



NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the
Director's Chair

—Vonda K. Givens

When I lead a tour, I begin with questions, including the query, “Are any of you Stickley fans?” Usually one or two timid hands go up, and I raise mine to join them, “Me too!” I say, smiling, “You’re in good company here.”

Asking this question helps me steer the tour, but I’m also trying to coax the Stickley fans in the crowd to show their true colors (brown and green, natch!), without hesitation. Once inside the Log House, amid the glowing lanterns, the pleasant scent of wood and the burnished copper hoods, their enthusiasm will often bubble over into good questions, and even better conversation, and in the best circumstances it becomes contagious, spreading through the group.

At the National Arts and Crafts Conference, the atmosphere in the Great Hall of the Grove Park Inn has this feeling—the “you’re-in-good-company” feeling I want to spread through a tour. The stone hearths, the crackling fires, the rocking chairs, and the pleasant buzz of friendly chat-

Continued on page 2

LOOKING FORWARD TO 2016!



Photo by Tom Gleason

“I am concerned that Stickley and his Craftsman mission furniture be placed in the proper historical place; looking forward, not backward...”

—John Crosby Freeman, *The Forgotten Rebel*:

Gustav Stickley and his Craftsman Mission Furniture

As John Crosby Freeman advised in his groundbreaking book, published 50 years ago, the Stickley Museum at Craftsman Farms is “looking forward” in 2016 and planning a forward-thinking year. Here’s a preview:

Building upon the success of the exhibition *Live, Play, Eat* (through March 5, see page 5), we’re launching a new exhibition this spring. **Early Newcomb Pottery From the Barbara and Henry Fuldner Collection** (see above) will be on view for six months, beginning May 7. Contemporaneous with Gustav Stickley’s multi-faceted Craftsman endeavors, the Newcomb College Pottery was established in New Orleans in 1895 by the H. Sophie

Newcomb Memorial College at Tulane University. This exhibition will explore connections between these two Arts and Crafts enterprises. It is inspired by *Women, Art, and Social Change: The Newcomb Pottery Enterprise*, the comprehensive traveling exhibition organized by The Smithsonian Institution Traveling Exhibition Service and the Newcomb Art Gallery at Tulane University. The exhibition will also serve as a companion show to the nearby Princeton University Art Museum’s simultaneous staging of the Smithsonian exhibition.

The 30th anniversary of the launch of *Style 1900* magazine is a key milestone we’ll be marking in 2016. Begun by

Continued on page 2



Director's Chair continued from page 1

ter—these parts combine into a convivial feeling that is hard to describe and even harder to manufacture. For most, they impart a feel of welcome, and for the Arts and Crafts enthusiast, the feeling is akin to coming home.

When I visited Pasadena, CA and East Aurora, NY in 2015, I experienced this same feeling. I had left Craftsman Farms, traveled hundreds of miles, passing through towns and time zones, weather and rest stops, finally reaching the Gamble House and the Roycroft campus. Each time I knew—without aid of a signpost—I was where I was supposed to be. Back amid the wood, stone and copper, the handcrafted textiles, pottery, and prints—I was, ahhh, home again.

I experienced that feeling yet again on a recent whirlwind trip to Boston, MA. As we visited potential stops for our **2016 Farms Afield** (see page 5), whether gazing at the windows of Trinity Church or the wood-paneled walls of Stonehurst, that familiar feeling of belonging, of finding a home here, returned.

Though it is an ever-evolving city, Boston retains abundant treasures associated with its early embrace of Arts and Crafts. We can't wait to share them with you! When you step into these buildings and galleries and grounds, you'll feel at home and know you are where you're supposed to be. I hope you'll join us in late July. I can assure you. You'll be in good company.

