



NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the
Director's Chair

—Vonda K. Givens

“The past is not dead, it is living in us, and will be alive in the future which we are now helping to make.”

—William Morris

In my line of work, the past is always present. I think about, speak about, write about and otherwise contemplate on the past routinely. Naturally Gustav Stickley's era, the late 19th and early 20th century, receives the most attention, but the more recent past, the late 20th-century era of the Arts and Crafts Revival, and the founding of this museum, are also periods of regular focus. Perhaps the constant daily presence of the past in my work made the Morris quote (above) resonate with me so deeply.

That the past “is not dead,” is an important idea for any history museum to convey. We train docents to consider how, on their tours, they might connect Stickley's era to today, and in so doing, help visitors experience the value in drawing upon the past to inform the present.

Continued on page 2



NORTH COTTAGE PRESERVATION IN PROGRESS

Restoration of the North Cottage windows, a project that has long been in the works for the Stickley Museum at Craftsman Farms, got underway in the fall of 2016. Slated to be completed in early 2017, the project is supported by grants from the Morris County Historic Preservation Trust Fund and the Township of Parsippany-Troy Hills, which had previously awarded a 2013 grant funding its first phase.

Located on the northeast corner of the current property, the North and South Cottages were completed in 1910. The first buildings constructed at Craftsman Farms, these cottages were home to the Stickley family until the Log House was completed in 1911. Although they were originally envisioned as part of Stickley's unrealized school, the cottages instead became homes to the growing young families of his daughters Barbara and Mildred Stickley, who both married at Craftsman Farms during the family's years on the property. The Farny family, who purchased Craftsman Farms in 1917, rented out the cottages during the latter half (the 1950s through the late 1980s) of their years on the property.

After Craftsman Farms was rescued from private development in 1989, preservation work was focused primarily on the Log House, Stickley's home and the heart of the property. Though work on the Log House will continue, the stabilization of the structure over the years, has made it possible to turn attention to other buildings. The North Cottage emerged as an obvious place to start.

Over the past ten years, the museum has undertaken a variety of projects to pre-

Continued on page 2

Director's Chair continued from page 1

As much as I'm drawn to idea that the past isn't dead, the notion that it's "living in us" is even more appealing. Maybe I find special meaning in these words because I work in the place Gustav Stickley lived. I am able to walk in his footsteps. Nearly 100 years separate Gustav Stickley from me on the Craftsman Farms property, but over those years, though the size and mission of the property have evolved, he is still very much a part of it.

That the past could live in me, and in all the work of the museum, is reassuring. I sometimes think of my role here as a conduit of sorts—a conduit through which the past can flow into the present and even, as Morris envisioned, come "alive in the future." I am constantly reminded that the present efforts of this museum are layered over the work of past generations—the vision, ideals, and passions of Gustav Stickley himself and of all who, over the years, have dedicated themselves to stewardship of Craftsman Farms.

As we make plans for 2017 and the next few years, as we imagine who we are and who we want to be as an organization, it's comforting to lean on the past as a lesson and as a guide.

In the coming months, we'll be making exciting announcements about preservation projects related to two original buildings at Craftsman Farms. Both projects honor the history of these two buildings and Stickley's vision for the property, while also supporting the future of the Stickley Museum at Craftsman Farms. Both projects serve as manifestations of Morris' quote, demonstrating that the past is living in us—in this organization, in this generation—and informing our future.

We'll also be sharing news about our next exhibition, *Originals: Gustav Stickley Furnishes the Log House at Craftsman Farms*. Curated by Peter K. Mars and Dr. Jonathan Clancy, this exhibition will put a spotlight on the original furnishings Gustav Stickley selected for his home.

As a new year unfurls for us all, I'm glad for the wisdom of William Morris' words. What a relief that the past isn't dead, that it is alive in us, and that it serves as a foundation for the future.

Preservation continued from page 1

serve the North Cottage, making it available for programs and retaining some of the building's Farny-era history. When preservation projects first began on the North Cottage, all of its original windows were removed to prevent their further deterioration. Once a restoration plan for the windows was in place, the museum sought funding to begin the work.

While the project is in progress, the North Cottage has been closed, though visitors will occasionally see work underway, both inside and out, as the window trim is restored (see below).

