



# NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



From the  
Director's Chair

—Vonda K. Givens,  
Acting Executive Director

*"It's not what you  
look at that matters,  
it's what you see."  
—Henry David Thoreau*

Eight friends met up on a recent Thursday for our regularly-scheduled 2:15 tour. I happened to give their tour, and about half-way through, I realized that their visit was really for one member of the group. Seven people were spending an hour socializing and expanding their horizons. One was feeding her spirit.

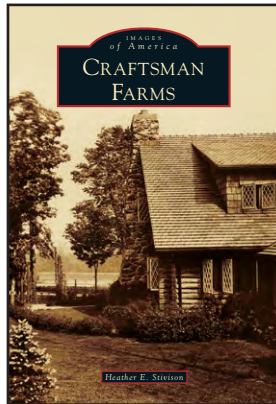
Over my years at the Stickley Museum, I've spent a good deal of time engaging with visitors about the meaning of the Arts and Crafts movement. At first, explaining the movement felt like trying to hold a handful of sand. When I gripped onto one core idea, another was always slipping through my fingers.

Today, I describe Arts and Crafts as an aesthetic and a philosophy and as an umbrella term encompassing a range of ideas. One of the more complicated concepts to convey is the notion that Stickley furnishings,

*Continued on page 2*

## FOUNDERS DAY BOOK LAUNCH: CRAFTSMAN FARMS

Join us for Founders Day on October 19 for a full slate of special events including the exciting launch of the new book, *Craftsman Farms*, by the museum's former Executive Director Heather E. Stivison.



*Craftsman Farms* uses words and pictures to chronicle the history of the Farms from its creation to the present day. Stivison has assembled the largest collection of images ever published on the topic and has included more than 100 previously unpublished photographs. Designed to appeal both to individuals new to the topic and also to those who have a deep knowledge, the book uses over 200 historic images that serve as a springboard

to offer a comprehensive visual history.

In addition to sections on Stickley's early years, the buildings and landscape, and Stickley family life, the book includes a section on Sylvia and George Farny, who bought Craftsman Farms in 1917. The Farnys and their descendents owned the property for more than 70 years, but little has been published about them. The Farnys were well-educated, worldly, and financially secure, and so their years at Craftsman Farms were quite different than the Stickley years. Despite their differences, the intimate and personal images in this book demonstrate that both families shared a profound love for Craftsman Farms and the natural beauty to be found there.

The book concludes with a collection of images telling the story of the Craftsman Farms Foundation, the rescue of Craftsman Farms, its preservation, and its conversion to a National Historic Landmark.

**Heather E. Stivison** is the former executive director of the Stickley Museum at Craftsman Farms, the former deputy director of the Montclair Art Museum, and has served as the president of both the New Jersey Association of Museums and the Mid Atlantic Association of Museums. Before becoming a museum professional, she worked as an artist in the textile and fashion industry, specializing in watercolor. She is also a published poet. Stivison has recently moved to Padanaram, Massachusetts, where she has returned to her roots as an artist and poet.

Photo by Mike Peters



*Director's Chair* continued from page 1

like a Morris chair, for example, are an embodiment of Arts and Crafts philosophy and a symbol or manifestation of Stickley's vision. This chair's design was intended to communicate ideals at the heart of the movement like simplicity, harmony, beauty, honesty, and utility.

In experiencing many tours and welcoming all sorts of visitors—from people making pilgrimages to those with an hour to kill—I've come to know that Stickley, his story, his home, and his furnishings engage most everyone in some way. Stickley himself is compelling; his story is fascinating yet relatable. His home conveys a remarkable tranquility—an oasis—in the midst of a hectic suburbia. Stickley's furnishings are practical and pleasing. His Morris chair, in particular, conveys an obvious utility and comfort.

It's not necessary to be an Arts and Crafts enthusiast to appreciate the value of a comfortable place to sit. A good chair is worthy of admiration. And nearly everyone does admire the museum's Morris chair with its original leather at the south end of the Log House living room.

I once aspired to convert every visitor into an Arts and Crafts "true believer," an enthusiast who sees beyond the Morris chair's obvious merits to its more complex philosophical connections. As the years have passed, I've freed myself from that mission, becoming convinced that what I say is of minimal consequence. Like any great work, in the decorative or fine arts, the Morris Chair "speaks" for itself. While it speaks to most everyone in some way, to some it will whisper, but to others it will roar.

It is this roar that draws people in, makes them seek more of the way of living this chair represents. This roar was the call to action that led to saving Craftsman Farms twenty-five years ago, a feat we are celebrating this year. This roar is the call to attention that continues to inspire the Board of Trustees, the staff, Members and supporters around the world, who are committed to preserving Gustav Stickley's legacy and his Craftsman Farms as a kind of "learning lab" inviting visitors into an authentic Arts and Crafts experience.

