



NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



From the Director's Chair

—Vonda K. Givens,
Acting Executive Director

On a recent trip home to Tennessee, I found myself at a cocktail party in Nashville making a new friend. She happened to be in the process of remodeling a bungalow. Completely new to anything related to design, she grappled with articulating her vision for her new home, but one thing was clear. It mattered to her, and she was willing to commit the time to do it right. She had been pointed in my direction, and when I heard the word bungalow, I had to be careful not to overwhelm her with too much information.

It was an interesting situation to be in, given that I had arrived in Nashville from the Grove Park Inn Arts and Crafts Conference in Asheville, NC. At the conference, from morning to night, my days were all about the meaning and minutia of Arts and Crafts, from mottos to bungalows.

This year was my 7th at the conference. As always, it is great fun to be surrounded by Arts and Crafts enthusiasts of every stripe, but I especially find it a privilege to be among those—from historians and curators to dealers and collectors—who have an intensive amount of knowledge and share it freely. I have to confess, when I hear words like bungalow, I have to be careful not to overwhelm any of these experts with too many eager questions at once.

I came to the Stickley Museum from

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MUSEUM MARKS 25TH ANNIVERSARY!



The year 1989 was far outside the Stickley era at Craftsman Farms, but it was a pivotal year in the property's history. During this year, through the combined efforts of key individuals, community groups, and the township of Parsippany-Troy Hills, the site was rescued from private development and the Craftsman Farms Foundation was formed to preserve and protect Gustav Stickley's idealized home.

Established by Gustav Stickley in 1908 and completed in 1911, Craftsman Farms represented the culmination of his utopian Arts and Crafts vision. Sadly, he and his family were in residence for only a short time. In 1915, after years of financial distress exacerbated by World War I, Stickley declared bankruptcy. In 1917, he sold his beloved farm to Major George and Sylvia Wurlitzer Farny. The Farny's descendants lived on or owned the property for more than 70 years, during which time Gustav Stickley

disappeared from and then re-emerged in popular memory.

By 1989, a general revival of interest in the American Arts and Crafts movement brought renewed interest in Gustav Stickley and in his New Jersey home. The rescue of the property and the formation of the Craftsman Farms Foundation, launched the site into a new era. Known today as the Stickley Museum at Craftsman Farms, the site is a National Historic Landmark and one of the most significant landmarks of the American Arts and Crafts movement.

2014 marks the 25th Anniversary of the key events that set Craftsman Farms on its current course as a thriving museum. We'll celebrate this milestone in a variety of ways throughout the year, starting with a 25th Anniversary Kick-off weekend, held over April 4-6. More 25th Anniversary fun is to come. Please mark your calendars for the following programs and make plans to join us!

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Director's Chair continued from page 1

a background in contemporary fine art. Even after 7 years, I still have much to learn, and like my new friend, it matters to me. And it matters to many people.

Over my 7 years as the Stickley Museum's education director, learning, studying, and working with the public, giving lectures, teaching children, giving tours, training docents, and planning programs about all things Stickley, I can attest that the ideas at the heart of Arts and Crafts philosophy resonate very clearly in our current world.

More than one hundred years have passed since Stickley established Craftsman Farms, but the ideas on which it was founded still inspire and engage. At its core, Craftsman Farm is about home and simply put, home matters. No matter their age, culture, economic status, or background, home matters to people. The idea of home holds meaning. How you live, what you surround yourself with—those things matter too. You don't have to be a philosopher or even an adult to understand the ideals that are central to Stickley's vision. Most 6 year olds will eagerly tell you about their home and what makes it special.

As we prepare for a year of celebrating the 25th Anniversary of the Stickley Museum at Craftsman Farms, we have been looking back to 1989, to the rescuing of Craftsman Farms from development and interviewing people who helped make it happen. In hearing first-hand accounts, one thing is clear. Many people, including the entire Township of Parsippany-Troy Hills, and individuals and community groups nearby and around the country, played a part in saving Craftsman Farms. These people might describe themselves variously as having a passion for their community and heritage or for history and preservation or for design and decorative arts, but they all shared a conviction that Gustav Stickley's vision mattered and the manifestation of that vision—Craftsman Farms—must be preserved for and shared with future generations.