"So far I've seen two windows with their leaded glass restored, and I'm eager to see them installed," said Executive Director Vonda Givens. "They're beautiful and have renewed my appreciation for Gustav Stickley's attention to detail on the property."



We look forward to re-opening the North Cottage, which is often a feature of special interest tours, for programs in 2017. Watch our event calendar for details and a chance to see the newly restored windows yourself!

CELEBRATING 30 YEARS!

The highly anticipated 30th Anniversary Arts and Crafts Conference at the Grove Park Inn is coming up and we're excited to be a part of it, beginning with our annual Kick-off Party on Thursday, February 16 in the Skyline Room of the Grove Park Inn. This party's can't-miss combination of beer, barbeque, bluegrass, and the Arts and Crafts Trivia Challenge will be topped off this year with a chance to win a \$500 conference shopping spree! (For more information, see the flyer on page 3.) You can't win if you don't attend, so plan now to include this evening of casual fun in your conference experience.

During the conference, we'll re-visit our 2016 special exhibition with the Great Hall display *Early Newcomb Pottery in Mr. Stickley's Home* and with a Small Group Discussion led by the exhibition co-curators. Executive Director Vonda Givens will lead the Small Group Discussion "Starting an Arts and Crafts Society," and of course, the museum will also have a shop and information table in the Books, Magazines & More Show. We hope you'll stop by to say hello!



Win a \$500 Shopping Spree!*

THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

KICK-OFF PARTY

BLUEGRASS, BBQ AND BREW

...an evening of casual fun!

Thursday, February 16, 2017 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.
- ♦ 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!

*Every guest at the Kick-Off Party will be entered for a chance to **win a \$500 gift certificate** to shop at the 30th Anniversary Arts & Crafts Conference, courtesy of Bruce Johnson. The \$500 shopping spree can be used in any of the exhibitors' booths before the close of the show. Must be present to win.

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, 2017.**

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: _____

"A LIFE WITHOUT BEAUTY IS ONLY HALF LIVED"

On Saturday, April 1, at 5:30 p.m. in conjunction with the museum's upcoming **Farms Afield: Michigan Meetup** (see page 5), we'll welcome Greg Wittkopp, Director of Cranbrook Center for Collections and Research, as he presents the lecture, "A Life Without Beauty Is Only Half Lived": Cranbrook and the Arts and Crafts Movement." Wittkopp, who will host the Stickley Museum's group visit to Cranbrook in July, will explore the history of the Arts and Crafts movement in Michigan and the movement's connections to the Cranbrook Educational Community. Established in the early 20th century by George Booth, a founder of the Detroit Society of Arts and Crafts, Cranbrook is today one of the world's leading centers of education, science and art.

About the Speaker:
For more than three decades, **Greg Wittkopp** has been shaping and stewarding Cranbrook's collections, first as a curator, then as the Director of Cranbrook Art Museum, and now as the Founding Director of the Cranbrook



Center for Collections and Research. Major projects at the Museum include the restoration of Saarinen House and its transformation into a museum and the creation of the state-of-the-art Collections Wing. Wittkopp's research and publications have focused on Cranbrook and its artists and include the award-winning book *Saarinen House and Garden: A Total Work of Art*. He holds an MA in Art History from Wayne State University and a BS in Architecture from the University of Michigan.

Saturday, April 1 at 5:30 p.m.

Lecture, "A Life Without Beauty Is Only Half Lived": Cranbrook and the Arts and Crafts Movement"

\$10 Members

\$12 Non Members

For reservations, visit StickleyMuseum.org or call 973.540.0311



GIRL SCOUTS DISCOVER THE WOMEN OF NEWCOMB POTTERY

This past November we hosted a very special edition of our popular Time Travel Workshop for Junior Girl Scouts. This workshop completed the requirements for the "Playing the Past" Badge, which sets out to teach young girls of today about how girls of the past lived, worked, and played. "Time Travel: Newcomb Pottery" was a four-hour long exploration into the lives and work of the young women of the Newcomb Pottery School, an educational endeavor that blossomed into an industry driven largely, and most notably, by its women. Over two days, fifty Girl Scouts between the ages of 9 and 11 participated.