Looking Forward continued from page 1

David Rago in 1986 as the short black-and-white newsletter *Arts & Crafts Quarterly*, the magazine evolved into a full-color publication—its name changing to *Style 1900* in 1994. With thousands of subscribers and distribution nationwide and abroad, the magazine took an expansive view of Arts and Crafts around the world. After publication for more than 20 years, the Great Recession coupled with volatility in the publishing industry, brought a decline in sales and forced an end to the magazine. Publication ceased with the Winter issue 2012-13, but the magazine left behind an important legacy, as a catalyst for renewed worldwide interest in the Arts and Crafts movement and as a rich reserve of original scholarship. After publication ended, a substantial inventory of back issues of the magazine were gifted to the shop at the Stickley Museum at Craftsman Farms by David Rago Auctions/Lambertville, NJ. In honoring the 30th anniversary of the magazine, sales to the public of these back issues will launch in 2016, accompanied by a program on April 2 featuring special guest David Rago.

2016 also brings another key milestone: **The 50th anniversary of the publication of *The Forgotten Rebel: Gustav Stickley and His Craftsman Mission Furniture* by John Crosby Freeman.** Published in 1966, this pioneering book is widely acknowledged as an important early touchstone of the Arts and Crafts Revival, sparking interest in Gustav Stickley and raising awareness of his significance as an American designer. Throughout the year, we'll be celebrating this anniversary for the book, which played a role in putting Craftsman Farms on a path toward public recognition and its future as National Historic Landmark.

MEET US IN ASHEVILLE!

Are you attending the National Arts & Crafts Conference, February 19-21? If so, be sure to say hello! We're participating in the Conference in a variety of ways.

Our annual Kick-Off Party will be held on Thursday evening at 6:30 p.m. in the Skyline Room of the Grove Park Inn (see right). Along with live music, craft beer, and BBQ, this can't-miss evening features a friendly table vs. table trivia contest.

Live, Play, Eat: Around the Table at Gustav Stickley's Craftsman Farms, a "spin-off" of the current exhibition in the Log House at Craftsman Farms, both curated by Pete Mars, will be on view in the Great Hall. Learn more about this exhibition at Mars' Small Group Discussion.

Executive Director Vonda Givens will lead a Small Group Discussion about sharing our passion for the Arts and Crafts movement with a new generation. Givens will make practical suggestions and discuss her own successes and failures with engaging with the "smartphone generation" at the Stickley Museum at Craftsman Farms.

Visit the museum's table in the Contemporary Crafts Firms Show for shop merchandise and information, including the 2016 Events Calendar.



THE STICKLEY MUSEUM AT CRAFTSMAN FARMS KICK-OFF PARTY BLUEGRASS, BBQ AND BREW!

Join The Stickley Museum at Craftsman Farms for an evening of casual fun.
Thursday, February 18, 2016 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** by County Farm band.
- ♦ 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!**

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!**



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!

*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 12, 2016.***

2016 KICK-OFF PARTY R.S.V.P

Name(s): _____

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

Phone: _____ Email: _____

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

☐ 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: _____



TWILIGHT TOURS ELECTRIFY!

This after-hours tour begins at twilight in the cozy North Cottage and visits Gustav Stickley's Log House as the sun sets. Explore the development of electricity as we tour Stickley's home in the soft evening light. Bring someone special—make it a date!

And linger in the museum shop for light refreshments after the program.

Evenings at Craftsman Farms: The Twilight Tour
Saturdays, January 23, 30 & February 13
5:00 p.m.

\$5 Members

\$12 Non Members

Advance Registration Required

For more information or to purchase tickets, please visit
StickleyMuseum.org or call 973.540.0311.



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, starts in January and we are in need of enthusiastic new recruits!

Docents are the face of the museum, leading tours for visitors from around the world. But being a docent is about more than 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.

MONTHLY GIVING: DAILY IMPACT

The New Year is the perfect time to say thank you to those donors who sustain us throughout the year with ongoing, monthly contributions. These supporters, known as "Stickley Sustainers," have designated an amount they are comfortable with contributing each month. Those funds are automatically sent in or securely processed on their credit card. With this simple process, these dedicated individuals help us save paper, postage and time. They don't receive renewal notices or reminder phone calls. They only receive our gratitude, while they provide a stream of steady, reliable support, which allows us to thoughtfully plan our activities and programs.

**STICKLEY
SUSTAINERS**

Want to make a difference every month by becoming a Stickley Sustainer? Call us at 973-540-0311 to sign up or visit us at StickleyMuseum.org/support.

