"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life... nor did I wish to practise [sic] resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life...."

—Henry David Thoreau

This quote has been a favorite since my college years. As my life was unfolding then, I yearned to live deliberately; to embark on all of my adult life in a purposeful way. Choose a career deliberately. Marry deliberately. Now, many years later, I still love the quote, but after recently coming across it, I realized that living deliberately means something different to me. Now living deliberately is less about making momentous life decisions and more about making small daily ones—about embracing all of life, yes, even the mundane and messy moments, in a way that is open-hearted, earnest and fearless. It’s about pursuing new experiences, even those that may be sad, painful, embarrassing or scary.

Our 2017 exhibition Original: Gustav Stickley Furnishes His Log House, co-curated by Dr. Jonathan Clancy and Peter K. Mars, will offer a new exploration of the original interior of the Log House, Stickley’s family home and the heart of his ideal country estate, Craftsman Farms. From 1911 to 1917, the Log House served as a showcase for Stickley’s signature Craftsman Workshops furnishings and for his Arts and Crafts aesthetic. The exhibition, which commemorates the 100th anniversary of Stickley’s 1917 sale of the property, will celebrate his achievements at Craftsman Farms with a fresh focus on the Log House interior and its original furnishings.

Presenting a comprehensive view of Stickley’s material world, the exhibition will be incorporated throughout the Log House, and will feature furniture, home furnishings, and cherished family belongings known to be original to Gustav Stickley’s home before it was sold in 1917. It will offer insights into the Log House’s interior aesthetic—a blend of special commissions, English and French decorative arts, and furnishings with sentimental value—and into Stickley’s personal taste and style.

Important original furniture and furnishings on loan to the museum during this commemorative year will be featured, including the Metropolitan Museum of Art’s generous loan of a green-stained elm cabinet with copper hardware that is visible in published photos of the Log House dining

Continued on page 2
Because of my love for Thoreau’s quote, I sometimes think of Gustav Stickley as going “to the woods…to live deliber-ately” when he began, in 1908, to buy the land for Craftsman Farms. Back then, Morris Plains was mostly woods, intermingled with small farms.

In 1908, Gustav Stickley was 50 years old. He was a highly-regarded, prosperous businessman. His six children were on their way to adulthood. He could have coasted to retirement. I’ve been thinking about that a lot. Instead of coasting to retirement, Gustav Stickley built Craftsman Farms. He literally went into the woods, imagined what it could be, and set his mind on making that vision a reality. I am awestruck by his boldness.

Craftsman Farms was an embodiment of the Arts and Crafts movement that Stickley loved. He envisioned a home and a farm and a school and a whole community for people who embraced the movement as he did. And he realized most of that vision. Of course, it didn’t last very long. In 1917, the demise of his business forced the sale of the property—100 years ago this year.

One of my favorite things about Craftsman Farms is its very deliberateness. It’s nearly impossible to consider a detail on the property and brush it off as happenstance. As we approach building preservation projects (see page 3), Stickley’s careful attention to detail commands our attention. Honoring his deliberate choices is vital to all of our decisions.

Our new exhibition Original: Gustav Stickley Furnishes His Log House (page 1) celebrates Stickley’s deliberate approach to the interior aesthetic of the Log House. It will offer a comprehensive view of Stickley’s material world—what he surrounded himself with; what he brought into his new home and what he didn’t; what was sold in 1917 and what was passed down through his family. The exhibition commemorates the 1917 sale of the property, while also honoring Stickley’s robust achievements at Craftsman Farms.

Stickley lived on the property only from 1910 to 1917. It’s hard to imagine that this short span wasn’t a disappointment. I have always hoped that the sadness of losing his beloved home, in time, began to fade; that in his later years, thoughts of Craftsman Farms brought him only pleasure and satisfaction. Just the decision to build Craftsman Farms was audacious. I hope he felt pride in that.

And I hope he read Walden and took comfort in Tho-reau’s words. He had lived them.
The Stickley Museum at Craftsman Farms is delighted to announce plans to undertake a full rehabilitation of the Administration Building on the Craftsman Farms campus. This project, made possible through generous Open Space funding support from the Township of Parsippany-Troy Hills, will be launched in the latter half of 2017.