Scouts learned about the creative opportunities afforded young women during the Arts and Crafts Movement, through schools and programs such as the Newcomb Pottery School. They were introduced to a few notable Newcomb students whose work they then saw firsthand as they toured the exhibition *Early Newcomb Pottery from the Barbara and Henry Fuldner Collection*. Following the tour, the girls, just like the Newcomb girls, did some drawing of their own (see above) and learned how to embroider using a cross-stitch. Finally, they put all of their new design skills to work and made their own unique piece of pottery—a pinch pot using air dry clay.

TWILIGHT TOURS ELECTRIFY!

Cure your cabin fever this season with our original after-hours tour! We begin at twilight at the North Cottage – with newly restored original windows! You'll see Gustav Stickley's Log House in a new light, a soft evening light, accentuated by the amber glow of the home's original copper lanterns. This tour takes visitors through the Stickley family home, delving into Stickley's story while exploring the development of electricity in New Jersey and the part it played in daily life at Craftsman Farms. 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, February 11 and 25 & March 11 at 5:00 p.m.

\$5 Members

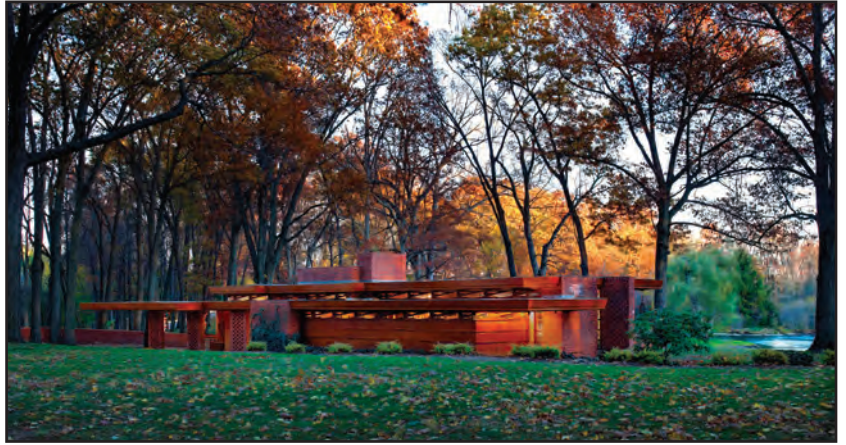
\$12 Non Members

Advance Reservations Required

2017 FARMS AFIELD: MICHIGAN MEETUP, JULY 20-23, 2017

Our most exclusive trip yet! An Arts and Crafts pilgrimage in the Midwest!

Meet us in Michigan! We'll explore this beautiful state's Arts and Crafts roots—the Detroit Society of Arts and Crafts was founded in 1906—while enjoying the luxurious, 4-star accommodations of the Townsend Hotel in Birmingham. Packed with experiences made available exclusively to the Stickley Museum at Craftsman Farms, this trip was designed especially for Arts and Crafts, American Art Pottery and architecture enthusiasts. Read on for an exciting trip preview below and watch our website for more details:



Frank Lloyd Wright's Smith House

We'll begin in Bloomfield Hills with a customized tour of the Cranbrook Educational Community, founded by George Booth, a leading proponent of the American Arts and Crafts movement and a founder of the Detroit Society of Art and Crafts. Our full-day tour explores this remarkable campus described as “one of the most enchanted architectural settings in America,” and includes Cranbrook House, Christ Church Cranbrook, Cranbrook School for Boys, Kingswood School for Girls, Saarinen House, and the Cranbrook Art Museum and its Collections Wing. The Collections Wing alone includes extensive collections of Pewabic and Robineau pottery, as well as work by Eames, Knoll, Saarinen, and other mid-century masters.

We'll visit Pewabic Pottery, founded by the extraordinary Mary Chase Perry Stratton in 1904, the only historic pottery in Michigan, and now a National Historic Landmark. We'll experience an exclusive tour of the privately-owned former home of Mary Chase Perry Stratton. Illuminating both her work and life, this enchanting home is filled with Pewabic tiles and imbued with Mary Chase Perry Stratton's idiosyncratic vision.



Saarinen House interior

We'll enjoy a private tour of Frank Lloyd Wright's Smith House—which he called “My Little Gem.” School teachers, the Smiths, undeterred by their modest salaries and guided by a shared love of architecture, commissioned the custom home, which is lovingly restored today and an excellent example of Wright's Usonian ideal.