2016 FARMS AFIELD: BOSTON

Save these dates: Wed-Sat., July 27-30! For our 2016 Farms Afield trip, we're meeting in Boston, "home base" of the early Arts and Crafts movement in America, a city whose artisans, designers, architects, writers, and teachers helped shape and disperse the movement's ideals and aesthetics across the nation.

See Beacon Hill and the North End, home to the Saturday Evening Girls and the Paul Revere Pottery, on a walking tour planned just for our group. Have a meal at Quincy Market. Take a curator's tour of the outstanding Arts and Crafts collections of the Museum of Fine Arts, Boston. Visit Copley Square's extraordinary landmarks, including H.H. Richardson's Trinity Church and the Boston Public Library by McKim, Mead and White. Explore Stonehurst in nearby Waltham, one of Richardson's residential masterpieces, featuring grounds designed by Frederick Law Olmsted.

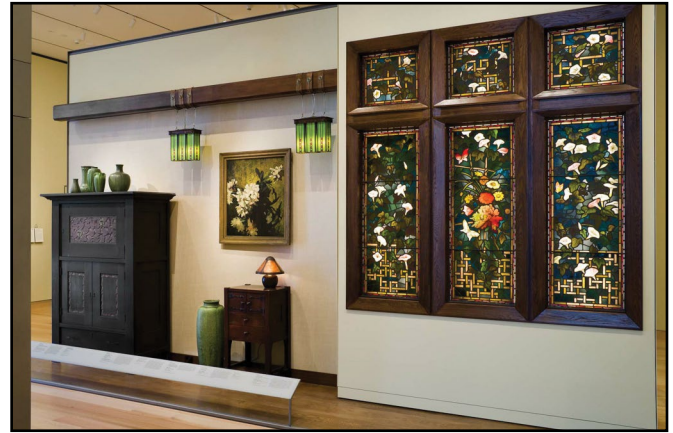


Photo courtesy of MFA, Boston

Bressler Gallery, Museum of Fine Arts, Boston

We'll take in Boston's abundant sites while leaving time for individual exploration. Not only is this a chance to see this historic city from a specially-planned Arts-and-Crafts perspective, you'll see it among friends who will share your enthusiasm for all the details.

Farms Afield: Boston

Wed-Sat., July 27-30, 2016

Member Exclusive. Participants will meet in Boston. Trip fees to include hotel, all planned activities, and 5 meals. Transportation to Boston is not included. Check our website: StickleyMuseum.org for fees and updates.

LAST DAY FOR *LIVE, PLAY, EAT!*

Join us for a closing celebration, on Saturday, March 5, of the exhibition *Live, Play, Eat: Around the Table at Gustav Stickley's Craftsman Farms*. Pete Mars, exhibition curator, will present the insightful lecture, "Live, Play, Eat: Crafting an Exhibition," at 6 p.m. Doors will open at 5:30 p.m., providing an opportunity to view the exhibition one last time.

Saturday, March 5

FREE to Members with RSVP

\$12 to Non Members

Visit StickleyMuseum.org to RSVP or for tickets.



THANK YOU!

As we say goodbye to *Live, Play, Eat: Around the Table at Gustav Stickley's Craftsman Farms*, the Museum gratefully acknowledges the generosity of the following lenders to the exhibition:

Joan Albin and Tom Bird; Christine Campbell; Ben Cassara and Joe Bucci; Barbara Chas; The Collection of Amparo and Mitchell Coddington; Mike Dawson; Barbara Nitchie Fuldner; Vonda Givens; Lynn Leeb; David W. Lowden; The Elaine K. Marlowe Collection; Lana and Peter Mars; Peter K. Mars; The Sue Ann Genet Costume Collection at Syracuse University; Jean Marie McCauley; Kristen McCauley; Julia and Robert Peterson; Dr. Robert Price; Tom Repasch; Kristen H. Sensenig; Wes Sherman; The Walenta Family; Marti Weinstein; Nancy and Davey Willans; Betty Wyka and Cutting Edge Glass

Special thanks to Nan Mutnick, Joan Schaible and Heather E. Stivison for the benefit of their valuable knowledge and assistance and to Mike Dawson for his inspired art direction and graphic reproductions.

