



NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



FROM THE
DIRECTOR'S CHAIR

—Heather E. Stivison

DREAMING THOSE BIG DREAMS

In the early spring of 2007 I found myself considering a position at Craftsman Farms. Accepting it would mean leaving a place where I had been for a decade, so this was not a decision I could take lightly. As I considered the offer, my usual yellow legal pad with columns listing pros and cons didn't quite work. On paper there were other opportunities that looked grander and that certainly paid more. What was it about Craftsman Farms that kept calling to me?

Craftsman Farms was saved from destruction by individuals who had little or nothing to gain from their actions. They became vocal advocates of preserving the site simply because they *believed* in it. And because they had *big dreams*.

Having big dreams and believing in them resonated with me. One of my favorite quotes comes from Eleanor Roosevelt, who said,

"The future belongs to those who believe in the beauty of their dreams."

Continued on page 2

SAVE THE STONE PIERS!

If you have visited Craftsman Farms lately, you will know that we have made great strides in restoring the buildings and beautifying the grounds. In the past five years alone we have raised over \$1 million to protect this unique place in history. Significant restoration of the Log House interior, rehabilitation of the Annex (now the Education Building) and the North Cottage are just a few of the many projects that have taken place here in recent years.

As we begin the next phase of returning Craftsman Farms to its original beauty, we have turned our eyes toward the stone piers that once marked a walkway in front of the Log House. These historic piers were built from large stones dug on the property during the building of Craftsman Farms. In Stickley's day the piers were planted out with flowers

and trailing vines and the natural forms of the stones harmonized perfectly with the surrounding landscape.

They have had very little maintenance since those days. And now, more than a hundred years later, they look abandoned and unloved. Recent storms have badly damaged the already deteriorating piers and now water makes its way between the joints with every rainfall. Time is of the essence to save these piers and maintain the authenticity of Craftsman Farms.

A detailed restoration plan has been developed to rebuild the piers to their Stickley-era appearance. Developed within the guidelines of the Museum's Historic Site Master Plan, it meets or exceeds the Secretary of the Interior's

Continued on page 2



The stone piers and walkway as they looked in Stickley's day.

Photo from the archives of the Craftsman Farms Foundation, Inc.

Director's Chair continued from page 1

I knew that if I worked at Craftsman Farms, I'd be surrounded by other individuals who truly believe in the beauty of their dreams.

Well, you all know what happened. Here I am, six years later, still dreaming big dreams of what this national treasure can become. Doing things right is paramount. Mediocrity is just not an option.

Colin Powell offered a sober reminder about dreams when he said,

"A dream doesn't become reality through magic; it takes sweat, determination and hard work."

And we have had no magic wand. In fact, we've faced tremendous obstacles as we our dreams have led us into uncharted land. But we can be incredibly proud of the sweat, determination and hard work that has brought us this far — and that will see us through to the full realization of our dreams.

A lot has happened in the past six years. Back in 2007 we had quirky hours and were closed entirely four-and-a-half months each year. Beginning this spring, we will be open four days a week, year-round.

Since 2007 we've also raised over \$3.5 million for restoration, operations, and education. We've made the site significantly more beautiful and more friendly and welcoming to visitors. We've become more relevant to the community, to tourists, to scholars, to children, and to collectors. We've seen attendance increase more than 400%.

We still have challenges ahead, but our path is clearer and our potential for success greater still. The Board of Trustees will be meeting this year to develop the next long-range plan for the Stickley Museum at Craftsman Farms.

Stay tuned for great things!

FARMS AFIELD TRIP TO EXPLORE THE 1913 ARMORY SHOW

The Craftsman Building, Stickley's multi-story department store and restaurant in New York City, opened to the public in 1913. This significant event was contemporaneous with another momentous New York City event, the opening of *The International Exhibition of Modern Art*, better known today as The Armory Show. The Montclair Art Museum's exciting new exhibition *The New Spirit: American Art in the Armory Show, 1913* attempts to replicate various aspects of the original installation, and is the first to spotlight the contributions of American artists. You are invited to learn about this groundbreaking and controversial show with a private tour led by the Museum's chief curator Dr. Gail Stavitsky.

Taking place on Friday, May 31 at 10:15 a.m., our exclusive tour will be limited to only 25 participants. Please register early for this unique opportunity.

Meet at the Montclair Art Museum at 10:15. Transportation is not provided. The fee is for the private curator's tour only. Participants will be provided with a list of nearby destinations for lunch.