Shortly after the museum’s Board of Trustees adopted the organization’s current 5-year strategic plan, the vision for this project emerged. A key objective of the strategic plan was a goal to expand museum facilities to accommodate and encourage future growth. Expanded space was needed for staff offices, exhibitions, programs, and collections storage. While the current administration building project received considerable focus over the past 5 years, in truth, expansion of the museum’s facilities has been an objective of its leadership for many years.

In 2013, Trustees were greatly assisted with progress toward the goal of expansion with the help of Open Space funds from the Township of Parsippany-Troy Hills which underwrote feasibility studies on two original buildings, the White Cottage and the Administration Building. The results of these studies led Trustees to take a much closer look at the Administration Building, which was recommended for rehabilitation in the museum’s 2009 Historic Site Master Plan, as the answer to the organization’s most urgent facility needs. (At the same time, Trustees established a stabilization plan for the White Cottage, a project that will also launch in 2017. Funded by generous grants from the New Jersey Historic Trust and the Township of Parsippany-Troy Hills, this project will be featured in a future newsletter.)

Currently housing administrative offices, the Administration building, in the Stickley era, was used for utilitarian purposes, with a garage at its lower level and a workshop on its upper floors, which were devastated by fire around 1950. After the fire only one floor was rebuilt. Originally, this building was located at the far end of the residential core of the property. Its rear windows would have overlooked the orchard, which is now the main parking lot. Today, with Route 10 serving as the only access point to the property (the original access on Route 53 is blocked), the Administration Building is the first building seen by visitors.

With the promising results of the feasibility study, Trustees began working with HMR Architects on a plan for total rehabilitation of the Administration Building—a rehabilitation that would bring substantial progress in expanding facilities, particularly space for programs, staff offices, and collections storage. The new design preserves the original garage at the lower level, making it a combination multi-use conference room and program space, with seating for up to 100 people. The main and 2nd floor will be office space, with a large area on the upper floor set aside for collections storage. In rebuilding the two floors, not only does this plan re-establish Stickley’s original vision for the building, it provides a suitably impressive entrance to this important National Historic Landmark.

Please stay tuned for more information on this transformative project!
Meet the newest members of the Visionary Circle

Barry Oleksak is passionate about two things—historic preservation and Gustav Stickley! He and his partner Jeffrey Judds, who shares these passions, have helped ensure the future of the Stickley Museum at Craftsman Farms by naming the Stickley Museum at Craftsman Farms as a beneficiary in their will.

Living in an historic district of Phoenix, Barry appreciates the grassroots efforts that go into historic preservation and has been active in local efforts to maintain the character of his neighborhood. A videographer by profession, Barry has honed his own woodworking skills and is especially proud of his reproduction men’s chest of drawers, originals of which have been highly prized at auction. Many of Barry’s smaller hand-crafted designs in wood can be found in his Thunder River Gallery in Phoenix.

Important progress toward the historic preservation of Craftsman Farms has taken place in the fifteen plus years since Barry’s first visit here. It is through Barry’s and Jeffrey’s commitment as members of the Visionary Circle that these projects will continue and that Craftsman Farms will be enjoyed for generations.

If you too are passionate about history and preservation and would like to include the Stickley Museum at Craftsman Farms in your estate planning, please call Vonda Givens, Executive Director at 973.540.0311 to begin this important conversation.

The Visionary Circle: Doing all we can to preserve Craftsman Farms for future generations.

Learn More Today:
Please complete this form and return it to learn more about how you can help support the future of the Stickley Museum at Craftsman Farms.

☑ I have included a gift to the Stickley Museum at Craftsman Farms in my will or other estate plan but have not yet notified you and am doing so now.

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Name(s): ________________________________________________________

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State: _______________________Zip: _________________

Please return this form to:
The Stickley Museum at Craftsman Farms, 2352 Route 10 West, Morris Plains, NJ 07950
**Events Calendar**

All events at the Stickley Museum at Craftsman Farms, unless otherwise noted. Please visit StickleyMuseum.org for further information or to register.