HEADQUARTERS FOR HOME-BUILDERS:

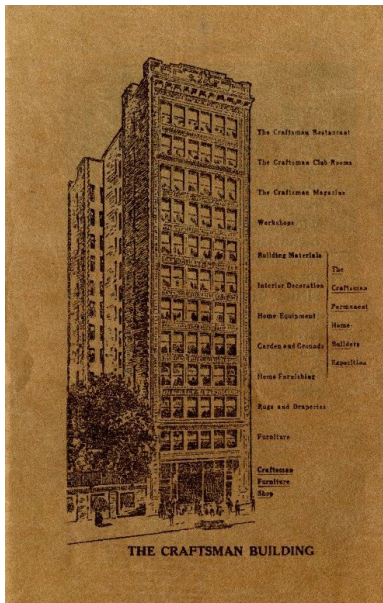


Figure 1: Diagram of The Craftsman Building, ca. 1913

In the early twentieth century sophisticated retailing, exemplified by the monumental department store, was hailed as a principal commercial as well as artistic asset of the city of New York. Department stores played the proud role of urban landmarks, stood for the strength of industry and a command of international trade, as well as in every detail of their design, communicated ultimate fashionability. At the height of Gustav Stickley's success in May of 1913, he added to the retail landscape of New York with his own version of a department store; he called it a "Headquarters for Homebuilders," better known as the Craftsman Building, on 39th street between Madison and Fifth Avenue. This article will identify how Stickley adopted a number of the department store's primary commercial characteristics and visual techniques in order to shape a financially successful, comfortable, attractive, as well as meaningful consumer experience.

In his *Craftsman* magazine, Stickley described the "incessant call" from the public who when in New York wanted

"to be able to visit some place that will show us all that The Craftsman stands for."¹ Similar to many other department store owners, Stickley portrayed his business as meeting a public need. In order to mitigate the potentially adverse moneymaking associations of this venture, Stickley was eager to align himself with the progressive cultural experience that a new urban retail environment could offer. He was quick to point out, "I realize that this is a towering ideal to be associated with a commercial enterprise, but after all, with us the ideal came first, and our enterprise has grown out of it."² Here Stickley reassured his readership that the moral values and wholesome lifestyle philosophy of his enterprise were the guiding principles of the Craftsman Building. Stickley communicated this philosophy through the organization and design of the building's interior, from the sales floors to the restaurant.

The Craftsman Building (Figure 1) can be interpreted as an extension of Stickley's populist project by which he aimed to offer new living standards to the American people. He promoted that "a trip through the Craftsman Building will show the home-builder all that good sense, art and science can do, in combination, for the American house."³ Built by Simon I. Schwartz and Arthur Gross, active residential and commercial architects, the structure was promoted by Stickley as "the best lighted building we could find. Its length of 200 feet, its double entrance, wood finish, and absolute fireproof construction all combine to make an ideal

building for our patronage."⁴ Stickley's desires for ample space, luxurious interior fittings, and fireproofing mirrored that of department stores.

The Craftsman Building stood "practically in the heart of New York."⁵ Stickley boasted that he would share a stretch of sidewalk with such well-regarded department stores as McCreery's, Altman's, Lord & Taylor's, Bonwit, Teller & Co., and Franklin Simon & Co.⁶ When planning the layout of his store in twelve distinct sections, Stickley likely looked to the layered floor plan of the department store as a model. In the Craftsman Building the first two floors offered an artful display of wares, meant to intrigue customers and encourage exploration into the depths of the building. Rugs, carpets, and furniture en masse were featured on the upper selling floors due to their bulk. Meanwhile amenities such as rest rooms and a restaurant featured at the top of the store so as to draw consumers upstairs for good views and a breath of fresh air away from the bustle of the sales floors below. In between the sales floors and the amenities, Stickley placed his offices and workshops, where the on-site production of goods and ideas occurred that fueled the store's success.