**Farms Afield Curator's Talk
at the Montclair Art Museum
Friday, May 31, 10:15 a.m.**

\$25 Members

\$30 Non Member

**To register or for more information,
call 973.540.0311**

or visit StickleyMuseum.org.

Stone Piers continued...

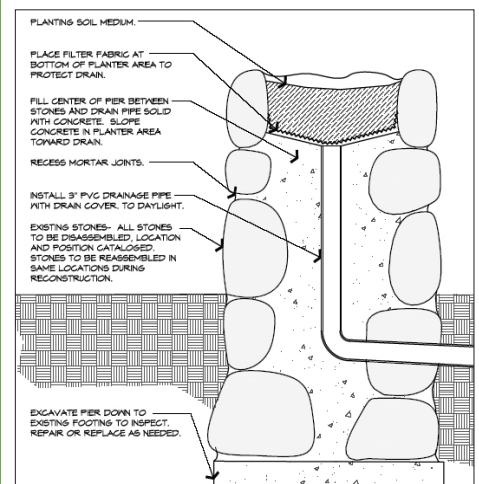
Standards for Historic Preservation Projects. Each pier will be carefully disassembled, each stone numbered and each



Photo courtesy Brian Rosenberg

one's original location noted on a map of the pier's construction. Sturdy below ground construction and interior drainage will be installed so that the piers can withstand the elements. The piers will then be carefully rebuilt placing each original stone back to its original location. Using the stones that were dug on the property more than 100 years ago and placing them exactly as they were when Gustav Stickley lived here will maintain the treasured authenticity of Craftsman Farms.

Now we need your help to make these plans a reality. We invite you to visit StickleyMuseum.org to see the photos and drawings of this project. If you would like to be part of the solution, you can make a donation of any amount to the project on our website, by phone, or by mail. Or, if you prefer, you can make a donation of any size that will be used wherever the need is greatest. Either way, you will make an impact on the future of this National Historic Landmark!



Reconstructed pier drawing not to scale.

RE-EXAMINING THE ARTS AND CRAFTS MOVEMENT

The Influence of Material Things

In the late spring, Dr. Jonathan Clancy will lead a thought-provoking 2-session course at the Stickley Museum. Entitled *The Influence of Material Things: Re-Examining the Arts and Crafts Movement*, this course, to be held on Saturdays April 20 and May 4 from 10:00 a.m. — 12:30 p.m., will explore how the philosophy of Arts and Crafts was expressed in objects made by the movement's leaders.

The Museum is pleased to welcome back Dr. Clancy, an engaging and entertaining lecturer, who is integrally involved with our annual Emerging Scholars Symposium. Dr. Clancy's previous course at the museum sold out quickly. This new offering is an ideal beginning point for new members, potential collectors and anyone interested in decorating in the Craftsman Style. It will offer a broad and deep survey of Arts and Crafts objects and philosophy.

As an article entitled "The Influence of Material Things" from *The Craftsman* (January 1902) stated: "In choosing things which we are to have constantly about us, we should subject them to as rigorous an examination as we do those persons whom it is our purpose to make friends. In both cases, certain moral and agreeable qualities should be requisites for admission to our heart and home."

During this course, Clancy will examine how the philosophy of Arts and Crafts impacted designs for living and the home. While Stickley's magazine maintained that "The Artistic is

not the eccentric or the unusual, but rather the thing which frankly and perfectly meets the requirements and respects the limits of its use and office," this viewpoint was not shared by all. Figures like George Ohr and Charles Rohlfs in particular, force us to consider the broader and perhaps unintentional meaning of "the material influence of things" that Stickley endorsed.



This piece of Dedham pottery from the Stickley Museum's collection is one of the objects to be discussed in the class.



About the Instructor:

Dr. Jonathan Clancy is Director of the American Fine and Decorative Art Programme at Sotheby's Institute of Art in New York. A frequent lecturer at the Stickley Museum Clancy was also a featured speaker at

the 2010 Grove Park Inn Arts and Crafts Conference. His publications include *Beauty in Common Things: American Art and Crafts Pottery from the Two Red Roses Foundation* (with Martin Eidelberg), *Warman's Rookwood Pottery*, as well as chapters in *Frans Wildenhain 1950-75: Creative and Commercial American Ceramics at Mid-Century* (2012), and *Art and Authenticity* (2012). His articles have appeared in numerous journals including *The Journal of Modern Craft* (London), *The Journal of Design History*, and the Smithsonian's *American Art* among others. Clancy received his doctorate in art history from the City University of New York's Graduate Center in 2008 and is currently finishing work on a catalog of the Redwood Painting Collection in Newport, Rhode Island. His work on the metalwork collection of the Two Red Roses Foundation is scheduled to be published later this year.

