



NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the
Director's Chair

—Vonda K. Givens

“Sweet is the homecoming at eventide when welcome glows from heart and hearth.”

—motto from the hearth in the Stickley girls' bedroom, the Paul Fiore Memorial Room

I've always thought the above motto, which is hammered into a bedroom fireplace hood, beautifully captures the spirit of Craftsman Farms. While the daily activities have changed since the early 20th century, when the property was a working farm and home to Gustav Stickley's family of eight—including 5 young-adult daughters!—the day-to-day hustle and bustle remains.

What else remains? The luminosity of the Log House. Though now a museum honoring Stickley's memory, it is as lovely—and lively—today as it was in his time. A material symbol of Stickley's incomparable vision, the Log House remains a place of sweet homecoming and glowing welcome. In fact, I can't imagine a better tag line for the museum, now in its 30th year, than the last six words of this motto: "...welcome glows from heart and hearth."

From 1989 to 2019, the welcoming timelessness of Stickley's Craftsman style has attracted thousands of

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Photo by Jonathan Clancy

EDUCATION CENTER UPDATE: STICKLEY MUSEUM LIBRARY TO OPEN IN 2020

The museum broke ground on the Education Center last December 2018 [see photo page 2]. The three-level Center was designed to include a spacious area for secure collections storage on the top floor [see photo page 2]. Providing a significant boost to the storage and care of collections objects, this state-of-the-art storage facility would also make a wider variety of collections objects more visible and accessible.

As construction on the project progressed in 2019, the museum continued its planning for collections storage, enlisting the guidance of collections consultant Dr. Jonathan Clancy. Clancy recommended

that the organization consider expanding its vision for the new Center's top floor and incorporate a library into its plan. The already-designed secure storage area would provide a home for rare books, and the floor's layout could be tweaked to allot space for a reading room and open shelving for reference books.

For the leadership of the Stickley Museum at Craftsman Farms, a library had been a long-held dream. When the museum was founded 30 years ago, in 1989, it was envisioned as a center for the study of the Arts and Crafts movement. Over the years, this vision was sustained through a fund to support a library established

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Director's Chair continued from page 1

visitors to this property every year. It is a place that draws people in and draws them together. I have regularly witnessed this phenomena. It is magical.

But, while Craftsman style is about good design, it's also about much more. The Craftsman ideal demonstrated by Stickley through his vision for Craftsman Farms represents a way of living and moving through the world. The words "heart and hearth" express the essence of this way of living, which includes a reverence for the natural world, for doing work by hand and for bringing the pursuit of beauty, harmony, honesty and simplicity into daily life.

In honoring Stickley, we aim to communicate "welcome, heart and hearth" in all of the museum's day-to-day operations. This is a lofty goal. I think it is a worthy one, but however this goal might be perceived, I know one thing for sure. It's impossible to achieve alone. Creating an environment of welcome that draws people to the hearth and to the heart of Stickley's Craftsman ideals requires the support and encouragement and work and passion of many people. I hope you will be one of those people.

As we wrap up the museum's 30th anniversary, I hope you'll make a year-end gift to support our daily operations. We are proud to offer more than 75 programs and 800 tours each year. We are committed to pursuing ongoing efforts, both large and small, to preserve Craftsman Farms and to care for our important collections. Your year-end gift to the museum will help us do all of these things, but it also will help us preserve something less tangible but equally important: the spirit of Craftsman Farms. Help us preserve the spirit of this property and ensure that each time you visit the Stickley Museum at Craftsman Farms "...welcome glows from heart and hearth."

Library continued from page 1

by the family of Barbara and Henry Fuldner. In embracing Clancy's concept, the museum would make significant progress toward achieving the vision of its founders and the Fuldner family. The library would also advance the museum's 5-year strategic plan goal to continue progress toward accreditation with the American Alliance of Museums.