Farms Afield fees: \$1,500 Per person based on double occupancy; plus \$400 single supplement, includes:

- 3-night accommodations at the 4-star Townsend Hotel
- 6 meals (daily breakfast, 2 lunches, and closing dinner and an opening reception)
- All planned activities, including transportation via motorcoach (when required)

Farms Afield: Michigan Meet-up is a Member Exclusive. Space is limited. Early registration is encouraged. By prior arrangement, attendees are welcome to pay trip fees in installments of their choosing. Please note that transportation is not provided to Michigan.

Farms Afield begins in the early evening on 7/20 and ends in the late morning on 7/23. An itinerary will be provided in advance.

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

Full refunds are available through April 20; after this date 50% refunds will be provided. No refunds are available after the trip begins.

HARVEY ELLIS AND PÁL HORTI: A TALE OF TWO

Collectors and scholars of Gustav Stickley and one of his designers, Harvey Ellis, may not be familiar with Pál Horti, a designer of some of the furniture for The Shop of the Crafters in Cincinnati. Harvey Ellis was born in 1852 in Rochester, NY, and died in Syracuse, NY, in 1904 at the age of 52. Pál Horti was born in Pest, Hungary in 1865 and died in Bombay, India in 1907 at the age of 42. In this article, I will compare the two designers' brief but very creative lives. There are many similarities in their training and background that led to each of them spending a brief but productive period of time with two furniture manufacturers in the United States.

Harvey Ellis – Pre-Stickley

Harvey Ellis as a child and teenager demonstrated an artistic bent that led to a professional life that appears to have begun either as a scene painter or as a draftsman around 1872. In the late 1870s to the mid 1880s, his artistic talent was recognized in Rochester as he was exhibiting his own work and apparently successfully selling it. He also exhibited his art at the Boston Art Club and the National Academy of Design. About the same time he joined his brother, Charles, in a partnership to form an architectural firm. It is said, that Harvey was the primary designer and Charles was the business development expert.

After 1885, Ellis appears to have moved around the United States, primarily working in architectural firms. It is unknown how much of the designs created by those firms were Ellis's or if the renderings were merely done by Ellis as a delineator. He won awards for his renderings which were featured in *The American Architect* and other architectural journals.

Around 1893 he returned to Rochester

and re-formed his architectural partnership with his brother. In parallel with his architectural work, his artistic output continued to grow. He produced many paintings, graphic designs, and drawings and again taught art. It is not easy to characterize Ellis's career but it is obvious he was a restless, inquisitive and extremely talented artist. In 1897 he participated in the formation of the Rochester Arts and Crafts Society. Ellis was responsible for the design and expansion of Stickley's Arts and Crafts Exhibition



Figure 1 (Courtesy of Rago Arts and Auction Center | ragoarts.com)

tion (in April 1904) when it moved to Rochester after its showing in Syracuse. Ellis met with Stickley at the Syracuse venue to determine how the Rochester venue would be organized. That meeting signaled the beginning of a short but intensely creative collaboration between Ellis and Stickley.

Pál Horti – Pre-Shop of the Crafters

Although well known in Hungary and Eastern Europe, Pál Horti's work has been relatively unknown in the United States. As with Harvey Ellis, Horti was an enterprising, restless and talented artist. He spent two years in the U.S. (1904-

1906) and in a single year he produced almost 200 designs for furniture, pianos, catalogue title pages and advertisements for The Shop of the Crafters and other companies in the U.S.

Pál Horti entered the Model Drawing School in Budapest in 1881 at the age of 16. At the completion of the program, Horti won a graduation competition with a drawing of an inlaid table, possibly foretelling of his future success designing furniture. After graduation,

Horti traveled abroad to study painting but his painting career was not particularly successful, and he turned his creative energy to the decorative arts. He was obviously successful as a decorative arts designer as he was appointed professor of the Budapest School of Industrial Design in 1890 at the age of 25.

Over the next several years Horti demonstrated his versatility and talent in multiple areas of the decorative arts including furniture design. He entered the international stage and won multiple awards for himself and Hungary at Paris in 1900, Torino in 1902, St. Louis in 1904, where he led the design of the Hungarian exhibit, and Milan in 1906. Included in the Hungarian exhibit in St. Louis was a dining room setting that Horti had designed. Oscar Onken, the owner of The Shop of the Crafters, visited the Hungarian exhibit and saw Horti's dining room and somehow connected with Horti to design furniture for him.