For those eight friends on my recent tour, it was clear that for seven a Morris chair was a valuable thing worthy of an afternoon's attention, but for one of them, that chair was more. For her, like so many visitors before her and so many to come after, the Morris chair beckoned, luring her into its specific expression of beauty and simplicity. From the look in her eyes, I could see that for her, walking into Stickley's Log House and seeing that Morris chair was like, well, coming home.

## WRAP UP 25TH ANNIVERSARY AT FOUNDERS DAY

**F**ounders Day, on Sunday, October 19, featuring a dedication, a free Open House, and the launch of an exciting new book on Craftsman Farms, will provide an exhilarating culmination to our 25th Anniversary celebration.

This special day will begin with a brief Dedication and Reception celebrating all of the museum's founders and longtime friends. The Dedication will pay particular tribute to the Township of Parsippany-Troy Hills, which has served as a friend and partner in preservation throughout its 25 year history, beginning with the township's rescue and purchase of the property in 1989.

Suspending regular operations for the day, Open Houses will be held in the Log House and North Cottage from 12-4 p.m. These free Open Houses will feature spotlight talks by museum docents throughout the afternoon.

From 1-3 p.m. on the Log House porch, we'll welcome the return of former Executive Director Heather Stivison, who will be on hand to sign copies of her new book on Craftsman Farms history. For more on Stivison's book, see cover.

Make plans now to be part of this historic day and help us bring a fitting finale to our yearlong 25th anniversary celebration.

## VISIT MERCER'S DOYLESTOWN

**O**ur upcoming Farms Afield journey delves into the life and work of Henry Chapman Mercer, a contemporary of Gustav Stickley who, like Stickley, was deeply concerned about the effects of the Industrial Revolution on the individual and the world.

On our custom tour we'll visit three Mercer-designed buildings, his home, Fonthill Castle, his business, Moravian Pottery and Tile Works, and his immense personal collection of almost 30,000 artifacts at the Mercer Museum. We'll end the day with an exclusive, behind-the-scenes tour of the Museum's off-site Collections Storage and Study Center.

### Farms Afield

**Friday, November 7, meet at 10:00 a.m. at the Fonthill Castle, Doylestown, PA**

**Last tour ends at approximately 5:00 p.m.**

**\$60 Member; \$75 Non Member**

*Fees include tours of all sites and lunch. Transportation not provided.*

**To register or for more information, please call 973.540.0311 or email [education@stickleymuseum.org](mailto:education@stickleymuseum.org).**



## 4TH ANNUAL EMERGING SCHOLARS SYMPOSIUM: SPONSORED BY MRS. AMINY I. AUDI

**F**ounders Weekend kicks off on Saturday morning, October 18, with the 4th Annual Emerging Scholars Symposium at the Stickley Museum at Craftsman Farms. Sponsored by Mrs. Aminy I. Audi, the Symposium, a partnership with the American Fine and Decorative Arts Programme at Sotheby's Institute of Art, was established to encourage rigorous scholarship related to the American Arts and Crafts movement and to support emerging scholars at the graduate level.

The 2014 Symposium will address the theme: "Crafts and the Machine: Contemporary and Historical Perspectives," about which the Call for Papers noted:

One of the overriding concerns of craft reformers throughout the 19th and 20th centuries was the degree to which mechanization should be integrated into craft production.... Irene Sargent echoed anti-machine sentiments in Gustav Stickley's *The Craftsman* when she wrote "The slave of the machine must follow its movements at the peril of his health, sanity and life... He is in all things the opposite of the master craftsman..." Yet, at virtually the same time, Frank Lloyd Wright argued the opposite: "The great ethics of the Machine are as yet, in the main,

beyond the ken of the artist or student of sociology; but the artist mind may now approach the nature of this thing from experience, which has become the commonplace of his field, to suggest, in time, I hope, to prove, that the machine is capable of carrying to fruition high ideals in art – higher than the world has yet seen!" We seek papers about craft...that shed light on the complexities of this subject.

Featured presentations will include:

Sarah Alford, Queens University  
"Frank Lloyd Wright and Ellen Gates Starr: The Machine as the 'Will of Life'"

Nicole Bass, Yale University  
"Whalecraft": Clifford W. Ashley and Whaling Craft Culture in New Bedford, Massachusetts, 1900-1945"

Rachael A. Beyer, University of Delaware  
"Let us sit down and counsel together: Instructing the Middle Class Consumer in Arts and Crafts Philosophy"

Grace Converse, Purchase College, State University of New York  
"Handmade Machines: Reevaluating our Relationship to Machines through Contemporary Mechanical Art"

Shawn Rowlands, Ph.D., Peabody Museum, Harvard University "Broken Glass: Craft, Industry, and Material Culture in Early Twentieth-Century Australia"

The annual Amy Stahl Memorial Lecture will also be a special feature of the Symposium, with this year's distinguished lecturer, Gerald W. R. Ward (see box below) of the Museum of Fine Arts, Boston, delivering the keynote address entitled "Technical Liberation and the Mind of the Maker."