Figure 2: "A Group of Furnishings at the 39th Street Entrance of the Craftsman Building," *The Craftsman*, December 1913, 300

STICKLEY'S RETAIL PROGRAM — EMILY MARSHALL ORR

Being in the business of designing unified interiors, Stickley was likely intrigued with new developments in harmonious commercial aesthetics that the department store expertly executed. Stickley cleverly used model rooms and furniture groupings to format consumer experience (Figure 2). These displays of furniture, rugs, draperies and more, shown all together in the sales rooms on the first four floors were replete with inspiration and guidance for the consumer who aimed to furnish a home in good taste. Here Stickley harnessed the power of display to cultivate an intimacy between consumer and product via the simulation of the domestic environment.

Floors five through eight of the Craftsman Building made up what Stickley deemed “The Craftsman Homebuilders Permanent Exposition.” In its title, this section exemplifies one of the great underlying contradictions of department store culture; these displays were on permanent view yet in constant flux with changing expositions, frequently in the form of model rooms, in order to encourage repeat visitors. *The Craftsman* described that on these exposition floors, consumers “will be able to see actual interiors, complete in every detail... They will find not merely abstract color schemes and illustrations, but the actual objects and materials, used with due regard to the requirements of good taste and economy.”⁷ In the Craftsman Building the diagrams and floorplans that Stickley frequently published in his magazine could be experienced in built form. This practical angle of merchandising also catered to interior decorators and architects.

The Craftsman Building persisted with a strategy of complete room settings on the upper tiers, where amenities lured consumers to feel at home. An evocation of the domestic environment signaled a clear break with the outside world of

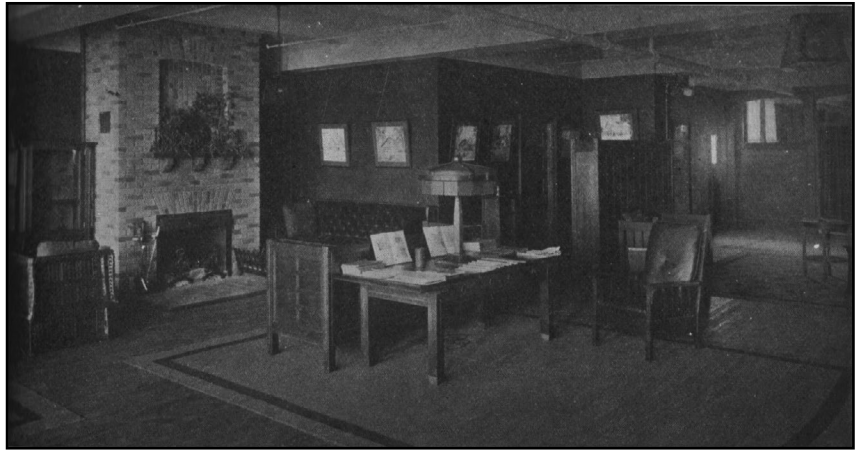


Figure 3: “Tapestry Brick Fireplace in One of the Rest Rooms of the Craftsman Building,” *The Craftsman*, April 1914, 107

the city (Figure 3). Stickley particularly noted that “The men’s rest room is an excellent example of all the richness and comfort combined that exclusive Craftsman furniture and fittings can show. As the room has been designed with an open fire, it in many ways becomes a realized ideal of Craftsman beauty.”⁸ Comfort secured the customer in the store for a longer period of time, therefore increasing their opportunities for a purchase. On the top floor the Craftsman Restaurant offered its patrons a wholesome dining experience that embodied the Craftsman lifestyle, while encouraging sociability and promoting a groundbreaking farm-to-table food philosophy. At first glance the restaurant might even appear as another showroom space in the form of an elegant Craftsman interior fitted with furniture, fabrics, table linens, curtains, silver, dishes, all either made in the Craftsman

Workshops or chosen by Stickley and his employees. Thus in all aspects of the Craftsman Building, from the sales floor to the restaurant, Stickley designed and controlled the presentation of his wares to the public. With the department store as his guide, Stickley devised a comprehensive retail environment that aimed to turn consumers into homebuilders.⁹

¹ Gustav Stickley, “Als Ik Kan, The Craftsman’s Birthday Party,” *The Craftsman*, May 1913, 253.