Saturday, May 20, 5:00-7:00 p.m.  
Exhibition Opening: “Welcome Home” Reception  
(See page 2)

Saturday, June 10 at 4:00 p.m.  
Dirt: Homekeeping in the Progressive Era  
(See page 2)

Friday, June 23 beginning at 9:00 a.m.  
Farms Afield: The Met & MOMA  
(See at right)

Saturday, June 24 at 4:00 p.m.  
Dirt: Homekeeping in the Progressive Era  
(See page 2)

Saturday, July 8 at 4:00 p.m.  
Dirt: Homekeeping in the Progressive Era  
(See page 2)

Thursday to Sunday, July 20-23  
2017 Farms Afield: Michigan Meetup

**You too can be a Stickley Museum Docent!**

Share your love of Stickley by becoming a museum docent! A new session of The Stickley Seminar, our free 5-session docent training course, is starting soon!

Docents are the face of the museum, leading tours for visitors from around the world, and being a docent is not about learning a script. Docents bring their own style, interests and skills to tours, providing engaging, educational, and memorable experiences for museum visitors. Being a docent is a rewarding job that is great for anyone with a curious mind, the desire to continue learning, and the spirit of a storyteller.

Contact Education Manager, Kristen McCauley or email education@stickleymuseum.org for more information.

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**Farms Afield: The Met and MoMA**  
**Friday, June 23**

Join us for a summer day in the Big Apple! From Craftsman Farms, we’ll travel by chartered bus to The Museum of Modern Art and the Metropolitan Museum of Art in New York City for exclusive tours made available only to our members!

We’ll first visit MoMA for a tour of the exhibition *Frank Lloyd Wright at 150: Unpacking the Archive*, led by co-curator Jennifer Gray. Marking Wright’s 150th birthday, this exciting exhibition includes over 400 works and asks new questions about his complex and multifaceted career by unpacking key objects from his archive, including architectural drawings, models, building fragments, print media, furniture, tableware, textiles, and more.

Then we’ll head uptown to The Met for a tour of the Robert A. Ellison Jr. Collection of American Ceramics—newly and beautifully installed on the mezzanine of the American Wing—with Adrienne Spinozzi, whose research on the collection will be the basis for the upcoming publication. The Ellison Collection is quite comprehensive and results in a stunning visual progression of ceramic making in America from 1876 to 1956.

Members $165  
Farms Afield is a Member exclusive. Advance registration required. Space is limited. Meet at Craftsman Farms at 9:00 a.m. Travel by chartered bus to New York City. Return to Craftsman Farms at approximately 5:30 p.m. Fee includes two private tours, lunch at the Metropolitan Museum’s cafeteria and time to explore both museums on your own.

Visit StickleyMuseum.org for more information and to register.
PART I

The Stickley Museum at Craftsman Farms is pleased to announce a new exhibition 100 years in the making, Original: Gustav Stickley Furnishes His Log House, co-curated by Dr. Jonathan Clancy and Peter K. Mars. Featuring furniture and decorative arts original to Gustav Stickley’s home before it was sold in 1917, this exhibition offers a rare opportunity to view Stickley family belongings reunited with the Log House for the first time in 100 years and gain insight into Stickley’s personal sense of taste and style. As the only home designed, built and furnished for Mr. Stickley’s own use, the Log House and its interior are considered his architectural masterwork and an icon of the American Arts and Crafts movement.

The article to follow, by Peter K. Mars, addresses the inspiration for, and scope of, the exhibition.

Inspired by the loan of a set of Craftsman Workshops No. 100 andirons from the Leeds Art Foundation, the Original exhibition features rarely seen items from the museum’s collection, and important loans and heirlooms shared by Stickley descendants. Original gives viewers the opportunity to experience Stickley’s aesthetic vision by bringing together objects that have not been seen collectively since Craftsman Farms was sold in 1917.

The Stickley Museum is grateful to Stickley family members who graciously consented to loan important family heirlooms purchased by Mr. Stickley on a trip to Europe in December and January of 1902-03. These family pieces include Art Nouveau china by Edouard Colonna and two Art Nouveau candelabra by Georges de Feure, most likely purchased at Maison de l’Art Nouveau, Siegfried Bing’s Paris gallery that promoted modern art and gave name to the French style of decorative arts.