An optional lunch with the scholars will follow at the Morris Tap & Grill.

**Emerging Scholars Symposium**  
**Saturday, October 18**  
**9:00 a.m. to 12:30 p.m. at the Stickley Museum at Craftsman Farms**

**Symposium Only**  
**\$15 Members; \$20 Non Members;**  
**\$5 Students with I.D.**

**Symposium Plus: includes lunch at Morris Tap & Grill and Gift Tote**  
**Early bird special through October 6**  
**\$40 Members; \$50 Non Members**

**After October 6**  
**\$45 Members; \$60 Non Members**

**Advance reservations are required as space is limited. For more information or to purchase tickets, call 973.540.0311 or visit [StickleyMuseum.org](http://StickleyMuseum.org).**

### AMY STAHL MEMORIAL LECTURER

**Gerald W. R. Ward** is a graduate of Harvard College and has his Ph.D. in American Studies from Boston University. He joined the Museum of Fine Arts in 1992. From 1999 to 2012 he served as the Weems Senior Curator of American Decorative Arts and Sculpture. In 2012, Ward became the Senior Consulting Curator and the Weems Curator Emeritus.

He serves as the bibliographer and book review editor of *American Furniture*, the annual journal published by the Chipstone Foundation, and is the editor of the *Decorative Arts Society Newsletter*.

In 2012, Ward was elected a State Representative in New Hampshire and in 2013 he received the inaugural Wendell D. Garrett Award from the Winterthur Museum. Among his publications are *Silver in American Life* (co-editor, 1979), *The Maker's Hand: American Studio Furniture, 1940-1990* (co-author, 2003), *Silver of the Americas, 1600-2000* (co-editor and author, 2008), and about seventy articles and sixty book reviews.





In honor of the 25th Anniversary of the Stickley Museum, we asked a few people to answer the question...

## WHAT DOES CRAFTSMAN FARMS MEAN TO YOU?



*Living room of the Log House in 1911.*

“Craftsman Farms means a great deal to me because it embellishes those things that are most important in our lives: FAMILY (Stickley and Farny memories), COMMUNITY (partnership with Township), NATURE (every season), HISTORY (defines a very important time in our country’s history), EDUCATION (learn from scholars in multiple areas—architecture, landscape, furniture, history), and FELLOWSHIP (the Craftsman Farms Family).”

**NANCY WILLANS of Parsippany, NJ**  
*Charter Member, former President of the Board of Trustees, Member of the Advisory Council and soon-to-be recipient of the Als Ik Kan Award.*



“After winning first place in the 2013 Design Invitational, I started volunteering at Craftsman Farms as a shopkeeper and just completed docent training. To me, Craftsman Farms is a local, hidden treasure worth discovering and rediscovering with each visit, a place that has influenced my life as a student and person. It’s a great place to learn about and see a fascinating piece of the past that remains so relevant today.”

**TAYLOR TRACY, 19, of Franklin Lakes, NJ and Drew University, Sophomore**  
*Winner of the Stickley Design Invitational and youngest current museum docent*

“From that summer Sunday in 1994 when Amy and I first stepped into the idyllic place that once held Gus’ dreams, I knew I was hooked—not only by the ideals and artifacts of Arts and Crafts, but by the camaraderie of the friends we made through the years. Now, from afar, I fondly recall the many hours of contented devotion and the happy times

of celebration, yet I realize I can never adequately express my appreciation for what the Farms has meant to me.”

**DON STAHL of Fox Point, WI**  
*Recipient of the Als Ik Kan Award, former Member of the Board of Trustees, Member of the Advisory Council*



*Modern view of the living room of the Log House.*

“The ongoing preservation and restoration of Craftsman Farms means that for generations to come visitors will be exposed to the ideas and artifacts that have hugely impacted the direction of my life, and may be moved by the experience to explore the meaning of the Arts and Crafts movement and what it can mean in their own lives.

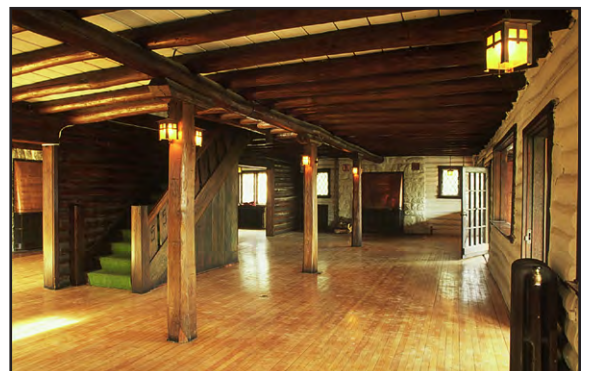
The pleasure of collecting and studying the artifacts left to us by Gustav Stickley and others from the movement has been a core part of my life; the museum allows others to learn and be inspired in similar ways if they wish.”

