original vision, a reverence for nature, a commitment to community, and a deep and abiding love of beauty."

One of the most important American architects of the early 20th century, Maybeck's masterworks are located almost exclusively in the San Francisco Bay Area. Our Bay Area trip will focus a full day on Maybeck's designs, but whether you're joining us in California or not, why not join us for an evening celebrating the life and work of this extraordinary architect?

Saturday, March 24 at 5:30 PM

Free for Members with RSVP and \$12 for Non Members

For registration or further information, visit StickleyMuseum.org or call 973.540.0311. Thank you to Paul Bockhorst Productions (bockhorstproductions.com) for granting permission for this public screening.



EVENINGS AT CRAFTSMAN FARMS: THE TWILIGHT TOUR

The Stickley Museum is pleased to offer a variety of tours to our visitors. The Fresh Eyes Tours series runs on a rotating schedule and offers returning and first-time visitors opportunities to see Craftsman Farms in new ways. This winter we are excited to once again offer: *Evenings at Craftsman Farms: The Twilight Tour*.

This after-hours tour begins at twilight in the North Cottage before visiting Gustav Stickley's Log House. Under the amber light of the copper lanterns, we'll explore the development of electricity in New Jersey and the part it played in daily life at Craftsman Farms.

Make it a date! Bring your significant other and you're sure to see sparks fly during this electric evening. Then linger in the Museum Shop for light refreshments following the program.

Saturdays, February 10, 24 & March 10 at 5:00 p.m.

Advance reservations required.

\$5 Members; \$12 Non Members

Tickets at StickleyMuseum.org/FreshEyes or 973-540-0311.



2018 FARMS AFIELD: BAY AREA ADVENTURE, JULY 10-13, 2018

Beautiful northern California will be the site of our exclusive **Farms Afield: Bay Area Adventure**, Tuesday to Friday, July 10-13! Meet us in Berkeley for a three-night stay at the extraordinary 5-star Claremont Hotel and join other Arts and Crafts enthusiasts for a multifaceted exploration of the rich and abundant art, craft, and architectural traditions of this remarkable region.

Stay at the luxury Claremont Hotel. The “White Castle on the Hill” opened in 1915, and is today a grand resort with restaurants, bars, a spa and stunning views of San Francisco Bay.

Explore the life and work of architect Bernard Maybeck with tours of two private Maybeck homes, a special tour of his First Church of Christ, Scientist (a National Historic Landmark), a meal at the Faculty Club on the UC Berkeley campus, and a visit to the Palace of Fine Arts.

Tour the National Historic Landmark Swedenborgian Church, one of California’s earliest Arts and Crafts buildings and one of the most important Arts and Crafts structures in America. Experience many of the church’s original furnishings, including its iconic chairs, which are still in use today.

Visit three exquisite and distinct California Arts and Crafts private homes, each with incomparable collections, and each approached, inside and out, with extraordinary focus on every detail.

Discover the rich history of the Hillside Club. This still active social club was founded in the late 19th century to promote good design practices in the Berkeley hills.

Enjoy dinner at Julia’s, at the beautiful and historic Berkeley City Club hotel, one of the most significant designs of architect Julia Morgan.

Visit the gallery of California Historical Design and the Dirk van Erp Workshop Museum.

The trip fee includes daily breakfast, three lunches, a cocktail party and one dinner; a 3-night stay at the Claremont Hotel; all activities and transportation to activities via motorcoach. Farms Afield begins in the afternoon on 7/10 and ends in the afternoon on 7/13. An itinerary will be provided in advance.

Farms Afield is a member benefit and open only to members of the Stickley Museum at Craftsman Farms.

Register early! \$1800 per person based on double occupancy when you register before 3/31/18. After 3/31/18: \$1850 per person based on double occupancy. \$400 supplement for a single room.

Travel to and from Berkeley is not included.

Watch our website for information as plans continue to unfold but if our Bay Area Adventure is for you, don’t wait to register! Space is strictly limited and this trip is expected to sell out. By prior arrangement, attendees are welcome to pay trip fees in installments of their choosing.

Trip activities require moderate walking each day, rain or shine. Please plan accordingly.

Full refunds are available through 6/10/18; after this date 50% refunds will be provided. No refunds are available after the trip begins.



Claremont Hotel



First Church of Christ, Scientist

MARY FANTON ROBERTS, CRAFTSMAN EDITOR,

The *Craftsman*, Gustav Stickley's informative and inspirational monthly journal, was one of his greatest achievements. While he financed the effort and used it unabashedly as a vehicle for his ideas and products, two powerful women guided its course between 1901 and 1916, and helped make it the widely recognized "Bible of the Arts and Crafts Movement."