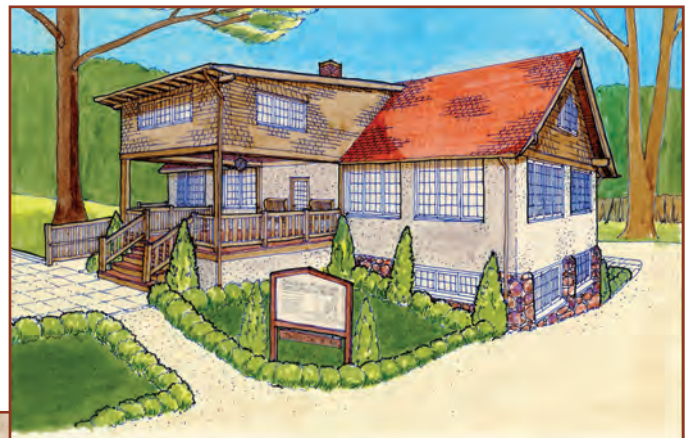
As Clancy noted, "A library was a perfect fit... it fulfilled and strengthened the Stickley Museum's mission and was the perfect way to position Craftsman Farms as an institution committed to expanding the dialog of scholarship on Gustav Stickley and the American Arts and Crafts movement."

Supporters of the museum are likely most familiar with its collection of furnishings in the Log House, but the organization has been collecting books throughout its 30-year existence. In organizing and cataloguing this collection of roughly 2400 volumes as a non-circulating library, the museum will be able to better protect these books while also making them more available to the public.

When the Education Center opens in 2020, the library is expected to open at the same time. The library catalog database will be readily accessible online and on-site research will be available by appointment. To learn more about the holdings in the museum's library collection, see Clancy's in-depth article on pages 4-5.

To follow our progress on the library and the entire Education Center, watch for updates in *Notes from the Farms* and follow the museum on social media.

The Education Center, Front View (drawing by Peter K. Mars)



Restricted collections storage in the Education Center (drawing by Peter K. Mars)



FARMS AFIELD: HOLIDAY HOUSE TOUR

SATURDAY, DECEMBER 21, 2019

4:30 P.M. - 9:00 P.M.



The Parker House

Celebrate the holidays in Craftsman style! For our Farms Afield: Holiday House Tour, you're invited inside three of Gustav Stickley's beautiful Craftsman homes in Morris County, NJ. Join us for a progressive dinner like no other! Begin and end at Craftsman Farms and in between, enjoy two exclusive visits to two exquisite private homes.

In its brief run, *The Craftsman* magazine described and illustrated over 200 house plans. Homes built from these plans, which—like Stickley's furniture—were designed for the “common man,” show up all over the country, including a number of distinctive homes in Morris County. Our Holiday House Tour, begins at Gustav Stickley's own home, the Log House at Craftsman Farms, and then moves on to two nearby Craftsman homes for the main course and dessert.

Enjoy the cocktail hour in the Log House with wine and cheese and holiday shopping. Then board our bus and we'll transport you to the Parker House for your main course.

The Parker House was designed and constructed in 1913 as Craftsman House No. 157 by Stickley for prominent Morristown photographer, William C. Parker. Parker founded The Parker Studio in Morristown with his brother Lewis in 1898 and became friends with Stickley when the Stickley family moved to Morris Plains in 1911. Shortly thereafter, Parker would take the well-known photographs of Craftsman Farms that were published in *The Craftsman*. The Parker House today remains largely unaltered from its original plans and construction and is furnished with reproduction and original Stickley furniture, as well as Arts and Crafts period decorative arts that include an important collection of early Fulper pottery.



The Parker House

For dessert, we'll visit the only privately-owned structure remaining on the grounds of Craftsman Farms. Commonly referred to as the Herdsman's House, it was designed as part of the family estate, but little else is known about the structure's original purpose or its history. Today, the home retains Stickley's characteristic sensibility and is furnished with original Stickley pieces, as well as reproductions and Arts and Crafts pieces from other period furniture makers.

Stickley's impact on popularizing the Craftsman style for residential homes in the twentieth century can't be understated. In particular, Stickley's homes furthered the democratic ideals espoused in his magazine, that everyone could have their dream home if only they have the right materials and proper guidance. His home designs, like his furniture, transcend their basic purpose. By their design, Stickley's homes were meant to improve the way people lived.

\$100 per person.

This event is a Member Exclusive.

Space is limited. Early registration recommended.

No refunds after Mon., Dec. 16.