The class will use the Stickley Museum at Craftsman Farms and its collection as a starting point but will also examine art pottery, metalwork like that done by Dirk Van Erp and Robert Jarvie, and the interiors of Arts and Crafts houses.

This course will meet in the Education Room. Enrollment is limited. Please register early.

The Influence of Material Things:

Re-Examining the Arts and Crafts Movement
Led by Dr. Jonathan Clancy

Course takes place on two Saturdays, April 20 and May 4
10:00 a.m. – 12:30 p.m.

\$45 Member; \$65 Non Member

For more information or to register, call 973.540.0311
or visit StickleyMuseum.org

PAMELA BECKER NAMED 2013 ARTIST-IN-RESIDENCE

FUNDED BY ROBERT C. BURCHELL & CATHERINE J. MATHIS IN MEMORY OF AMY STAHL

On April 13, the Stickley Museum will welcome the 2013 Artist-in-Residence Pamela Becker. For the annual residency, an artist whose work is reflective of Stickley and/or Arts and Crafts ideals is invited to Craftsman Farms for a weeklong stay to use its buildings and grounds as the inspiration for new work. Art produced during the residency is then revealed during a special evening program that concludes the week.

This year's Artist-in-Residence is Pamela Becker, a New Jersey artist who specializes in closed coil basketry. A maker of baskets for over 30 years, Becker's inspiration comes from years of gardening, hiking and careful observance of the world. She admires the simplicity associated with Stickley and his commitment to being true to materials. A longtime fan of Stickley furniture, Becker writes, "I find the simple lines and beautiful materials used in the furniture very appealing. That same simplicity of form and truth to materials comes out in the baskets which I make."

Commenting on the Chaucer motto, "The life so short, the craft so long to learn," utilized by Stickley on the Living Room fireplace hood, Becker writes: "That quote from Chaucer resonates with me on many levels. I think for this specific situation it would apply to my decision 5 years ago to begin teaching the basketry technique I have been using for so very long."

"It occurred to me one day that I had acquired a lot of knowledge about this particular technique using it day after day and year after year. I decided then I would like to share what I have learned...They [students] would not have to spend so much time learning through trial and error. It was years before I made a basket that still holds up today. Some were interesting, some

were a disaster but none of the first ones could stand the test of time."

In conjunction with her residency, Becker will demonstrate her commitment to teaching with a three session course (see box at left). Participants will receive instruction in closed coil basketry techniques, benefitting from Becker guidance and years of commitment to her craft.

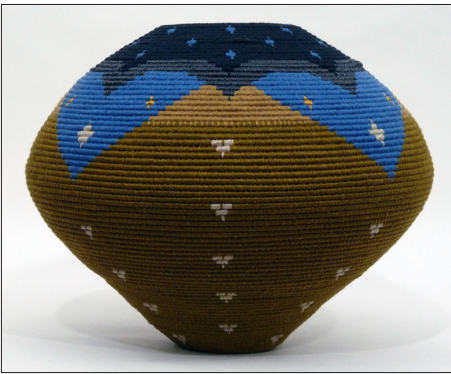


2013 Artist-in-Residence Pamela Becker

As has become a tradition, Becker's residency will culminate in a special program, "An Evening with Pamela Becker," at 6:30 p.m. on Saturday, April 20. During this program, which is offered free to members of the Stickley Museum and the Hunterdon Art Museum in Clinton, New Jersey, where Becker has been actively involved for many years, Becker will make a presentation reflecting on her residency, demonstrating her craft, and unveiling work produced during her weeklong stay. Please join us for this exciting program which will be followed by a reception.

An Evening with Pamela Becker
Saturday, April 20 at 6:30 p.m.
FREE TO MEMBERS with RSVP!
\$10 Non Members
For information or reservations,
call 973.540.0311
or visit StickleyMuseum.org.