Throughout the year, we will celebrate two visions: Gustav Stickley's vision for Craftsman Farms and the vision of those who endeavored to save it and conceived of it as it is today: a thriving museum committed to preserving and demonstrating the enduring relevance of its heritage. We'll mark this important milestone with celebrations, educational programs, and with our continuing efforts to reach new and broader audiences. We'll do this with confidence, knowing that Stickley's ideals will resonate and inspire for generations to come. We'll do it because it matters.

EXCLUSIVE UNITED CRAFTS SALE



Photo by Barbara Weiskittel

The museum's shop is celebrating our 25th Anniversary with an exclusive sale of the entire remaining inventory of textiles and stoneware from United Crafts of Greenwich, Connecticut.

This sale was made possible by the generous gift of United Crafts founder Sarah Wildasin. Inspired by her mother's Arts and Crafts collection, the handmade textiles are of exceptional quality and include embroidered and appliqued linen table scarves, placemats, napkins, pillow covers and cotton bedding based on Gustav Stickley's designs. The stoneware consists of plates, bowls, cups, saucers, and tea service finished in a curdled matte green glaze and embellished with a low-relief pinecone motif.

The shop is pleased to offer this limited supply of extraordinary textiles and stoneware, with broad appeal to anyone interested in Arts and Crafts design, from committed Stickley enthusiasts to those with a desire to add a touch of Stickley style to their homes.

With all proceeds benefitting the museum, the sale features significant discounts beginning at 20% for all shoppers and 40% for museum Members. Shoppers are encouraged to act quickly before the entire stock disappears forever.

25th Anniversary continued from page 1

We'll continue this silver anniversary celebration into May with Mark Weaver's timely program on Arts and Crafts silver, "Grandma's Silver Tea Set: Is it Arts and Crafts?" For more on this program, see page 4.

Throughout the summer, we're inviting the entire Township of Parsippany-Troy Hills to join the 25th Anniversary celebration. On Thursdays in July and August we'll be offering Township residents a special 25¢ admission rate.

The celebration will culminate with another full weekend of events on Saturday and Sunday, October 18 and 19. This Founders Weekend will launch with the 4th Annual Emerging Scholars Symposium, sponsored by Mrs. Amyny I. Audi.

The 25-year milestone will be the special focus during the museum's Founders Gala, an annual can't-miss event, on Saturday evening at the Mountain Lakes Club. The weekend will be capped off with the museum's Founders Day Open House on Sunday, October 19.



CERAMICS WORKSHOP

Join the Museum's 2014 Artist-in-Residence John Reinking for a workshop on handbuilt ceramics. Adults of all skill levels are welcome to take this class, which will be held at the Center for Contemporary Art, in Bedminster, NJ, where Reinking is the Head of Ceramics.

Participants will utilize the extruder as a method of creating forms and will then have the opportunity to apply slip, carve, scraffito and mold these forms into vases, bottles and functional or sculptural objects. These objects will be bisque fired and glaze fired by the Ceramics Department at the Center for Contemporary Art and will be available for pick up at a later date. All materials will be provided.

Ceramics Workshop

Saturday, June 21, 1:00 p.m. to 4:00 p.m.
at the Center for Contemporary Art,
Bedminster, NJ

**\$76 Stickley Museum Members and
Members of the Center for Contemporary Art**

\$96 Non Members

This program is for adults.

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



ARTIST-IN-RESIDENCE EVENING PROGRAM

This June, the Stickley Museum will welcome Artist-in-Residence John Reinking, a ceramic artist whose work includes one-of-a-kind functional and sculptural ceramics.

For the artist's residency program, now in its fourth year, the Museum invites an artist or artisan whose work reflects the principles of the Arts and Crafts movement, and/or Stickley's own ideals, for a weeklong stay to experience the buildings and grounds of Craftsman Farms as the inspiration for new work.

Reinking says of his work, "As I was growing up, there was a strong focus on home and family. Family dinners and celebrations were the core of this focus. I prefer that my work be used in the kitchen rather than be put on a shelf in the living room. I want to share this warmth of family and food through my utilitarian ceramics."