Irene Sargent (1852-1932), a Syracuse University professor, was the journal's first editor. She parted company with the endeavor when, in 1905, Stickley decided to move his headquarters from Syracuse to Manhattan. Years later, he recalled that "the metropolis, with its wider interests and activities, seemed to me to be the natural place to secure the material I needed" Sargent disapproved of this "departure" and declined Stickley's invitation to stay on. She was soon replaced by Mary Annable Fanton Roberts (1864-1956).

While we don't know how Roberts came to Stickley's attention, we recognize that she was well-qualified for the job. She boasted 25 years as a "magazinish" and editor with a deep interest in modern art, dance, and literature. In addition, she was charming, lively, curious, resourceful, and determined in pursuit of her goals. There was also the prestige of her colonial ancestry and allure of her adventurous past.

Both of Roberts' parents descended from 17th century settlers. Mary's father, William Hawley Fanton, born near Hartford, Connecticut, married Isabella Agnes Annable, born near Albany, New York, in 1861. While living in Brooklyn, they became parents to Janet, born 1862, and Mary, 1864.

Fanton served in and was honorably discharged from the Union Army during the Civil War.

Between 1868 and '69 the Major (as Fanton was known) spent a year in the West, leaving his family to fend for itself. Isabella, an aspiring actress, redirected her energies to motherhood and household management. Janet, who was to become a nurse, was blonde, beautiful, and well-behaved. Mary, ac-



*Mary Fanton Roberts by Robert Henri
(Courtesy of Metropolitan Museum of Art)*

cording to her own account, was dark, plain, and daring, often earning reprimands for climbing out of windows, stealing candy from playmates, and speaking inappropriately in church.

In 1873, the Major left his job at the New York Custom House and became a Special Indian Agent, at Fort Belknap, Montana. A year later, Isabella and the girls joined him. Despite floods, freezing temperatures, and limited social contacts, the girls enjoyed the excitement of primitive life and seemed equally fond of its hardships.

In 1877, when the Fort was disbanded, the family settled briefly in Connecticut, where Mary and Janet received their first formal schooling. But the Major sought further Western exploits. He invested in the Homestake Mine, a famed South Dakota gold claim and moved his family to the famously lawless town of Deadwood. There, he operated a hotel that catered to speculators, miners, gamblers, and prostitutes. Mary relished the adventure.

She had her own placer mine, pony, piano, and Italian piano teacher; she survived brushes with prickly cacti, feral animals, and sexually aggressive hotel guests. These experiences arguably contributed to the curiosity, and resolve that were to serve her well as a journalist.

When fire destroyed much of Deadwood's business district in 1879, the family relocated to Albany, New York. Once safely settled, Mary and Janet, 17 and 19, respectively, enrolled in the Albany Female Academy and socialized with family and friends, including the future artist Frederic Remington. When the Major's finances waned beyond recovery, Mary left for New York City to pursue self-sufficiency through a career in journalism. Eventually she found work at the *New York World* and set herself up in an apartment near Washington Square where she wrote for the women's pages of various newspapers and magazines. But her aspirations were much higher.

During the 1890s Mary, seeking contacts, became a regular among prominent writers and artists, meeting them through social organizations such as the Pen and Brush Club and the MacDowell Club, and also through the workplace. Important participants included the influential Roberts

1905-1916 —MARILYN FISH

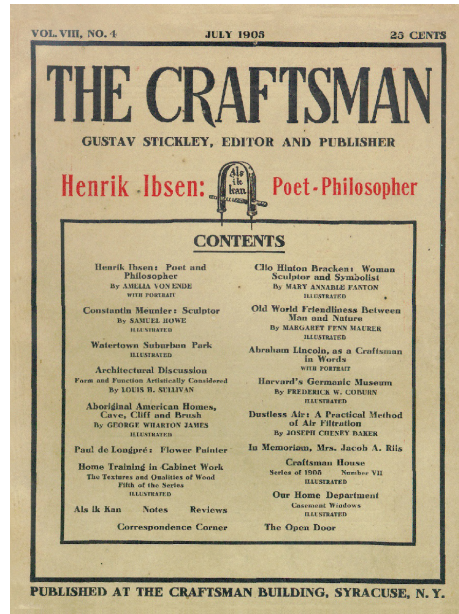
brothers of Canada: Charles, William, and Theodore, and their cousin Bliss Carman. William, editor of the *Literary Digest* and, as of December 1906, Mary's husband, offered professional guidance, emotional support, and financial security.

Mary's first article for *The Craftsman* was published in July, 1905 (a few months after Irene Sargent's resignation), while she was on a European tour (see right). She visited England, Holland, Belgium and Germany, keeping in touch with the magazine along the way. Eight articles based on aspects of her journey appeared beginning in January 1906. In February, 1906, Mary traveled to Syracuse to pack up *The Craftsman's* offices. Still, the exact date of her appointment as editor is unknown.