Photo courtesy Pamela Becker



CLOSED COIL BASKETRY COURSE

BY 2013 ARTIST-IN-RESIDENCE

Join the Museum's 2013 Artist-in-Residence Pamela Becker for a three-session introduction to the art of closed coil basketry. During the course, to be held on Saturday April 6, 13, and 20 from 10 a.m. — 12:30 p.m., participants will learn to adapt this ancient basket-making method to create baskets reflecting their own interests and will, at the class' completion, know everything necessary for making their own baskets. Beginners are welcome. No previous knowledge of basketry is required. Please bring a pair of sharp scissors. All other materials will be provided.

Becker's work has been featured in the 5th, 6th and 8th International Fiber Biennial at Snyderman-Works Galleries in Philadelphia, in a 2011 solo exhibition at the Hunterdon Art Museum, and in the 8th International Triennial of Textiles at the Central Textile Museum in Lodz, Poland. She will teach a course at this year's 7th Biennial National Basketry Organization Conference in October.

Closed Coil Basketry Course

April 6, 13, and 20

10:00 a.m. — 12:30 p.m.

\$120 Member; \$145 Non Member

For more information or to register,
call 973.540.0311

or visit StickleyMuseum.org.

Photo courtesy Pamela Becker

RICHARD GUY WILSON TO BE KEYNOTE SPEAKER AT SUMMER RETREAT

Dr. Richard Guy Wilson will be the museum's honored guest and featured speaker at its upcoming Summer Retreat at Great Camp Sagamore. The Retreat, which begins on Friday, July 19 with a "meet-up" and special program at the nearby Adirondack Museum, will include a keynote lecture by Dr. Wilson on Saturday evening and on Sunday, a luncheon cruise and tour of Camp Pine Knot.

Dr. Wilson's lecture, entitled "Wilderness Rusticity and American Identity," will address American architecture and design in the 19th and early 20th century, considering the influence of nature, wilderness, and rusticity. He will look at the emergence of the rustic style around the country in western parks, the Adirondacks and elsewhere, including the Log House at Craftsman Farms.

Dr. Wilson holds the Commonwealth Chair in Architectural History at the University of Virginia. A frequent lecturer for universities and museums, and a television commentator for "America's Castles," "American Experience" and the History Channel, he has also curated numerous exhibitions and published many articles and books including: *The American Renaissance, 1876-1917* (1979), *McKim, Mead & White Architects* (1983), *The Colonial Revival House* (2004), and *Harbor Hill: Portrait of a House* (2008). His book on Edith Wharton's architecture and houses was published in 2012. He has led the Victorian Society's 19th Century Summer School that has been located in Boston, Philadelphia, and now Newport, RI for 32 years. He received the Outstanding Professor award in 2001 at the University of Virginia and he was the Thomas Jefferson Fellow at Cambridge University, England in 2007.



Dr. Richard Guy Wilson, the keynote speaker for Summer Retreat at Great Camp Sagamore.

To learn more about this extraordinary retreat, visit StickleyMuseum.org. Space is limited. Early registration is strongly encouraged.

Summer Retreat
Fri. -Sun., July 19 – 21
\$450 Members
\$495 Non Member
For info or reservations,
call 973.540.0311
or visit
StickleyMuseum.org.

INNOVATIVE NEW CHILDREN'S PROGRAM EXPLORES OUR CONCEPTS OF HOME



Special bilingual storytime to be offered in the North Cottage will feature P.D. Eastman's classic children's book.

On Saturday, May 11, 11 a.m. - 4 p.m., the Stickley Museum will host its first Family Fun & Games program. The day's activities are built around the theme "My Home" and will include bilingual components. Children of all ages will be invited to explore and learn about homes of all kinds, including family homes, like the Stickley family's Log House at Craftsman Farms, which Mr. Stickley called his Garden of Eden.

An educational live-animal program will offer a special opportunity to consider the homes of many kinds of animals, and the natural world, which is "home" to us all. Animal Experiences, an entertaining and educational program, will be a special feature of this event, with families invited to reserve a spot at one of three 30-minute programs.

While focused on family fun, this program will also encourage children to consider concepts that Stickley held dear, like the value of nature and the meaning of home.

The North Cottage at Craftsman Farms will be the site of a story time reading, in both English and Spanish, of classic children's book, *The Best Nest* by P.D. Eastman. The program will also include scavenger hunts both indoors and out to encourage a fun exploration of the Log House and the beautiful natural environment in which it is set.



The tiny fennec fox will be part of Animal Experiences' live animal program, in which children can imagine the habitats of the animals.