**RAY STUBBLEBINE of Oradell, NJ**  
*Charter Member and Member of the Board of Trustees*



“The Stickley Museum at Craftsman Farms means to me: A special place to come and ‘experience’ what forward thinkers like Gustav Stickley and the leaders of the American Arts and Crafts movement were saying about how to live in harmony with the world around us...and how it continues to inspire others today.”

**BARBARA WEISKITTEL of Randolph, NJ**  
*President of the Board of Trustees and museum docent*



*Living room of the Log House in 1989.*

“What Craftsman Farms means to me is volunteering, learning new things, and most of all having fun. It is my favorite place to go every three months, and I enjoy every moment I’m there.”

**OLIVIA GIEBFRIED, 10, of Bayport, NY**  
*Family Day attendee and volunteer since 2008*



## FOUNDERS GALA: HONORING CHARTER MEMBERS AND PRESENTING THE ALS IK KAN AWARD

In a letter to Charter Members dated October 19, 1989, Elaine Ellis, who was then Chairman of The Craftsman Farms Foundation, provided the following announcement:

“The news we have been waiting for has arrived...the Township of Parsippany-Troy Hills took possession of Craftsman Farms....we can now be assured that Craftsman Farms will forever be one of our public treasures.”

The upcoming Founders Gala, to be held 25 years later—almost to the day!—on Saturday, October 18, 2014, will celebrate the people and events that secured the future of Craftsman Farms as a preserved “public treasure.” Charter Members Cara Corbo and Theodore Lytwyn will be the honorary chairs of this not-to-be-missed party at the beautiful Mountain Lakes Club in Mountain Lakes, NJ.

Beginning at 6 p.m., with a cocktail hour, the event will include a delicious dinner and an open bar. Guests will be treated to a mix of swing tunes, bossa novas and ballads from the Aubrey Anne Trio. Both live and silent auctions featuring an array of exciting and sure-to-please items will be a highlight of the evening. We’ll be excited to welcome back affable auctioneer Rob Gawley, whose involvement promises an especially lively live auction.



Photo by Mike Peters

*We’re anticipating an exciting night, full of fun and lively bidding, when Bruce Johnson returns to the microphone as the evening’s emcee.*

The Founders Gala will pay special tribute to Charter Members of The Craftsman Farms Foundation. The early support of these Charter Members, which aided in setting Craftsman Farms on a path for preservation and public use, has been a vital part of past and present achievements.

The evening will also bring the presentation of the organization’s most prestigious award, the Als Ik Kan Award, to Nancy and Davey Willans. With this presentation, the Willans, who have dedicated many years of steadfast support and extraordinary generosity, will take their rightful place among the esteemed group of past Als Ik Kan Award recipients, including Paul Fiore, Bruce Johnson, and David Rago.

This Gala promises to be a memorable evening filled with reunions, camaraderie, and joyful celebration! Watch for your invitation to the Founders Gala and make plans now to join us!

**Founders Gala**  
**Saturday, October 18**  
**6:00 p.m.**  
**at the Mountain Lakes Club,**  
**Mountain Lakes, NJ**  
**\$185 Regular Ticket;**  
**\$500 Sponsor Ticket;**  
**\$1,000 Benefactor Ticket.**

**Advance reservations are required as space is limited.**

**For more information or to purchase tickets, visit [StickleyMuseum.org](http://StickleyMuseum.org) or call 973.540.0311.**



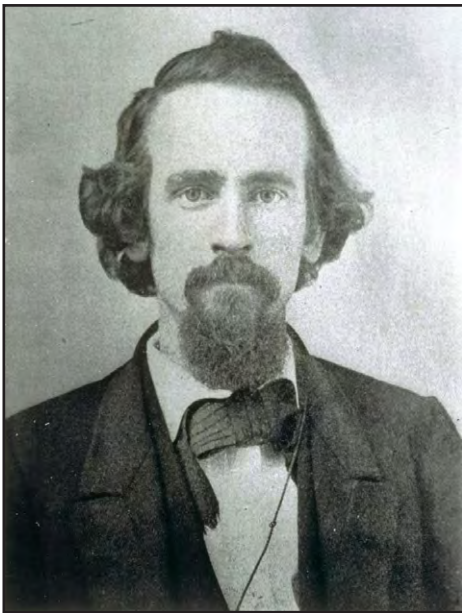
### CHARTER MEMBERS HONORARY COMMITTEE

Morton Abromson and Joan Nissman  
Neville and John Bryan  
Elizabeth B. Clarke  
Cara Corbo and Theodore Lytwyn  
Elise Dann and Brian Oswald  
John and Elaine Hirschl Ellis  
Congressman Rodney Frelinghuysen  
Barbara Fuldner  
Philetus H. Holt, III  
Eric Holtermann  
Ula Ilnytzky and Raymond Stubblebine  
David Lowden  
Margaret Manhardt  
Pasadena Heritage  
Robert Charles Rust  
Jean-François Vilain and Roger Wieck  
Dane and Joan Wells  
Nancy Willans



# THE AESTHETICS OF SOCIAL REFORM: HENRY

It is difficult now to grasp the magnitude of Henry George's influence in the late 19th and early 20th centuries. Currently gathering dust in libraries, George's 1879 book, *Progress and Poverty*, was a sensation in its day; the 3 million copies sold in the United States made it one of the century's bestselling books, inspiring a quasi-religious following ("Georgists") and a political movement. An early version of the board game *Monopoly* was invented to introduce players to George's ideas.