Just as Gustav Stickley's designs emphasized the value of home, while drawing inspiration from the natural environment, Reinking's ceramics are functional, handmade objects in rich autumn reds, oranges, yellows and browns inspired by nature. "Handmade functional ceramics help us to slow down and appreciate the sharing of these handmade objects at meal time or for just a simple cup of coffee. In this high speed society of mass-marketed consumer culture I find it refreshing to shake the hand of the person that made this mug and remember that encounter every time I have my morning coffee."

Reinking's residency will culminate in a special program, "An Evening with John Reinking," on Saturday, June 7th at 6:00 p.m. During this program, Reinking will reflect on his residency and discuss his craft and the work produced during his stay. A light reception will follow the evening's program.

An Evening with John Reinking

Saturday, June 7 at 6:00 p.m.

Reception follows the program.

FREE with RSVP to Stickley Museum Members and Members of the Center for Contemporary Art

\$10 Non Members

For information or reservations call 973.540.0311 or visit StickleyMuseum.org.



About the Artist: John Reinking has exhibited at the Noyes Museum of Art, The Baltimore Clayworks, The Potters Shop, and The Clay Institute in Pittsburgh, PA. He exhibits in numerous group shows each year, and he is currently represented by several galleries.

Reinking's work has been included in the Lark Books publication *500 Raku*, and in 2011 he presented a lecture at the annual conference of the National Council for Education in the Ceramic Arts.

Reinking graduated with a BFA from Rutgers Mason Gross School of the Arts. He received his MFA from Marywood University. He currently is the Head of Ceramics at the Center for Contemporary Art in Bedminster, NJ as well as an adjunct professor at Raritan Valley Community College and the County College of Morris.



k!ds CLUB
THIRTEEN



FAMILY FUN & GAMES DAY: MY HOME

On Saturday, May 10 from 12:00 to 4:00 p.m. the Stickley Museum will host its 2nd annual Family Fun & Games program funded by Kiwanis Club of Greater Parsippany, Inc. The day's activities will be 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 the Stickley family's home, the Log House at Craftsman Farms.

This Spring we're pleased to once again partner with PBS Kids Club THIRTEEN, a family membership program at PBS THIRTEEN. A Curious George appearance will be a highlight of the day for children and adults alike. Curious George activities will encourage children to explore the world around them.

An entertaining and educational live animal program, Animal Experiences, will offer a special opportunity to consider the homes of many kinds of

animals, and learn about the natural world, which is home to us all! Families are invited to reserve a spot at one of two 30-minute programs where children can laugh and learn with the animals.

The North Cottage will once again be the site of a story time reading, in both English and Spanish, of the classic children's book *The Best Nest* by P. D. Eastman.

While focused on family fun, this program will also encourage children to consider concepts that Gustav Stickley held dear, like the value of nature and the meaning of home. The program will include scavenger hunts, both indoors and out, that encourage a fun exploration of the Log House and its beautiful natural environment, craft activities, games and snow cones from SnoBall Factory!

Family Fun & Games "My Home"
Saturday, May 10, 12:00 – 4:00 p.m.
FREE for Stickley Museum Members at Dual/Family level and above
Non Members: \$10 Children; \$5 Adults

Curious George is a production of Imagine, WGBH and Universal. Curious George and related characters, created by Margret and H.A. Rey, are copyrighted and trademarked by Houghton Mifflin Harcourt and used under license. Licensed by Universal Studios Licensing LLC. Television Series: ©2014 Universal Studios. All Rights Reserved.

GRANDMA'S SILVER TEA SET: IS IT ARTS AND CRAFTS?

In celebration of our silver anniversary, we hope you'll join us for a presentation and discussion with Mark Weaver on Arts & Crafts silver. Set for Saturday, May 31 at 6:00 p.m., the program is entitled "Grandma's Silver Tea Set: Is It Arts & Crafts?"

When thinking of what made up the Arts and Crafts home interior, images of brown furniture, pottery, handworked textiles, and patinated wrought copper lamps come to mind. But, did you know that silver was also one of those "honest materials" being formed into beautiful utilitarian objects for the Arts and Crafts home?

Small studios of silversmiths from Boston to San Francisco were creating shining useful works of art that expressed the very soul of the Arts and Crafts movement. Mark Weaver will take you on a whirlwind visual tour from east-to-west coast to introduce you to some of the Arts and Crafts movement's silver artificers and their studios. Weaver will be bringing some pieces from his own collection to illustrate his talk, and invites attendees to bring a favorite piece of silver of their own to find out if it fits into the Arts and Crafts design aesthetic.