"My Home" Family Fun & Games
Saturday, May 11, 11 a.m. – 4 p.m.
FREE FOR MEMBERS at Dual/Family and Above!
Non Member Admission: \$10 for Children; \$5 for Adults.

GUSTAV STICKLEY, "THE CRAFTSMAN," AND NAT

During the late nineteenth and early twentieth centuries, both general and specialized periodicals catering to middle-class tastes in architecture, art, and interior decoration flourished. These domestic shelter magazines helped bring the aesthetic and social philosophies, designers, products and styles of the Arts and Crafts movement into closer contact with a larger audience. Encouraged by a burgeoning faction of tastemakers and an attendant market for these magazines, members of the middle class sought to distinguish and identify themselves through their homes and furnishings. By the turn of the nineteenth century, these shelter magazines played a significant role in disseminating and popularizing Arts and Crafts aesthetics and ideals, including the role and uses of Native American craft and design.

Gustav Stickley first turned his attention to the subject of Native American art in 1903, when he debuted his first textiles based on indigenous designs, embroidered motifs inspired by and taken from Pueblo pottery and basketry. In an accompanying article in *The Craftsman*, Stickley followed the paradigm established by Arts and Crafts luminaries William Morris and John Ruskin in England, replacing the ethnographic context of Native

American art with an artistic and aesthetic one, connecting indigenous designs to ancient British and Irish ones: "North American Indian decorative motifs...known and valued by ethnologists, have been neglected by artists. But they are worthy to be ranked with the Briton and Celtic systems, which are now in active enthusiastic revival in England, furthered alike by the

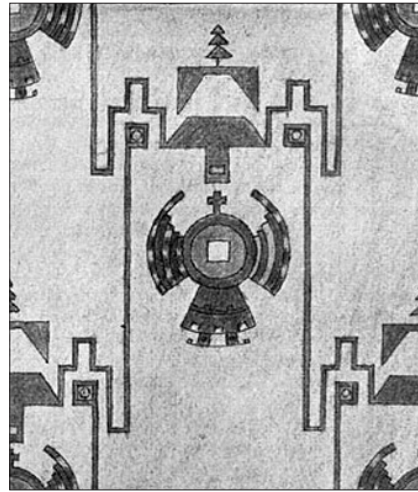
guilds and by individual artists and craftsmen."¹

Even prior to this article, *The Craftsman* advertised "hand-made" Indian rugs, and textiles became a particularly marketable form of native craft; numerous magazines extolled their decorative virtues with several suppliers emerging that sold indigenous-made or inspired bathrobes, blankets, bedspreads, couch covers, rugs, shawls, and tapestries. In a November 1903 article in *The Craftsman*, George Wharton James, a much ballyhooed turn-of-the-century authority on Native American art, celebrated the merits of Indian weaving, claiming that "it may confidently be said that there is not a single stitch or weave known to modern art, made with loom however complicated, that the Indian woman did not invent, and has not had in actual use for centuries."² As an associate editor for *The Craftsman* from 1904 to 1905, a frequent contributor to several shelter magazines,



George Wharton James, "Primitive Inventions," *The Craftsman*. November, 1902, p. 129.

and through his influential 1901 publication *Indian Basketry*, James commanded particular attention, and helped establish a model wholly in line with Arts and Crafts ideology in which Native American art was an expression of a love of nature and joy in handcrafting: "We, the highly cultured and civilized, are the followers; they the leaders...in copying Nature the Amerind has avoided our



"Nursery Wall Coverings in Indian Designs," *The Craftsman*, October 1903, p. 95.

errors — there is not a single shape that is ugly or inappropriate to the works for which it is needed."³

American Indian baskets also developed into highly collectible decorative objects in many Arts and Crafts homes. For his part, James set the tone for Arts and Crafts aficionados by writing that "the house beautiful is to help in the furnishing of the minds and hearts of its

dwellers. I'd far rather have a house..." filled with "Indian baskets in my dining room, and Indian pottery in the drawing-room and bedrooms."⁴ Aside from a number of articles promoting the art form, Stickley also advertised Native American basketry retailers that offered readers a wide variety of styles from a number of regions, and articles in *The Craftsman* promoted Native American basketry in language that Arts and Crafts collectors could understand, stressing their repetitive, abstract patterns and emphasizing their "linear combinations, mosaic-like in character," that "show their designers to have been space decorators...who appreciated the effects obtainable from the proper assemblage and alteration of 'lights and darks.'"⁵