Three important original English and Arts and Crafts exhibition hosted in his Syracuse showroom, and later published in his magazine, The Craftsman. These Art Nouveau and Art Nouveau-inspired items give insight into the taste and appreciations of a designer whose own products were anything but Art Nouveau.

The exhibition will also feature generous loans from two esteemed collections.

After forty-one years, an original Craftsman Farms cabinet will return from The Metropolitan Museum of Art, where it has quietly represented Stickley’s contributions to American design in the Study Center of the museum’s American Wing.

As seen in a 1911 photo from The Craftsman, the imposing eight-door elm cabinet (at left) was at the south end of the dining room. Prior to that, it appeared in a 1903 photo of Stickley’s Syracuse publishing office, along with the living room’s green elm library table and high-back oak and leather settle. Having four glass-paned doors above corresponding low wood doors with copper strap-hinges, the green-stained cabinet was previously thought to be a linen press, but, given its original use in Stickley’s offices, it is more likely a library cabinet for the storage of books. Cyril Farny, whose family purchased Craftsman Farms from Mr. Stickley, gave the cabinet to The Met in tribute to his late wife, Phyllis Holt Farny, in 1976.

American embroidered textiles will also be on view. Mr. Stickley purchased a table scarf by Mrs. Ida Ellwood (previously thought to be Mrs. Ada Ellwood) in London on the same trip abroad, and at least four table scarves were commissioned in Syracuse from Mrs. Angelina Hurelle. Both the Ellwood and Hurelle scarves bear designs apparently influenced by Art Nouveau. The china, candelabra and table scarves were included in Mr. Stickley’s groundbreaking 1903 original exhibition.
room furnished with a matched suite of furniture featuring inlaid designs in copper and stained woods. Crab Tree Farm of Lake Bluff, Illinois, a private collection dedicated to the study of the Arts and Crafts movement, has loaned the original inlaid oak writing desk, making this a rare opportunity to see the Stickley girls’ bedroom fully furnished as intended. The desk was last on view in the Log House for the dedication of the Paul Fiore Memorial Room in 2002.

This exhibition also gives an opportunity to look at the museum’s permanent collection in new ways by introducing recent research findings. The core of the collection, twenty pieces of furniture original to the Log House, arrived in 1993, only three years after the museum opened, and demonstrates the passion Craftsman Farms has drawn from supporters throughout its history, from the Stickley era and Farny years to the present.

When the Stickleys sold Craftsman Farms in 1917, the new owners, Major George and Mrs. Sylvia Farny, took possession of the Farms with the Log House fully furnished. They loved the property and the life it afforded them. Over the course of seventy-two years, three generations of the family enjoyed the Farms, and as children grew up and became independent, favorite furnishings followed them, while some remained.

By the 1970s, George and Sylvia’s grandson David had moved to Colorado and opened a guest ranch. The sturdy functionality of Stickley’s furniture was well suited to ranch life, so David and his wife Sherry furnished much of their Colorado home with original Stickley furniture from Craftsman Farms.

As the Stickley Museum was getting established, an antique dealer from Massachusetts coordinated a private sale between the Farnys and an anonymous donor. As a result, twenty pieces of original Log House furniture returned to Craftsman Farms. This transaction included the green elm library table and two of the chestnut bookcases in the living room, the ten-foot-long custom oak and chestnut sideboard in the dining room, and an inlaid oak bed and dresser from the girls’ bedroom. Press was considerable and scores of visitors came to see the furniture placed as it had been in 1911 photographs.

Further excitement was raised in 1999 when the custom-made oak dining room corner cabinets, auctioned at Christie’s in 1989, came back on the market. Through a coordinated fundraising campaign and the generosity of many individuals, the museum won the bid. In a humbling note of solidarity, no other museums bid against the Stickley Museum. The cabinets now reside in their original dining room locations.