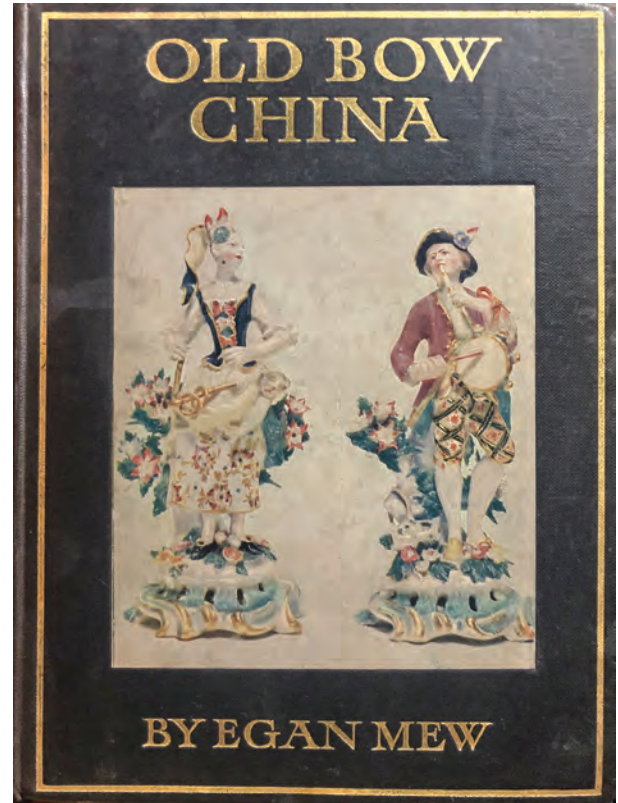
The Herdsman's House

THE STICKLEY MUSEUM LIBRARY — JONATHAN CLANCY

Like Miss Bingley in Jane Austen's *Pride and Prejudice*, many of us have at some time declared: "there is no enjoyment like reading! How much sooner one tires of anything than of a book... I shall be miserable if I have not an excellent library."

It is a remarkable piece of this institution's history that thirty years ago, although the property had just been saved and there was no funding (let alone space) for a proper library, people began to donate books, archival materials, and period journals and catalogs to the fledgling museum. It is indeed hard to adequately convey the amount of faith these gestures signify, for there was nothing concrete to attach this dream of a library to, no obvious manner in which these books could be used and shared, and no clear place for them other than the bookcase shelves in the Log House (which one can not browse) or stored away with the collections materials, unseen and unused by the public, unknown in its entirety to any single Trustee or employee. When the Education Center opens in the Spring of 2020, the top floor will feature the Stickley Museum Library. More than just neatly organized books on shelves, this is a culmination of many dreams and much hard work; it will stand as a testament to the leadership of this museum, the generosity of many donors over the past thirty years, the dedication of the staff, and the incredible willingness and kindness of the volunteers.

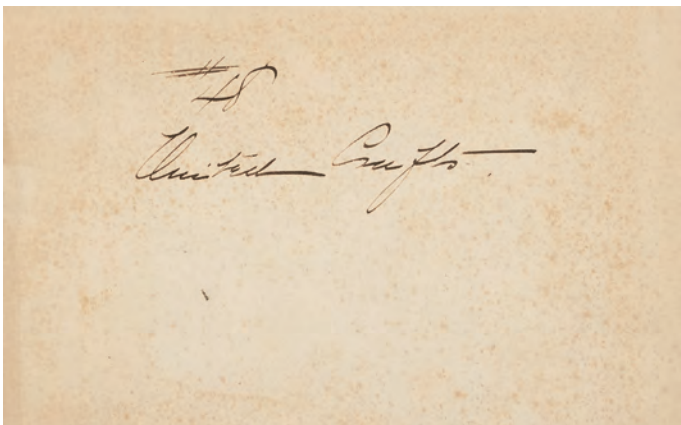
When I was brought in during the summer of 2019 to assist with the museum accreditation process and review the collection, I was struck by the sheer quantity of printed materials, which I briefly—and perhaps too quickly—came to see as a logistical nightmare. How could we possibly store this quantity of materials in a manner consonant with best practices for the museum



field? In short, I was miserable like Miss Bingley, the Museum was without an excellent library, and yet all of the ingredients were there in some shape and way: there was a new building going up, nearly 2800 pieces that could form the core of a library, and the support of the Board of Trustees.

Over the past few months, about 90% of the museum's library has been cataloged, labeled, and sorted, with new discoveries made daily. It will come, perhaps, as no surprise that the Museum is particularly strong in holdings of original Stickley catalogs. There are those readers too, who will be aware that a large cache of Stickley's cash vouchers are owned by the library, but until now there has been no easy way to check the Museum's holdings or access these materials, which are crucial to scholarship.