*A daguerreotype of Henry George in 1865 at age 26.*

William Morris, the British poet-craftsman-socialist, was initially a George enthusiast. The American economist had made a triumphant tour of England in 1882, and Morris admired his trenchant attacks on competitive capitalism and industrial society. Yet throughout the course of the 1880s, as Morris became a more active and committed socialist, his attitude towards George markedly soured. Morris went from thinking of George as a prophet of socialism to one of its most insidious enemies; private admiration curdled into public

opposition. For Ruth Kinna, author of *William Morris: The Art of Socialism* (2002), "Morris's disenchantment with George's work marked the first major shift in his thinking."

What was this shift? To measure Morris's about-face regarding George, we have to measure the distance he traveled from enthusiasm to eventual disappointment. Whatever his conclusions, Morris at least thought George was asking the right questions. How can it be, George wondered, that:

Where the conditions to which material progress everywhere tends are most fully realized—that is to say, where population is densest, wealth greatest, and the machinery of production and exchange most highly developed—we find the deepest poverty, the sharpest struggle for existence, and the most enforced idleness.

It is an age-old question: Why do wealth and poverty go hand-in-hand? In 1795 Thomas Paine had observed, "The most affluent and the most miserable of the human race are to be found in the countries that are called civilized." Robert Owen, the Scottish utopian socialist, asked in 1825: "Is it not a fact, that, at this moment, ignorance, poverty and disunion, pervade the earth? Are not these evils severely felt in those countries esteemed the most civilized?"

George proposed to solve this "Riddle of the Sphinx," as he put it—the paradox of poverty accompanying progress—in a unique way. He fixed on land monopoly, speculation and *rent* as the root causes of wealth disparity in the developed world.

Why focus on land and rent? Because of what George called *unearned*

*increment*. Land was once held in common, the shared property of all to which everyone had a natural right. But over time fewer and fewer people owned land. And they not only owned it, they *exploited* it, letting it lie fallow and waiting for its value to rise so they could sell it for profit. Land increased in value without yielding anything productive to society. For the land monopolists, speculating on the ever-increasing value of real estate, "labor" consisted merely of collecting higher and higher rent, or "unearned increment." As rents increased, small businesses could no longer afford to lease real estate, leaving industrial corporations and conglomerates with the power to monopolize available property. Meanwhile, workers who did not own land had only their own labor to sell.

George had a solution. He called it the Single Tax—the sword he believed would cut the Gordian knot of social inequity and wealth disparity in the United States. The Single Tax had the advantage of elegant simplicity: only one tax, George argued, would be necessary to level the playing field. Land would, in a sense, become the common property of the state through rent taxation. If the government imposed a single tax on unearned increment, the burden would be on the landowners to make their land productive, to create wealth enough to offset the single tax and still make a profit. Equal access to land would enable laborers to become self-sufficient while employers would have to raise wages to meet the demand for maximizing land value.

Morris at first found encouragement that George's book "has been received in this country and in America as a new Gospel," as he wrote in an 1883 letter; it was evidence, he

# GEORGE AND WILLIAM MORRIS — JOHN MURPHY

felt, that socialism was advancing on both sides of the Atlantic. But only a few months later his enthusiasm cooled and he wrote to a friend, “of course I quite understand that without the realisation of Socialism in full, the Land Nationalisation scheme is mere moonshine,” but conceded that George’s “good tempered semi poetical style” has “stirred people to look into the matter and that is something.” By 1884, however, sympathy had turned to antipathy: “People who have socialistic tendencies,” Morris wrote to a friend, “are drawn to him as a man who promises them a simple & definite remedy,” but real socialists “don’t pretend to agree with him any where.”

What made Morris change his mind? George’s theory of unearned increment, in the view of a socialist like Morris, failed to account for Karl Marx’s theory of *surplus value*—the notion that capitalists pocket the difference between the price of a commodity and the wages they pay workers to produce it; the difference is surplus value, or *profit*. Profits, in other words, drive the whole system of rents, wages, and interests, and those profits are made on the backs of the working class. In George’s theory, the rentier/landowner wrongs the *capitalist* as much as the laborer. While taxing landowners, George’s solution left the ownership of the means of production (factories, raw materials, machinery, tools, and so on) in the hands of the capitalist, whom George insisted was an ally not an enemy of the working class. Socialists, by contrast, insisted that the capitalist who controlled the means of production exploited workers. Morris’s socialist comrade, Walter Crane, illustrated this point in “The Capitalist Vampire”: the capitalist bat sucks the blood of the laborer.