Saturday, May 31 at 6:00 p.m.
Reception follows the program.
\$10 Members; \$15 Non Members

When not pursuing his career as a classical musician, **Mark E. Weaver** is a Trustee of the Craftsman Farms Foundation and chairman of the Collections Committee. Weaver has lead several Small Group Discussions on Arts and Crafts metalwork with mentor Rosalie Berberian at the Grove Park Inn Arts and Crafts Conference in Asheville, NC. At the Stickley Museum at Craftsman Farms, Weaver has presented talks on The Arts and Crafts Influence on the Architecture of Mt. Desert Island, Maine and on Gustav Stickley's lighting.



CRAFT BEER AND CRAFTSMAN FARMS

The craft beer movement parallels the movement for better food, namely locally-sourced, fresh, natural and sustainable. In this regard, Gustav Stickley was a visionary. Consider his 1913 quote from The Craftsman Restaurant menu:

My theory about a restaurant is that to be the right sort of an eating place, it must be closely related to its source of supplies....The farm products must come direct from producer to consumer. To test this theory, I decided to combine the Craftsman Restaurant with the Craftsman Farms, and to bring my farm products to my restaurant table in New York without the delay and consequent deterioration of food inevitable in the many handlings by wholesale and retail dealers.

Perhaps the first “farm-to-table” restaurant? Join us on June 26 to raise a pint of Brooklyn Brewery beer to the ideals of thoughtfully-crafted, quality food and drink. We’re sure Mr. Stickley would approve!

BEER PAIRINGS DINNER WITH GARRETT OLIVER

Experience the art and craft of brew and food at a special Beer Pairings Dinner with Garrett Oliver, America’s foremost authority on beer and brewmaster of the acclaimed Brooklyn Brewery. Garrett will guide guests through a specially-curated beer experience, offering a four-course meal expertly paired with Brooklyn Brewery beers. Featured beers will include rare and standard brews as well as “ghost beers” brewed for special events and brewery pours.

Garrett is widely known both here and abroad for his flavorful interpretations of traditional brewing styles and as an avid and entertaining lecturer and writer on the subject of beer. He has hosted more than 800 beer tastings, dinners, and cooking demonstrations in fourteen countries, writes regularly for beer and food-related periodicals, and is internationally recognized as an expert on traditional beer styles and their affinity with good food.



Thursday, June 26
at the Mountain Lakes Club, Mountain Lakes, NJ
\$100 per person; seating is limited.
For more information and to register,
visit StickleyMuseum.org or call 973.540.0311.

THE CRAFTSMAN: MR. STICKLEY'S VISION TOUR

New Jersey is celebrating 350 years of history in 2014. Since its creation in 1664, New Jersey has played a pivotal role in the shaping of American life and culture. Its innovations and innovators, like Gustav Stickley, have had an impact around the nation and around the world. In conjunction with this year-long, state-wide celebration, we're planning a comprehensive tour of Craftsman Farms that takes a closer look at Gustav Stickley's life in New Jersey. Entitled “The Craftsman: Mr. Stickley's Vision”, the tour will highlight his innovations as a designer of furniture, home goods and family homes in the early 20th century and explore why Stickley decided to build his dream home in the Garden State.

The tour begins on the original entry road to the mile-square property, where attendees will be introduced to the broad scope of Mr. Stickley's plans for Crafts-

man Farms, which drew on a combination of time honored wisdom as well as modern technology. Having grown up as a poor farm child and manual laborer, Mr. Stickley was keenly aware of the plight of the worker, and went to great lengths to build Craftsman Farms in a way that took some of the drudgery out of house and farm work. This tour includes an opportunity to visit the interiors of the two bedroom North Cottage as well as his family home, the Log House, which is the centerpiece of the property.

Please note: This tour is recommended for adults and children age 12 and up.

Saturdays June 21 and 28 at 10:00 a.m.
\$5 Members; \$15 Non Members
For more information or to purchase tickets, call 973.540.0311 or visit StickleyMuseum.org.