Both Ellis and Horti almost serendipitously met two furniture manufacturers with whom they would design furniture. The result was that each of those designers significantly altered the course of the furniture made by their respective employers.

Ellis with Stickley

From 1900 to 1903, Gustav Stickley had

DESIGNERS¹ —W. MICHAEL MCCrackEN & M.J. (JÉ) MCCrackEN

built quite a successful Arts and Crafts furniture enterprise. At that time his furniture was heavy, bulky and quite masculine in its overall form. Sometime in 1902, Stickley was considering offering lighter and more graceful furniture. He was also attempting to expand his business to incorporate house designs including interiors fit with Stickley furnishings. The design of those interiors was just that—an interior with Stickley furniture with little thematic harmony. Ellis had been designing furniture and interiors in the Arts and Crafts style since at least 1900, if not before, and apparently Stickley decided Ellis could solve both problems—lighter furniture and harmonious interiors. One design element with which Ellis is credited is the addition of inlays to Stickley's furniture, although he also designed furniture without inlays. The inlaid furniture was apparently an unsuccessful venture, as it never became a part of Stickley's product offering and was special ordered. Many pieces of Ellis-designed inlay furniture are beyond reproach. Ellis's inlay designs were heavily influenced by English Arts and Crafts designers, such as Mackintosh and Bailey Scott. Figure 1 is an example of Ellis's inlay design on a small library table. It consists of metals and woods and was derived from a Mackintosh design. As important as the design of the inlay is the design of the table itself. It is delicate but solidly attached to the floor with many subtle touches that make it the perfect host for the inlay.

Horti with the Shop of the Crafters

For a short period of time Horti designed furniture for Oscar Onken and his The Shop of the Crafters. Prior to meeting Horti, Onken's furniture was what is referred to as Mission oak. Most of it appears to have been created to capitalize on the quickly growing market

for Mission furniture. Horti brought The Shop of the Crafters into the world of Arts and Crafts furniture with his designs. The designs Horti created for Onken had a similar effect on the product lineup of The Shop of the Crafters as Ellis's designs had for Stickley. Every piece of Horti's furniture had inlays that were all wood, and they were bold and mostly rectilinear, as seen in Figure 2. Although he was directly exposed to Tiffany and several British Arts and Crafts designers, he was obviously more



Figure 2 (Courtesy of Rago Arts and Auction Center | ragoarts.com)

influenced by the Secessionist designers. Compared to Ellis's subtle, and almost ethereal inlays, and the light, almost floating designs, of the furniture itself, Horti's designs for the furniture were more rectilinear and his inlays, although abstract, were not subtle.

The two designers, Ellis and Horti, created vastly different Arts and Crafts furniture designs for their respective employers. It is unlikely they ever met or possibly even knew of each other. But, both, in their own approach to designing Arts and Crafts furniture, changed the direction of the companies with which they were associated. That change was short-lived. Stickley drifted to what is referred to as Standard Stickley that omitted many of the subtleties of Ellis's designs. Onken apparently only produced the Horti-designed furniture for about 4 or 5 years and then abandoned mission furniture for golden oak designs. They each lived abbreviated lives and had even more abbreviated periods designing furniture for U.S. companies, but during that short time their creations impacted Arts and Crafts furniture in ways not seen before or after.

¹ The references for this article are from: *Gustav Stickley*, David Cathers, (2003), Phaidon Press, Inc. *Reconfiguring Harvey Ellis*, Eileen Manning Michels, (2004) Beaver's Pond Press. *Oscar Onken and The Shop of the Crafters at Cincinnati*, M.J. (Jé) McCracken & W. Michael McCracken, (in press), Turn of the Century Editions, The Parchment Press.

² The term inlay is a bit of a misnomer. Technically speaking the term should be marquetry, but since most people refer to those decorative elements as inlays, we will rely on that term in this paper.

³ We should clarify that there is no evidence that Horti was employed by Onken. His designs were most likely done on a contractual basis.

About the Authors:

W. Michael and M.J. (Jé) McCracken have been students of the Arts and Crafts movement for over 40 years. They have recently completed the book, *Oscar Onken and The Shop of the Crafters at Cincinnati*, with Turn of the Century Editions/Parchment Press. W. Michael McCracken will be giving a talk on *The Shop of the Crafters* at the 30th Anniversary National Arts and Crafts Conference at the Grove Park Inn, Asheville, NC, February 17-19, 2017.