Once in charge, Mary adopted a more modern voice than Irene Sargent's and covered new and timely topics. She wrote copiously... anonymously, under her own name, and under the pen name Giles Edgerton. As Edgerton she introduced two of the major art movements of the decade: the Photo-Secession and a form of urban realism practiced by New York painters who called themselves "The Eight" (while critics derisively called them the Ashcan School). She also championed modern "Greek" dancer, Isadora Duncan and believed that traditional and modern drama was superior to popular burlesque and vaudeville performances.

Expanding upon Stickley's interest in education, she introduced a long-running series by Ernest Allen Batchelder called "Design in Theory and Practice." She added advice on interior decoration by Mary Linton Bookwalter and pointers on gardening by several

authors. There was a continued focus on Craftsman houses of all sizes for a variety of settings. The most studied Craftsman house of all was Craftsman Farms, which was featured in 16 articles, published between October 1908 and October 1913.



The Craftsman magazine, July 1905

Despite all efforts, by 1913, Stickley was overextended and in financial trouble but the magazine and his other enterprises soldiered on. It was not until May, 1916, in *The Craftsman* that Roberts publically foreshadowed Stickley's downfall (without mentioning his name): "A man sat alone in a small room in a great city building, his world had fallen in around him, hope had flown past, her wings brushing him for

an instant. [S]uddenly in the midst of his accomplishment he found himself alone – broken, sad, with tragedy all around him in the little room in the great building."

Seven months later, *The Craftsman* came out for the last time. Roberts continued Stickley's mission in her own magazine, *The Touchstone*, which began publication in September, 1917. In the first number Stickley commented, "I believe there is a wide field for your magazine, and wish you every success." But because of the financial pressures and changes in taste related to World War I, the new magazine was short-lived. In 1921 Roberts became the editor of *Arts and Decoration*, and later an author and radio contributor. After a long and successful career, she died in 1956 at the age of 92.

As editor of *The Craftsman*, Mary Fanton Roberts built upon its formal academic foundations to create an accessible, general interest publication. While remaining in touch with Gustav Stickley's objectives, it was she who guided *The Craftsman* to its pivotal place among Arts and Crafts enthusiasts of several generations.

¹ The references for this article are from: *Mary Fanton Roberts papers at the Archives of American Art*, *The Craftsman Magazine*, *The Touchstone Magazine*, *John Sloan's Diary*, newspaper articles found on *Newspapers.com*, etc.

About the Author:

Marilyn Fish is an independent art historian who resides in New Jersey. After earning a Master's degree from Rutgers University and completing graduate courses at FIT, she became the first director of Craftsman Farms. She is best-known in Arts and Crafts circles as the author of the *New Craftsman Index*, a guide to the entire 15 year run of *The Craftsman* magazine.

MARK YOUR CALENDAR FOR THE STICKLEY WEEKEND – OCTOBER 13-14, 2018

Our annual two-day Stickley extravaganza will include **The Craftsman Gala** and the 8th Annual **Scholars Symposium**, which will feature a panel discussion with the authors of the forthcoming publication on the Robert A. Ellison Jr. Collection of American Art Pottery. In this first public program on the book, the authors will highlight exciting new discoveries uncovered during their extensive research. Our distinguished panelists will include:

Alice Cooney Frelinghuysen, the Anthony W. and Lulu C. Wang Curator of American Decorative Arts, Metropolitan Museum of Art

Dr. Martin Eidelberg, Professor Emeritus, Rutgers University

Adrienne Spinozzi, Assistant Research Curator of American Decorative Arts, Metropolitan Museum of Art.

Mark your calendar now for the Symposium on Saturday morning, October 13! We're expecting a full house and want you to be a part of it.



MEET US IN ASHEVILLE!

We'll soon be making our way to North Carolina for the 31st National Arts & Crafts Conference at the Grove Park Inn, Friday to Saturday, February 16-18. If you'll be there too, please make sure to say hello and join us for the following conference events and programs:

GPI Kick-off Party on Thursday, February 15, see page 3.

Small Group Discussions:

Saturday at 2:30 p.m.

"What Would Gus Do? The Future of Craftsman Farms" with Executive Director Vonda Givens.

Sunday at 12:30 p.m.

"Saving Local Landmarks" with Executive Director Vonda Givens and Elizabeth Crawford of the Gustav Stickley House Foundation.

All Weekend:

Exhibition in the Great Hall

Craftsman Farms: Preservation in Progress, featuring the latest news and photos of preservation projects at Craftsman Farms.

Visit Stickley Museum at Craftsman Farms' table in Books, Magazines, and More across from the entrance to the Antiques Show.