For the museum and followers of Mr. Stickley’s work, the historic importance of bringing these items together, even for a brief period, cannot be understated. For seven months, the Log House will be nearly as complete as it was a century ago. The sum of the museum’s collection, important loans and family heirlooms offer a more complete look at Mr. Stickley’s design intentions for his home than has been seen since 1917. Please join us as we celebrate his accomplishments and the home he built for his family, the Log House at Craftsman Farms.
When you're on Facebook, Instagram, Pinterest, and Twitter, show your love of the Stickley Museum at Craftsman Farms using the hashtag #StickleyMuseum. And while you're there, follow us and like, share, and favorite our posts so your friends can share in the fun!

Let’s Keep in Touch

Are you getting our emails? Would you like to? Send us an email at info@stickleymuseum.org using the subject “Add me to your mailing list” and we’ll make sure to keep in touch!

Don’t worry; we never share our list, and we only send 1 or 2 e-newsletters a month.

Only want to receive personal emails from us? No problem! Use the subject line “Administrative emails only” and we’ll keep you off our e-newsletter list.

Tag, We’re It!

Notes From the Farms

The Craftsman Guild

January 1 to December 31, 2016

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($20,000 and above)
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We are extremely grateful to the members of the 2016 Craftsman Guild Donor Circle whose generous support had a significant impact on the operations of the Stickley Museum at Craftsman Farms. The name Craftsman Guild was chosen because Gustav Stickley deeply admired the medieval practice in which artisans worked cooperatively within a guild. Our Guild is an alliance of advocates working together to further the mission of the Stickley Museum at Craftsman Farms.

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($500 to $999)
Gladys and James Banta
Lisa Koenigsberg and David Becker
Jennifer Biondo
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We are most appreciative of significant funding which supports preservation and capital projects.

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Laura Murphy

Notes From the Farms

Page 10 Spring 2017
We extend a warm thank you to the following members who joined or renewed their membership during the past few months.

Patricia Nolde
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David Rogers
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Free Public Library of the Borough of Florham Park
Mahwah Public Library
Montclair Public Library
 Parsippany-Troy Hills Public Library
Sparta Public Library

We are grateful for gifts in memorial of:
Anna Buggeln
from
Richard G. Buggeln.

Lynn Hewitt
from
Barbara Nitchie Fuldner.

Amanda Wiles Brown
from
Barbara Nitchie Fuldner.

Cara Corbo;
from
Daniel Meyerson.

Henry Fuldner
from
Mary Kay Nitchie and James R. Lodwick, Jr.

Stephen Gray
from
Jessica Greenway and Ken Nelson.

We are grateful for gifts in honor of:
All the Museum Volunteers
including Laura Daly Russell
from
Christopher Daly.

Anita Ellis
from
William A. Stout.

Gustav Stickley
from
Ben Wiles, Jr.

Barbara Weiskittel
from
Carol and Paul Hickey;
Jane and Carl Weiskittel.

Mark Weaver
from
Jennifer Ball;
Melanie Redman.

We are grateful for gifts in memory of:
Anna Buggeln
from
Richard G. Buggeln.

Lynn Hewitt
from
Barbara Nitchie Fuldner.

Amanda Wiles Brown
from
Barbara Nitchie Fuldner.

Cara Corbo;
from
Daniel Meyerson.

Henry Fuldner
from
Mary Kay Nitchie and James R. Lodwick, Jr.

Stephen Gray
from
Jessica Greenway and Ken Nelson.

We are grateful for recent gifts from:
Barbara N. Fuldner;
David Lowden;
Anne Miller.

Interested in making a gift? Reach out to us at info@stickleymuseum.org or call 973.540.0311 for more information.

We are grateful for Grants from the following individuals and organizations which provide support for operations, exhibitions, publications, and acquisitions.

Arts and Crafts Society of Central New York;
Dianne Ayres and Tim Hansen;
Florham Park AARP;
Barbara Nitchie Fuldner;
Merck Foundation;
Pfizer Foundation;
Nancy and Davey Willans.
**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 $5.

Closed on Major Holidays.

**Museum Tour Schedule**

**HOURS:**
Thursday through Sunday, year-round
Tours depart at 12:15, 1:15, 2:15 and 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
Fax: 973.540.1167
info@StickleyMuseum.org
StickleyMuseum.org

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.

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.

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**New Original Exhibition**

Opening Saturday, May 20!