2016 SCHOLARS SYMPOSIUM SPEAKERS



(l to r):

Dave Rudd, Adrienne Spinozzi, Catherine Stergar, Jonathan Clancy, Ryan Berley, Ellen Denker, and Ryan Bingham.



SHOP IN YOUR PAJAMAS!

Now you can support the Stickley Museum at Craftsman Farms from the comfort of your couch!

Our eBay Store offers a selection of branded merchandise, exclusive limited edition art, and United Crafts textiles and bedding. Go to ebay.com/sch/stickleymuseum/m.html or just visit eBay and search for Stickley Museum.

Purchases made directly support the operations of the Stickley Museum and the care of this National Historic Landmark.

INSTITUTIONAL

Recent Memberships continued from page 11

Friends of the Westfield Memorial Library
New Providence Memorial Library
Clark Public Library
Cranford Public Library
Friends of the Madison Public Library
Linden Public Library

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, February 11 at 5:00 p.m.

Evenings at Craftsman Farms: The Twilight Tour, see page 4

Saturday, February 25 at 5:00 p.m.

Evenings at Craftsman Farms: The Twilight Tour, see page 4

Wednesday, March 9

Celebrate Gustav Stickley's Birthday! Support the Stickley Museum at Craftsman Farms with a gift in his honor.

Saturday, March 11 at 5:00 p.m.

Evenings at Craftsman Farms: The Twilight Tour, see page 4

Saturday, April 1 at 5:30 p.m.

Lecture by Greg Whittkopp of Cranbrook Educational Community, see page 4

Thursday, July 20-Sunday July 23

Farms Afield: Michigan Meetup, see page 5

THE 30TH ANNIVERSARY NATIONAL ARTS & CRAFTS CONFERENCE

AT THE GROVE PARK INN, ASHEVILLE, NC

Thursday, February 16 at 6:30 p.m.

Stickley Museum at Craftsman Farms' Kick-off Party, see page 3

Friday-Sunday, February 17-19

Exhibitor in the Books, Magazines & More Show, see page 2

Friday-Sunday, February 17-19

"Early Newcomb Pottery in Mr. Stickley's Home"
Exhibition in the Great Hall

Saturday, February 18 at 2:30

"Early Newcomb Pottery in Mr. Stickley's Home,"
Small Group Discussion

Saturday, February 18 at 4:30

"Starting an Arts and Crafts Society,"
Small Group Discussion



2016 HEAD, HAND & HEART GALA

Guests gathered at the Knoll Country Club on a beautiful fall evening for a night of celebration and camaraderie in support of the Stickley Museum at Craftsman Farms. This year's Gala honored the Kiwanis Club of Greater Parsippany and the Women's Club of Parsippany-Troy Hills for their service to the local community.

All photos by Robert Swenson



Executive Director Vonda Givens, Timothy McGinn, Trustee Cynthia McGinn and President of the Board of Trustees Barbara Weiskittel.

*Davey Willans
welcomes
Charter Member,
Congressman
Rodney
Frelinghuysen
to the event.*



*Guests
took their
chances
on the
Wine Pull,
which
quickly
sold out.*



*Leigh Ann
and Bruce
Johnson
enjoy
a spin
around
the dance
floor.*



Members of the Kiwanis Club attended in a strong show of support. The Kiwanis Club has generously helped underwrite the Museum's highly popular Family Days for a number of years.



Trustee Ray Stubblebine, Advisory Council member Ted Lytwyn and Trustee Barbara Fuldner enjoy cocktail hour.

SPECIAL THANKS

August 16, 2016 to December 1, 2016

IN HONOR:

We are grateful for gifts in honor of:
Pete Mars and Mike Dawson
from **John and Camille Carter.**

Carl Weiskittel
from **Vonda Givens and Wes Sherman.**

Bob Burchell and Catherine Mathis
from **Patricia Halstead.**

The wedding of
Emily Marlowe and Sean Curran
from **Carol Cathey.**

Emily Curran
from **Rachel Marlowe.**

Mark Weaver
from **Cynthia and Ralph Redman.**

IN MEMORY:

We are grateful for gifts in memory of:
Cara Corbo
from

Alexandria C. Arnold
and John R. Haigh;
Catherine J. Mathis
and Robert C. Burchell;
Barbara Nitchie Fuldner;
Vonda Givens and Wes Sherman;
Edna and David Goodman;
Theodore Lytwyn;
Debbie Goldwein and David Rudd, Jr.;
Ula Illytzky
and Raymond Stubblebine;
Elena and Richard Wansor;
Barbara A. Weiskittel;
Marilyn and Larry White;
Nancy and Davey L. Willans.