More surprising—to me at least—were the markings in the books owned by Gustav Stickley, which generally fall into three categories. A few books have his personal bookplate, a modified version of the shop mark with his signature beneath it, suggesting it was designed around 1905 [at right]. These examples, though limited in number, open a window onto his personal tastes, which comfortably encompassed *The Arts and Crafts of*



Our Teutonic Forefathers and *Old Bow China* [at left]. In addition to his personal library, the extant volumes make clear that Stickley's business provided books on art and design for his employees—both volumes of *The Arts and Crafts of Older Spain* are stamped “Property of the Craftsman / ...must be returned to files...” [at right]. Perhaps most important is the handwritten inscription [below left] —“#48 / United Crafts”—on *Spirals in Nature and Art* since it demonstrates that providing books was a part of the work environment since the United Crafts period, and the numbering in the books suggests not only an ordered system, but a sufficient quantity of materials to make it necessary.

I have the privilege of overseeing this project, but it cannot happen without the contributions of key people, a few of whom are worth singling out. Kathy Marinovich has been instrumental to rehousing the Stickley and Farny archival materials, organizing them and creating detailed lists that are essential to the creation of detailed finding aids. Anne Miller and Collection Committee Co-Chair Jill Thomas-Clark have worked on the institutional archives, rehousing photographic materials and culling the immense amount of redundant items to create a cogent record of the Museum. Lastly, and perhaps most importantly, nobody knows the collection better than Registrar Bernadette Rubbo—without her generosity of knowledge, her willingness to tackle any task, her ability to engage volunteers, Trustees, and coworkers, none of this would run as smoothly or as quickly.

When the library opens in the Spring, visitors (whether in-person or virtually) will be able to see the full scope



Photos by Jonathan Clancy

of the library's holdings through the Online Public Access Catalog (OPAC), which will detail the location and availability of every item in the collection. Archives and rare books will be kept in secure storage that must be paged, while the main reading room—available by appointment—will be lined with shelves that will allow visitors the freedom to browse. Like many art research libraries, the Stickley Museum Library will be non-circulating to ensure that every visitor has the opportunity to consult the volumes they desire when they need them, with no chance of the work having been checked out. As an adjunct to the Museum, it will allow visitors to deepen their experience here, ask and explore questions impossible to answer in a tour, and cultivate a new appreciation of Stickley and the Arts and Crafts movement. Over time, it may even spur new research that engages new audiences hungry for an authentic and vital experience like that provided at Craftsman Farms. As Stickley himself must have realized, it is not simply a collection of books, but more akin to what author and journalist Norman Cousins once remarked: “A library is the delivery room for the birth of ideas, a place where history comes to life.”

Jonathan Clancy is an author, educator, and curator who received his doctorate in art history from the Graduate Center in 2008. He presently works with private clients and institutions to assist with collection management, interpretation, research, and valuation needs. His publications include Beauty in Common Things: American Art and Crafts Pottery from the Two Red Roses Foundation (with Martin Eidelberg), Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation, as well as contributions to Frans Wildenhain 1950-75: Creative and Commercial American Ceramics at Mid-Century. His articles have appeared in numerous journals including The Journal of Modern Craft, The Journal of Design History, and American Art among others.

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April 17, 2019 to October 15, 2019

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(April 17, 2019 – October 15, 2019)

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Photo by Hector Vilches

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VISITING CRAFTSMAN FARMS

Craftsman Farms is located at
2352 Route 10 West
Morris Plains, New Jersey 07950

The entrance is located on Route 10 West at Manor Lane, about 3 miles west of I-287 in Parsippany-Troy Hills, New Jersey (mailing address is Morris Plains). Driving directions are available at StickleyMuseum.org.

Free to members and children under 2
Adults: \$10; Seniors & Students \$7

Closed on Major Holidays.

MUSEUM TOUR SCHEDULE

HOURS:

Thursday through Sunday, year-round
Tours depart hourly 12:15 to 3:15 p.m.

Group Tours available by reservation.

Call 973.540.0311

MUSEUM SHOP HOURS

Thursday through Sunday Noon to 4 p.m.

CONTACT US

Offices: 973.540.0311

Email: info@stickleymuseum.org

Web: StickleyMuseum.org



The Stickley Museum at Craftsman Farms

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.



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