2017 SCHOLARS SYMPOSIUM SPEAKERS

Photo by Ray Stubblebine



(l to r):

Dr. Jonathan Clancy, Pete Mars, Brandy Norris,
Executive Director Vonda Givens, and Marilyn Fish

Recent Memberships continued from page 11

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Public Library
Old Bridge Public Library

Ringwood Public Library
Friends of the Westfield
Memorial Library
New Providence Memorial
Library



THE CRAFTSMAN GALA 2017

Guests gathered at the Mountain Lakes Club on a beautiful fall evening for a night of celebration and camaraderie in support of the Stickley Museum at Craftsman Farms. This formal party, the museum's biggest fundraising event of the year, was co-chaired by Eliane Talec of Rago Arts and Auction Center and John P. Walcher of John Toomey Gallery.

All photos by Arlen Sam Brown



Co-chairs John P. Walcher & Eliane Talec, Board President Barbara Weiskittel, Executive Director Vonda Givens



Tablemates (l to r) Debbie Goldwein, Dave Rudd, Lou Glesmann, Bruce Johnson, Jean Boger, Simon Perez, Leigh Ann Johnson and Barbara Weiskittel.



James Hecht & Jayne Beline, Davey & Nancy Willans, Dee & Mike DiPierro, Jasmine Lim & John Caldwell enjoy sunset over Mountain Lake

Balloons filled the room after the exciting Reverse Auction.



SPECIAL THANKS

August 16, 2016 to December 1, 2016

IN HONOR:

We are grateful for gifts in honor of:
The Wedding of Lucy Stamm and Gus Fuldner

From:
Chrissy Braden
Michael L. Dawson
Anne and Mason Flemming
Adam Godfrey
Joan Hunt
Anita and Lee Owen
Kathleen Vogel
Jean and Dan Wilson

Bob Burchell's Birthday
From:
Patricia Halstead

Their First Wedding Anniversary
From:
Emily and Sean Curran

The birth of Elowyn Jane Curran
From:
Carol Cathey

Barbara Nitchie Fuldner
From:
Anne and Mason Flemming

Mark Weaver
From:
Jennifer Ball,
Cynthia and Ralph Redman

IN MEMORY:

We are grateful for gifts in memory of:

Anna Buggeln
From
Richard G. Buggeln

Gayle Greenhill
From
Neville and John Bryan

Michael E. Moore
From
Denise O. Holmes

Mr. and Mrs. George Reisch
From
Elizabeth and Jack Legon

Dorothy Torrenti
From
Nancy Plominski and
Steven R. Torrenti

Frances Ziminski
From
Leonora M. Shelsey

GIFTS IN KIND:

We are grateful for gifts in kind from:

Jonathan Clancy
Joseph Jannarone, Sr.
Peter K. Mars
Cynthia and Timothy McGinn

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The Art Institute of Chicago
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Crab Tree Farm
Michael DePierro
Eccola Italian Bistro
Vincent Ferrara
Barbara Nitchie Fuldner
Vonda Givens
Gourmet Café
Loretta Gragnani
Hanover Marriott
Harvest Restaurant Group
H2Ocean Restaurant and Raw Bar
Susan Hebert Imports - Cobre Copper
Hilton Hotel Parsippany
John Toomey Gallery
Leigh Ann and Bruce Johnson
Janet and Tom Justesen
Kramer Portraits
Karl Kusserow, Princeton University Art Museum

L. & J.G. Stickley, Inc.
LongHorn Steakhouse
David W. Lowden
Irvin G. Lubis, M.D.
Kathy and John Marinovich
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Janet Ontko Clay Forms
Pewabic Pottery
Rago Arts and Auction Center
The Station at Mountain Lakes
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Lisa and Stephen Santini
Wes Sherman
Tori Simms and Raymond Hofmann
Jill Thomas-Clark
Lou Valori
Marti Weinstein
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Nancy Conescu
Barry Covington
Tiffany Duke
Zachary Duke

Sue Evans
Judith Faley
Roxana Hayda
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Winterthur Museum Library



Recent Memberships continued from page 11



RECENT MEMBERSHIPS

August 16, 2016 to December 31, 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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Lori and Donald Hafner
Suzanne R. Jones
David W. Lowden
Howard Prince
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Raymond Hofmann

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Clinton L. Rataczak
Patricia Sepulveda-Giebfried, Frank
Giebfried and Olivia Giebfried
Christine Halka and Ian Haring
Denise O. Holmes
Diane and Richard Kahn
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Sharon and Ben Wiles
Mary Rose and Larry Younghouse
Susan Davis and Cindy Clark
Penny and Tom Jones
Rebecca and Fred Wunderlich

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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.

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

Offices: 973.540.0311

Email: info@stickleymuseum.org

Web: StickleyMuseum.org



The Stickley Museum at Craftsman

Farms is committed to
assuring that all individuals
can participate in our
programs. If you require the
use of assistive listening
devices or other special
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

2018 Farms Afield: Bay Area Adventure
July 10-13, 2018
(pg. 5)

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