² Ibid.

³ “The Craftsman Building,” *The Craftsman*, May 1913, 254.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ “Home Furnishing and Decoration in the Craftsman Magazine and the Craftsman Building,” *The Craftsman*, May 1913, 551.

⁸ “Furnishing the Home: The Opportunity Afforded in the New Craftsman Building,” *The Craftsman*, December 1913, 303.

⁹ “The Craftsman Building,” 254.

About the Author:

A speaker at the museum’s 2015 Symposium (see pg. 8), **Emily Orr** is the Assistant Curator of Modern and Contemporary American Design at Cooper Hewitt, Smithsonian Design Museum. She is also a Ph.D. Candidate in the History of Design at the Royal College of Art/Victoria & Albert Museum. Her dissertation “Displaymen: Designing the Department Store, 1880-1920” explores how visual merchandising advanced as a design profession in department stores in London, New York, and Chicago at the turn of the twentieth century.

CRAFTING THE FUTURE OF SCHOLARSHIP

Photo by Ray Stubblebine



2015 Symposium speakers (l to r): Michelle Bonomo, Emily Marshall Orr, Glenn Adamson, Wendy Kaplan, Ted Bosley, and Kevin Tucker.

Featuring presentations by both emerging and highly-regarded established scholars, the 5th Annual Emerging Scholars Symposium, held on Saturday, October 17, provided attendees with a thought-provoking program. While tackling a wide range of subject matter, the Symposium also adhered to the weekend's "Crafting the Future" theme, illuminating the state of Arts-and-Crafts-related scholarship and shedding light on both current and future research opportunities.

Two presentations by emerging scholars, Emily Marshall Orr and Michelle Bonomo, launched the Symposium. Orr, Assistant Curator at Cooper Hewitt, Smithsonian Design Museum and a Ph.D. Candidate at the Royal College of Art/Victoria & Albert Museum, presented her dissertation research on approaches to merchandise display in early department stores of major cities, from 1880 to 1920, paying special attention to Gustav Stickley's showrooms (see page 6, for more on Orr's research). Bonomo, a recent graduate of Sotheby's Institute of Art, shared her groundbreaking investigation into The Sturdy-Lange Company, tracing the history and principal employees of the Company, which produced art glass for Greene and Greene.

In his presentation, Edward "Ted" Bosley, the Director of The Gamble House, introduced attendees to the museum's new publication *The Gamble House: Building Paradise in California*, which presents new research related to this important Greene and Greene landmark in chapters by Bosley, Anne Mallek, Ann Scheid, and Robert Winter and features photographs by Alexander Vertikoff.

Kevin Tucker, the Director of the new Museum of the American Arts and Crafts Movement, opening 2018, shared a comprehensive update on the museum's development, from the architectural vision shaping its design to the collection it will house.

In his presentation, keynote speaker and Amy Stahl Memorial lecturer Glenn Adamson, Director of the Museum of Arts and Design, explored the museum's approach to craft, from its founding to the present day. Using the new exhibition *Wendell Castle Remastered* to represent the museum's current vision of craft, Adamson explored Castle's new works and the robot technology used to produce them.

Special guest Wendy Kaplan, Department Head and Curator of Decorative Arts and Design at the Los Angeles County Museum of Art, provided a brief update on the museum's Arts and Crafts collections and its plans to tour the collection in the coming years.

A dynamic Q & A rounded out the presentations and brought a satisfying end to this milestone Symposium.

2015 CRAFTING THE FUTURE GALA

All photos by Alesia DiPaolo Photography



Our 2015 Gala brought together good friends, delicious food, terrific auctions, and incredible generosity! Thank you to honoree Ulysses Grant Dietz, Chief Curator and Curator of Decorative Arts at The Newark Museum, for his stirring remarks to commence the evening and to emcee Bruce Johnson and auctioneer Rob Gawley for their always entertaining “tag team” efforts during the live auctions.