In his efforts to establish a market for American Indian art, Stickley used the expertise of Irene Sargent. A professor of art at Syracuse University, Sargent served as the founding editor of *The Craftsman* magazine from 1901 to 1905 and acted as an influential shaper of Stickley's empire. In a December 1904 article in *The Craftsman*, Sargent reinforced the emerging position of Native Americans as the world's artistic progenitors:

It has been proven by thorough research that the more backward the people, the less they borrow artistic

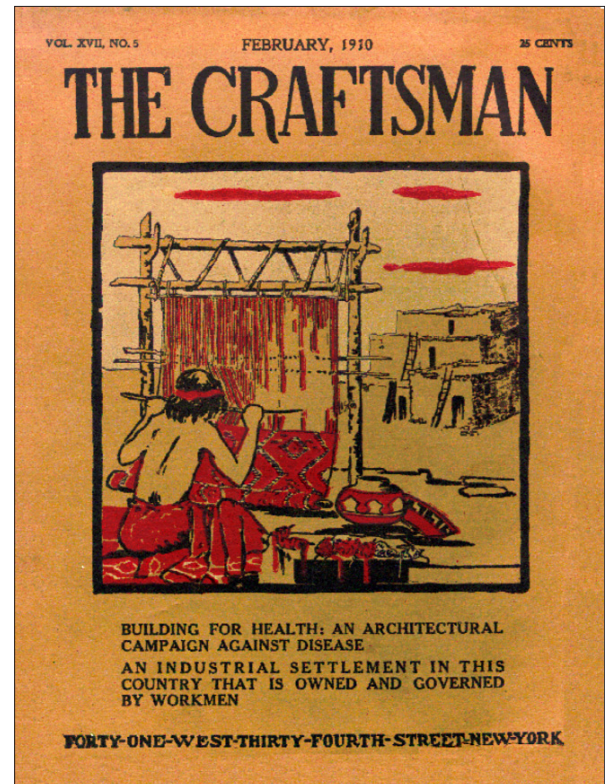
PRIMITIVE AMERICAN ART AND DESIGN — BRANDON K. RUUD

motifs. Originality and independence are, then, two claims which can be made for barbarous art.... These North American Indians, so long despised save by a few specialists, will be proven to be designers obedient to sure artistic principles, working spontaneously, creating for pleasure, rather than for display, as is too often the case with those who follow a similar calling in highly civilized communities.⁶

Even as late as 1914, as American tastes were changing, Stickley continued to classify Native American art and craft as the antithesis of mechanized production, when in the November issue of *The Craftsman* he published an article by Charles Eastman. Eastman, a Dakota (Santee Sioux) Indian and the grandson of painter Seth Eastman, was an Ivy-League educated physician and an active lobbyist for Native American rights. In his treatment, Eastman echoed Sargent and Stickley's attitude toward the "primitive" work ethic by asserting that Native Americans combined "love of the work" with "perfect sincerity," contrasting their efforts with modern commercial society's "cheap machine-made garments and utensils, without beauty or durability."⁷ As a result, Eastman mourned the encroachment of civilization, and, like his

white counterparts, scolded Native Americans who now created "for money, not for love," lamenting that "genuine curios of antiques are already becoming rare, except in museums, and sometimes command fabulous prices. As the older generation passes, there is danger of losing altogether the secret of Indian art and craftsmanship."⁸

Many turn-of-the-century consumers encountered Native American art and craft—baskets, pottery, and textiles among them—through the urban spectacles of department store window displays and specialty shops, and international expositions. The majority, however, likely received their introduction through shelter magazines: *House Beautiful*, *Craftsman*, and Roycroft founder Elbert Hubbard's general interest periodical, *The Philistine*, as well as niche magazines such as *Keramic Studio* and the *Basket*, all devoted articles and advertising space to the subject. In the pages of these periodicals, Arts and Crafts ideologues and reformers deliberately positioned Native American art and design as the antidote to industrial modernity's failings, as handcrafted products of love resulting from instinctual creativity and thus absent the demeaning qualities connected with modern labor practices. The very magazines discussed above, however, were themselves products of the very modern mechanisms against which the Arts and Crafts movement rebelled: mass-produced, these subscriber-based magazines were whisked to far-flung subscribers' mailboxes via the railroad. Thus to counter the industrial taint that might otherwise curdle the journals' pages, these Arts and Crafts essayists constructed a narrative that located Native American art and craft outside the boundaries of hegemonic society.