Morris’s opposition to George helped clarify his own theories about art and economics. “I have only one subject,” Morris wrote in 1883, the year of his growing disenchantment with George’s theory, “the relationship of art to labour.” The same year Morris established Merton Abbey, his experiment in making labor attractive for the workers at Morris & Company. Morris wanted Merton Abbey to evoke the spirit of the medieval guild system, the first opportunity working men had to band together and ennoble labor through cooperation. A guild artisan “had but one master, the public,” Morris wrote, “and he had full control over his own material, tools, and time; in other words he was an artist.” Morris here defines the artist in economic, not idealist, terms as someone who owns the means of production—his materials, tools and time—and answers not to a private employer but to a public need.

Art is not something Henry George, or even Marx, could really be bothered with as they worked through their political economies. For Morris, however, art is political. It *must* be since it can only flourish under conditions in which class oppression has been abolished. Any solution (such as George’s) which did not include the laborer owning the means-of-production missed the point; this is one reason why Crane took pains in his poster for the Arts & Crafts Exhibition Society [upper right] to show the craftsman carrying his own bag of tools—his portable means of production. It is the only way the artisan can meet on equal terms with the artist. Art is “man’s expression of his joy in labor,” as Morris often put it. Labor produces



Invitation by Walter Crane, 1903  
Victoria and Albert Museum

the *means* of life and Art furnishes the *pleasure* of life. But in the socialist society Morris envisioned the two would not be mutually exclusive, they would be mutually reinforcing. This was one of Morris’s major contributions to the histories of art and socialism, a contribution honed and refined by his changing attitude towards Henry George.

## About the Author:

**John Murphy** was a presenter at the 2013 Emerging Scholars Symposium. He is a PhD candidate in Art History at Northwestern University. His dissertation investigates the socialist-utopian dimensions of early 20th century American Arts & Crafts communities. He was a Dissertation Fellow at Winterthur Museum in Delaware and will be a 2014-2015 ACLS/Luce Fellow in American art.



## HANDCRAFTED HOLIDAYS



This holiday season, the Stickley Museum offers many ways to celebrate. Enjoy an old-fashioned holiday with friends and family during the Stickley Museum's Handcrafted Holidays – holiday programming beginning November 28 through the end of the year.

## Holiday Decorations

The Log House will be festooned for the holidays in period style with a focus on Gustav Stickley's own ideas about the season. Utilizing holiday greens, pinecones, and the home's forest palette, the decorations bring nature indoors and spotlight the Arts and Crafts movement's emphasis on finding beauty in simplicity and in natural materials. Visit Thursday through Sunday from noon to 4:00 p.m. to take a guided tour and see the Log House in all its festive splendor.

**Holiday Decorations in the Log House  
Beginning November 28**

**Museum Open: Thursday - Sunday**  
**Tours depart: 12:15, 1:15, 2:15 & 3:15 p.m.**  
**Standard museum admission rates apply.**  
**No advance reservations necessary.**



## Holiday Open House

On Saturday, December 13 visitors are invited to stroll the Log House at their own pace, as we suspend tours for the day for the Holiday Open House. While celebrating the season, the Holiday Open House is also meant to provide respite during a hectic time of the year. Spotlight talks given by our docent staff throughout the day will highlight aspects of Stickley-era holiday traditions, celebrations and décor, while visitors are invited to make new holiday memories with friends and family.

**Holiday Open House**

**Saturday, December 13**

**Noon – 4:00 p.m.**

**Standard museum admission rates apply.**

**No advance reservations necessary.**

## Candlelight Tours

Offered on two nights in December, "Holidays in the Log House: Candlelight Tour," explores early 20th century holiday traditions with an Arts & Crafts approach to holiday decor, and delights in the holiday season as Gustav Stickley and his family might have celebrated them.

For Stickley, a rich family life was a vital part of his Arts and Crafts ideals. This special after-hours tour addresses his values by providing a peek into Christmas preparations that would have been typical for a family like the Stickleys, including the blending of Victorian traditions, such as making treat-bearing cornucopia and handmade gifts, with more modern trends.

**Holidays in the Log House:**
**Candlelight Tour**

**Friday & Saturday, December 5 & 6**  
**at 5:30 p.m.**

**\$5 Members; \$12 Non Members.**

**Advance reservations are required as space is limited.**

**For more information or to purchase tickets, visit [StickleyMuseum.org](http://StickleyMuseum.org) or call 973.540.0311.**



## Holiday Soiree

Join us for a swinging Holiday Soiree on the evening of Saturday, December 13. This special after-hours party will feature live music and light refreshments, and the rare opportunity to visit the Log House in the evening. It promises to be a truly special treat to experience the Stickley's family home filled with music, as the smooth sounds of the Aubrey Anne Trio fill every room with jazzy versions of your favorite Christmas classics. This free party also offers guests the opportunity to shop our Holiday Trunk Show during extended hours.