Honoree Ulysses Grant Dietz was introduced by Pete Mars, Vice President of the Board of Trustees



Bruce Johnson and Rob Gawley

Balloons dotted the room after the evening's Crafting the Future Reverse Auction



(l to r) Tim and Cindy McGinn and Lou Glesmann



(l to r) Nancy and David Willans with Debbie Goldwein and Dave Rudd



SPECIAL THANKS

IN HONOR:

We are grateful for gifts in honor of:

Mark Weaver

from

Cynthia and Ralph Redman.

The grandson of Dave Rudd and Debbie Goldwein

from

Lynn M. and Stanley Leeb.

Catherine Mathis and Bob Burchell

from

Jill Totenberg.

IN MEMORY:

We are grateful for gifts in memory of:

Stephen Jones

from

Lynn M. and Stanley Leeb;

David W. Lowden;

Ula Ilnytzky and Raymond Stubblebine.

Anna Buggeln

from

Richard G. Buggeln.

Dr. Neil Cherniack

from

Sandra Cherniack.

Allan L. Beattie

from

Nancy and Davey L. Willans.

GIFTS TO THE COLLECTION:

We are grateful for recent gifts from:

Jill Thomas-Clark;

Mark E. Weaver.

GIFTS IN KIND:

We are grateful for gifts in kind from:

Edwin C. Heinle, AIA;

Pete Mars and Mike Dawson;

Anne Miller;

Susie Traverso;

Nancy and Davey L. Willans.

AUCTION DONATIONS:

We extend our thanks to the following individuals and businesses who contributed items to our Gala and Beer Pairings Event:

Arnge/Peter Mars and Mike Dawson

Astor Center

Brooklyn Brewery

Robert C. Burchell and Catherine J. Mathis

Cask & Kettle Homebrew

Mitch and Amparo Coddling

Gail Cornell

Depasquale The Spa

Michael dePierro

Ephraim Faience Pottery

Barbara Nitchie Fuldner

Gus Fuldner

The Gamble House

Jenene and Michael Garey

Gary's Wine & Marketplace

Linda Gerlach

Debbie Goldwein and David Rudd

Loretta Gragnani

Harvest Restaurants

Hilton Short Hills

Hollyhock House

The Huntington

Bruce and Leigh Ann Johnson

Judson Studios

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Morris Tap & Grill

Museum of Arts and Design/Dr. Glenn Adamson

Newark Museum/Ulysses Grant Dietz

Raymond Weil, USA Corp./Thomas Edwards

Laura Reilly

Laura and Guy Russell

Wes Sherman

The Station at Mountain Lakes

Heather E. Stivison

Ray Stubblebine and Ula Ilnytzky

Tesla

Jill Thomas-Clark

Peggy Walz

Marti Weinstein

Barbara Weiskittel

Laura Wilder

Mary and Karl Wiles

Nancy and Davey Willans



RECENT MEMBERSHIPS

August 20, 2015 to November 30, 2015

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

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Tori Simms
and Raymond Hofmann

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John E. Gross	Paul J. Rickerson
Deborah Harrington	Cheri Sayer
Mary Emma Harris	Carol Steen
Janet Heise	Karen Toepper
Thomas H. Judd	Doris Wells
Craig Kathe	Ben Wiles, Jr.
Kathleen Lopes	

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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

Voice: 973.540.0311

Fax: 973.540.1167

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.

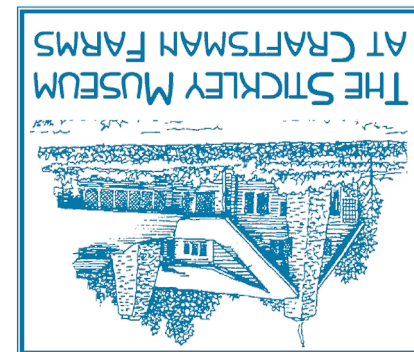


**Morris County
Preservation Trust**

Looking Forward to 2016! (pg. 1)

Return Service Requested

StickleyMuseum.org
voice: 973.540.0311 email: info@stickleymuseum.org
2352 Route 10 West, Morris Plains, New Jersey 07950



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