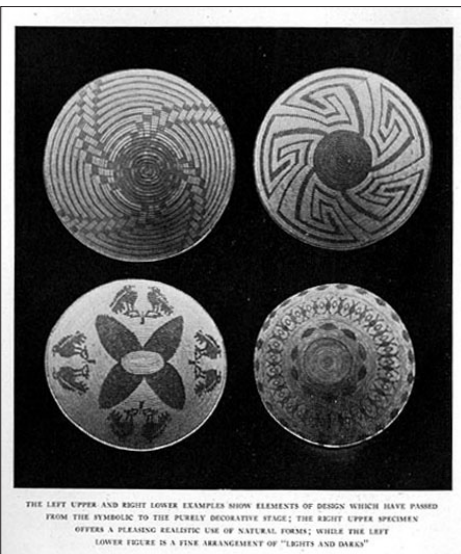
Cover, *The Craftsman*, February 1910.

End Notes

- ¹ "Nursery Wall Coverings in Indian Designs," *Craftsman* 5, 1 (Oct. 1903), p. 95.
- ² George Wharton James, "Primitive Inventions," *Craftsman* 5, 2 (Nov. 1903), p. 129.
- ³ *Ibid.*, pp. 126, 128.
- ⁴ *Ibid.*, p. 236.
- ⁵ Irene Sargent, "Indian Basketry: Its Structure and Decoration," *Craftsman* 7, 3 (Dec. 1904), p. 334.
- ⁶ Sargent, pp. 329–30.
- ⁷ Charles Eastman, "My People": The Indians' Contributions to the Art of America," *Craftsman* 27, 2 (Nov. 1914), p. 181.
- ⁸ *Ibid.*

About the Author:

Brandon K. Ruud is the Curator of Transnational American Art at the University of Nebraska's Sheldon Museum of Art. His upcoming dissertation considers Native American craft and design and the American Arts and Crafts movement.



Irene Sargent, "Indian Basketry," *The Craftsman*, December 1904, p. 327.

THE 2012 CRAFTSMAN GUILD

We are extremely grateful to the following members of the 2012 Craftsman Guild Donor Circle whose generous support had a significant impact on the operations of the Stickley Museum at Craftsman Farms. The name Craftsman Guild was chosen because Gustav Stickley deeply admired the medieval practice in which artisans worked cooperatively within a guild. Our Guild is an alliance of advocates working together to further the mission of the Craftsman Farms Foundation.

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SPECIAL THANKS

RECENT GRANTS:

We are grateful for a recent grant from:
Glaxo Smith Kline.

GIFTS IN KIND

We are grateful for a gift in kind from:
Barbara A. Weiskittel.

GIFTS TO THE COLLECTION

We are grateful for a recent gift to the collection from:
**Ms. Susan Tarlow
 and Dr. Donald Davidoff.**

IN MEMORY:

We are grateful for gifts in memory of:
Henry Fuldner

from
 Mary Kay Nitchie and James Lodwick

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Harold Krauss

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**To the Amy Stahl Education Fund
 in Memory Of Dr. Seymour Wheelock**

from
 Jemma Kopel
 Lana and Peter Mars
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IN HONOR:

We are grateful for gifts in honor of:

Catherine Mathis and Bob Burchell
 from
 Margaret Booth and Marvin Schechter

Mark Weaver

from
 Melanie Redman
 Cynthia and Ralph Redman



Louis Glesmann, Cindy McGinn, and Nancy Calderwood, presenting a check to executive director Heather Stivison.

RUTH CRUESS GLESMANN MEMORIAL WALKWAY

Thanks to a generous gift from three Stickley descendants, the walkway to our Education Building has been named the Ruth Cruess Glesmann Memorial Walkway. Louis Glesmann, Cindy McGinn, and Nancy Calderwood made the gift in memory of their mother, who passed away in 2012. Ruth was Gustav Stickley's granddaughter, and lived here at Craftsman Farms when she was a child. A formal naming ceremony will take place on October 6.

SAVE THE DATE!

Mark your calendars for the Museum's annual gala, which will take place at the Mountain Lakes Club on **Saturday October 5**. This year's gala chair is Elaine Hirschl Ellis, who was the founding chair of the Craftsman Farms Foundation. Elaine is also president of Arts & Crafts Tours — a company she founded in 1992.