**Holiday Soiree**

**Saturday, December 13, 6:00 – 9:00 p.m.**

**Free with RSVP**

**For more information or to RSVP, visit [StickleyMuseum.org](http://StickleyMuseum.org) or call 973.540.0311.**



## Holiday Trunk Show

On Friday, November 28th, the Stickley Museum will kick off its annual Holiday Trunk Show featuring the work of a variety of artisans; a wonderful alternative to the frenzied shopping mall experience. The Trunk Show opens Friday, November 28th at noon, but Stickley Museum members can shop first at a private member's preview, with light refreshments, at 11:00 a.m. Shop Thursday through Sunday through December 14 from noon to 4:00 p.m.

**Holiday Trunk Show**

**November 28 - December 14**

**Shop Thursday to Sunday, Noon – 4 p.m.**

**Late Shopping during Holiday Soiree**

**Member's Preview, Nov. 28, 11:00 am**



## OUR 25TH YEAR IN PICTURES



*Mary Wiles, Technical Director at Brooklyn Brewery, Acting Executive Director Vonda Givens, and Garrett Oliver, Brewmaster of Brooklyn Brewery and host of the Beer Pairings Dinner on June 26.*



*Artist John Reinking modifies a clay vessel on the back porch of the North Cottage during his residency in June.*



*For the first time in our history, the Stickley Museum at Craftsman Farms was a polling location for the June 3 primary elections.*



*Trustee Mark Weaver distinguishes silver plate from sterling at his talk "Grandma's Silver Tea Set: Is It Arts & Crafts?" on May 31.*

## CRAFTSMAN FARMS' HISTORY: SPOTLIGHT ON THE FARNY FAMILY

In 2011, we turned our focus to 30 original amateur 16mm silent films in the museum's collection. A gift to the museum from a local resident, these films were made by the Farny family—who purchased Craftsman Farms from Gustav Stickley in 1917 and retained the property until 1989. The films cover the years 1928 through 1932 and enhance our understanding of Craftsman Farms and the Farny family's daily life at the Farms during the Depression era.

Trustee Mark Weaver took the lead on having the films' content and condition assessed, identifying the most significant historical content, and securing a grant from the National Film Preservation Foundation to preserve and restore the films. Ten of the most relevant original films have been restored and a new film with content combined has been produced as a DVD.

Our long-term goal is to restore even more of the original films. We hope to share and screen portions of the films over the next few months and for years to come.

## NEW CURTAINS FOR THE NORTH COTTAGE

Thanks to the good work of volunteer Kathy Marinovich, we have an amazing new set of full-length curtains gracing the North Cottage library windows. The linen curtain panels, part of the recent United Crafts textile donation, feature a red poppy pattern after Gustav Stickley's original needle-work design for bedspreads, couch covers, pillows, portieres, table scarves, and table squares.

We applaud Kathy, who worked painstakingly to get every detail just right, and also Pete Mars, who oversaw the project and consulted with Kathy throughout.

## CRAFTING THE FUTURE

Imagine that you were a visitor to Craftsman Farms twenty-five years ago, just after the site was rescued from private development. What would you have seen and experienced? The Log House, the centerpiece of the Museum today, and its interior would have been significantly different. Empty rooms and bare white walls would have met your eye. There would not have been a welcoming, knowledgeable docent to guide you, no scavenger hunt for your children and no shop to visit.

Fast forward from that moment in 1989 to today when the Stickley Museum at Craftsman Farms has undergone substantial restoration and preservation projects in an effort to restore the property to Stickley's original vision. The Log House is today re-furnished with beautiful Stickley-era furnishings, many of them original or specially commissioned. The museum serves 11,000 people each year, hosts more than 1000 families at Family Day Events, has 5,000 Facebook fans, offers lectures and opportunities for scholars, coordinates educational trips, leads workshops for Girl Scouts and is a thriving, dynamic place. How has this transformation happened?

The answer is simple – it is thanks to you. Our generous Trustees, members, supporters, friends, visitors and donors have provided financial support as well as the gifts of time and materials to build the Stickley Museum at Craftsman Farms into what it is today.

**As we celebrate** our 25th anniversary year, we continue to plan for the future and to rely on the support of our caring friends. How can you help us craft the future?

- Become a Member, upgrade your membership or purchase a gift membership for a friend.
- Make a gift to the Annual Fund, or become a Stickley Sustainer (*monthly donor*) and have your monthly contributions matched.
- Include us in your estate plans.
- Purchase a paver on our Ruth Cruess Glesmann Memorial Walkway and be a permanent part of Craftsman Farms.
- Join us as a Volunteer.
- Include the Stickley Museum at Craftsman Farms in your Company's Matching Gift Program.
- Visit us and bring a friend to experience the Stickley Museum at Craftsman Farms.