Don Magner
from
Anonymous;
Bettina and Joe Gleason;
Anonymous
Barbara Nitchie Fuldner.

AUCTION DONATIONS:

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

George Ancuta Golf Academy
Arnge/Peter Mars and Mike Dawson
The Arts & Crafts Press/
Yoshiko Yamamoto
Astor Center
Atlanta Bread Company
Dorothy Beattie
Bensi
Carlo's Bake Shop
Children's Museum of the Arts
Amparo and Mitchell Coddling
Gail Cornell
Crab Tree Farm
Michael J. dePierro
Martha Dwyer-Bergman
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Ephraim Faience Pottery
Feld Entertainment, Inc.
Vincent Ferrara
Vonda Givens
Debbie Goldwein and David Rudd/
Dalton's American Decorative Arts
Gourmet Café
Loretta and Adam Gagnani
H2Ocean Restaurant and Raw Bar
Hampton Inn and Suites Parsippany
Hanover Marriott
Harvest Restaurants
Susan Hebert Imports - Cobre Copper
Hilton Hotel Parsippany
Intrepid Sea, Air and Space Museum
Janet Ontko Clay Forms
Bruce and Leigh Ann Johnson

JR Cigar
Kafe Mozart
Lemongrass
Longhorn Steakhouse
David Lowden
Irvin Lubis
Macy's
The Madison Hotel
Medicine Bluff Studio
Mid-Lakes Navigation Co./
Peter Wiles Family
Motawi Tileworks
New Jersey Ballet
New Jersey Festival Orchestra
Julia and Robert Peterson
Laura Reilly
Laura and Guy Russell
Ruth's Chris Steakhouse
Lisa and Steve Santini
Sheraton Parsippany
Wes Sherman
Tori Simms
and Raymond Hofmann
Jennifer Soupios/
The Metropolitan Museum of Art
Adrienne Spinozzi/
The Metropolitan Museum of Art
The Station at Mountain Lakes
Raymond Stubblebine
and Ula Illytzky
Jill Thomas-Clark
Marti Weinstein
Barbara Weiskittel
Nancy and Davey Willans
The Wendy Williams Show

GIFTS TO THE LIBRARY:

We are grateful for recent gifts from:
Dorothy Beattie;
William O'Keeffe.

GIFTS IN KIND:

We are grateful for gifts in kind from:
Dalton's American Decorative Arts;
Lou Glesmann.

GIFTS TO THE COLLECTION:

We are grateful for recent gifts from:
Barbara Nitchie Fuldner;
John Gross;
David Lowden;
Marti Weinstein.



RECENT MEMBERSHIPS

August 16, 2016 to December 1, 2016

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

SPONSOR

Dorothy A. Beattie
and Stephanie Willinger
Amparo and Mitchell Coddling
Lynn M. and Stanley Leeb
Howard Prince
Mary and Karl Wiles

PATRON

Christine Campbell
Thomas P. Edwards
and Clinton L. Rataczak
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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 \$5

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.

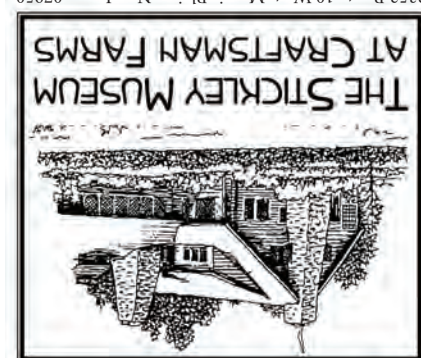
Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated by The Stickley Museum at Craftsman Farms, Inc., ("SMCF") (formerly known as The Craftsman Farms Foundation, Inc.). SMCF is a 501(c)(3) not-for-profit organization incorporated 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

2017 Farms Afield: Michigan Meetup July 20-23, 2017 (pg. 5)

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