The honorees of the 2013 gala, *Design for Living*, will be Parsippany Troy-Hills Business Administrator, Jasmine Lim, who was the first administrator of the Craftsman Farms Foundation; State Assemblywoman Betty Lou DeCroke, who has been a longtime supporter of Craftsman Farms; and the memory of the late Assemblyman Alex DeCroke, who served as a Trustee of the Foundation for a decade. Watch your mail for more information soon!

Photo: courtesy Barbara Weiskittel

RECENT MEMBERSHIPS

November 1, 2012 to January 31, 2013

We extend a warm thank you to the following members who demonstrated their support of the mission of the Stickley Museum at Craftsman Farms by joining or renewing their membership during the past three months.

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FOR MEMBERS ONLY: DON'T MISS THESE TWO GREAT OPPORTUNITIES!

Enjoy two special offers for Stickley Museum members from the American Art Pottery Association (AAPA) and the Appraisers Association of America (AAA).

First, the AAPA's 2013 Convention, which will be held May 2 – 5 at the Crowne Plaza Hotel in Treves, Pennsylvania is offering our members a special discount. Bruce Johnson will be the featured seminar speaker at the Convention on Saturday, May 4, from 9:00 – 11:00 a.m. Bruce is well known to our members as the founder of the National Arts and Crafts Conference and Antiques Show held each February at the Grove Park Inn. In addition to directing the Arts and Crafts Conference, he has written and published several books, including *Arts & Crafts Shopmarks*, *Tales of the Grove Park Inn*, *The Arts & Crafts Collection of the Grove Park Inn*, and *The Pegged Joint*, which is a reprint of an early Dedham Pottery catalog and of the 1912

Craftsman Furniture catalog. Bruce has also authored a number of books on antique restoration, wood finishing, and home improvement and publishes the weekly web update in the field, ArtsAndCraftsCollector.com, which contains news, feature articles, price guides, classified ads, and auction reports of special interest to art pottery and Arts and Crafts collectors. Johnson's presentation at this year's AAPA Convention is entitled **"1901: The Year that Set the Arts and Crafts Movement in Motion"** and will explore the lives of such notable personalities and innovators as William Grueby, Artus Van Briggie, William Gates, and Gustav Stickley. Also taking place on Saturday, May 4 is the AAPA's show and sale, featuring 35 of the country's premier pottery dealers.

The regular price to attend both the lecture and show is \$35.00, but the AAPA is offering Stickley Museum members the special rate of \$20.00 per person. Attend the lecture, and then stay for the opening of the show at noon. For more information or to reserve your spot, email potsinacnj@aol.com, or call 609.407.9997. To get the special rate, be sure to call in advance and mention the Stickley Museum at Craftsman Farms member rate.

The second special members' offer is for a unique program on Thursday, June 20, hosted by the AAA and Dr. Thomas Folk. This full-day program, entitled **"The Arts & Crafts Movement in New Jersey: Furniture, Ceramics, and Metalwork,"** is an investigation of the Arts and Crafts Movement with a special focus on New Jersey makers. The day begins with a private viewing, led by Curator Ulysses Dietz, of the Newark Museum's extraordinary collection of American Art Pottery. Lunch at the Tabor Road Tavern in Morris Plains will be followed by a visit to the Stickley Museum for a tour with Pete Mars, vice-president of the Craftsman Farms Foundation. The final stop in Short Hills will feature a viewing of the private Corbo-Lytwyn Collection of Arts and Crafts furnishings, pottery, and metalwork.

The General Admission fee is \$185 for this comprehensive program; however Stickley Museum Members have been invited to enjoy the \$125 member price. For more information or to register for this program, call 212.889.5404, ext. 11, or email programs@appraisersassoc.org.



The Journal of the American Art Pottery Association.

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 6
Adults: \$10; Seniors & Students \$5

Closed on Major Holidays.

MUSEUM TOUR SCHEDULE

NEW 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

NEW HOURS:

Thursday through Sunday Noon to 4 p.m.

CONTACT US

Offices: 973.540.0311

Museum Shop: 973.540.1165

Email: info@StickleyMuseum.org

web: StickleyMuseum.Org



The Stickley Museum at Craftsman

Farms is committed to
assuring that all individu-
als 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 and PSE&G.



Introducing Exclusive Member Benefits!

FREE events (see pages 4, 5); SAVE \$15 or \$60 on partner events (see page 11);
SAVE \$5, \$20, or \$45 on SMCF events (see pages 4, 5, 6).

Return service requested

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