For details on each of these, please visit [StickleyMuseum.org](http://StickleyMuseum.org) or call us at 973-540-0311.

*Thank you for being a part of our future!*





# RECENT MEMBERSHIPS

June 1, 2014 to August 15, 2014

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

## PATRON

Alexandria C. Arnold  
and John R. Haigh  
Lynda G. and Art Brender  
Patricia Sepulveda-Giebfried,  
Olivia and Frank Giebfried  
Karen Plastoris

## FRIEND

Janice M. Ballou  
Janet and Peter A. Copeland  
Ken Dunham  
Anne and Mason Flemming  
Jean F. and Charles Gorham  
Christine and Stephen G. Kaiser  
Amanda Lancaster-Wilson  
and Philip Wilson  
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Laura and Michael Mulhaul  
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Nancy Schwartz and Sean Bailey  
Natalie and Jack Beck  
Jane Berman and Bob Bemis  
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Margaret Mary and Nick Cerbo  
Patricia Cheek  
Monica Z. Chuhna  
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Susan Tarlow and Donald Davidoff  
Lynne and Audel Davis  
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and Anthony Calcaterra  
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Doreen and James Hurley  
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Gemma Russell  
Martha and Rich Seidler  
Gail Stock and Arlene Burkowski  
Daryl and David Townsley  
Nancy and Bob Trautman  
John H. and Lucy Tscherne  
Annette and William Tyler  
Jan Vleck and Kathleen Peppard

## INDIVIDUAL

Barbara F. Cardinale	Joan A. Knudsen
Dean Edward Cartier	Sarah Lanigan
William Casler	Jasmine L. Lim
Barbara Chas	Steve Michalec
Marvin Clawson	Ralph Milner
Patricia De Rousie-Webb	Lori Milnes
Alice Glock	Robert W. Posch
Scott Alan Gothe	Joanne Reilly
Laurie Grimshaw	Su Walenta Hunt
John Hoops	

## STUDENTS AND SENIORS

Rosalie Berberian	James D. McCord
Erik L. Burro	Earlene Nofziger
Judith Burwell	Charles Peterson
Dianne Feula	Joan Schaible
Lawrence Forster	Janice Vicine
Theresa Garnier	Michael W. Voris
Wanda Givens	Mary Jo Welch
Marjorie A. Haring	John Williamson
Deborah Harrington	
Barbara Hartmann	
Sandra Horn	
Loretta Lane	
Eliot Lerman	
Judith Liebman	
Neil Macy	
Robert Martin	

## INSTITUTIONAL

Evelyn S. Field Library, Raritan Valley  
Community College  
West Orange Public Library  
Parsippany-Troy Hills Public Library  
Rutgers, The State University of New Jersey

## SPECIAL THANKS

### RECENT GRANTS:

*We are grateful for a recent grant from  
**The John Bickford Foundation.***

### GIFTS IN KIND:

*We are grateful for gifts in kind from:*  
**Sandy Cherniack;**  
**Kathy Marinovich;**  
**Je and Mike McCracken;**  
**Anne Millmore;**  
**Donna Orange;**  
**Heather E. Stivison;**  
**Ray Stubblebine;**  
**Barbara A. Weiskittel.**

### IN HONOR:

*We are grateful for a gift in honor of*  
**Nancy Willans from**  
**Ellen and Jeffrey Cohen.**

### IN MEMORY:

*We are grateful for gifts in memory of*  
**Betty S. Weaver from:**  
**Barbara Fuldner;**  
**Joanna Hersey.**

*We are grateful for a gift in memory of*  
**Ruth Cruess Glesmann from**  
**Jane McMurrich.**

### GIFTS TO THE COLLECTION:

*We are grateful for recent gifts to the  
collection from:*  
**Joan Albin and Tom Bird;**  
**Jane Flueckiger;**  
**Barbara N. Fuldner.**





## 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](http://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  
Museum Shop: 973.540.1165  
Email: [info@StickleyMuseum.org](mailto:info@StickleyMuseum.org)  
Web: [StickleyMuseum.org](http://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 as The Stickley Museum at Craftsman Farms by The Craftsman Farms Foundation, Inc. The Foundation 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. The Craftsman Farms Foundation received an operating grant from the New Jersey Historical Commission. The Craftsman Farms Foundation gratefully acknowledges a grant from the New Jersey Cultural Trust. Educational programs are funded, in part, by grants from the Arts & Crafts Research Fund.*



*Celebrate Founders Weekend with us;  
Emerging Scholars Symposium Presenters  
Announced on page 3!*

Non Profit  
Organization  
U.S. Postage  
PAID  
Caldwell, NJ  
Permit No. 1003

Return Service Requested  
2352 Route 10 West, Morris Plains, New Jersey 07950  
voice: 973.540.0311 email: [info@stickleymuseum.org](mailto:info@stickleymuseum.org)  
[StickleyMuseum.org](http://StickleyMuseum.org)