STONE PIERS DEDICATION

In 2013, we were delighted to announce the full restoration of four stone piers original to the Craftsman Farms landscape. Made possible through generous donations to the *Save the Stone Piers* campaign, the restoration project was completed just before the first winter snow. Now that spring is here, it's time to celebrate the project's completion with a special Stone Piers Dedication.

Set for Saturday, April 26 at 4:00 p.m., the Dedication will feature special guest, historic landscape architect Brian Bosenberg, who supports the museum as an advisor on the Stickley-era landscape and guided the restoration of the stone piers. Bosenberg will provide a brief overview of the project. A reception in the North Cottage will follow the Dedication.

Saturday, April 26 at 4:00 p.m.
Free Admission; please RSVP at StickleyMuseum.org or by calling 973.540.0311.

IRENE SARGENT: DEPARTURES

Irene Sargent never visited Craftsman Farms or even, for that matter, the Craftsman Building in New York City. Her tenure with Gustav Stickley's enterprise ended abruptly when he moved his operations from Syracuse in 1905. For a start, it would have been difficult for her to leave her teaching responsibilities at Syracuse University. But more than that, she disapproved of his move, which she made clear early in 1905 in her letter to Henry Turner Bailey:

As you have very kindly given me proof of your interest, both publicly and personally, I write to tell you of my decision to sever my connection with *The Craftsman*. My resignation will take effect on the issue of the April number. New DEPARTURES are planned for the magazine which appear to me neither wise nor desirable, and my New England blood gives me sufficient obstinacy to resist them, perhaps even against my own interests. My classes in the University occupy only a few hours of my time, and I am anxious to continue writing. If, therefore, you learn of any publication or person desirous of obtaining articles upon the subjects which I am able to treat, or translations from the French, German, Italian, or Spanish, will you keep me in mind and recommend me as far as you are able.¹

What "departures" would Sargent have objected to? The magazine did not *look* radically different in the months after her separation from it, though it seemed to contain more articles per issue. A gradual change in emphasis in its contents was already underway, however. A review from



Irene Sargent

the *New York Tribune* reprinted in the April 1905 issue reflects this new approach. The *Tribune* had said about the March issue that:

The current number of *The Craftsman* is full of interesting and timely articles on applied arts and kindred topics. There has lately been a distinct advance evident in this magazine, which is losing more and more its character of a trade paper picked out with essays on the arts of other days, and is taking its place as a lively exponent of the modern arts and crafts movement.²

Even if Sargent had objected to these changes, she may have played a part

in bringing them about. Indeed, I think she objected most to Stickley's departure from Syracuse, and all that it implied. There may, of course, have been a clash of two strong and different egos behind her resignation. Sargent was a highly-educated academic. Stickley, the magazine's publisher, was a furniture manufacturer of modest formal education but growing aspirations to be a person of importance.

Stickley had discovered Sargent in 1900, when he needed a person who could articulate his ideas as he began his venture into the Arts and Crafts movement. Well known in the community as an erudite historian of art history and an accomplished writer, she had lectured to several Syracuse arts and social clubs on many diverse subjects.

Her first contribution to Stickley's world was the text for *Chips from the Workshops of Gustave* [sic] *Stickley* (1901). The essay explicates the historical and the aesthetical basis for Stickley's United Crafts. On the first page she quoted Thomas Carlyle: "ornament is the first spiritual need of barbarous man." She then traced the arts of ornament selectively through the ages and brought them up to the present, very specifically to the new United Crafts furniture line. She described in some detail the company's adherence to "the ideals of honesty of materials, solidarity of construction, utility, adaptability to place, and aesthetic effect," ending with this statement:

In thus providing comfort or convenience, assuring utility, and securing thorough construction,

— CLEOTA REED

harmony of line, and refinement of color in every object that leaves our workshop, we [the workers of United Crafts] feel that we fulfill our duty as artists and craftsmen; that we are working for a definite and high purpose: that is, the improvement of the public taste; that we are putting forth our personal efforts to realize the meaning of an art developed by the people, for the people, as a reciprocal joy for the maker and the user.³

Before they met, Stickley was already knowledgeable about Ruskin, Morris, and the ideas and products of the Arts and Crafts movement that had developed in Great Britain a generation earlier. Sargent was even more knowledgeable. She shared Stickley's belief that the movement would flourish more broadly in a distinctly democratic middle class society. Already surrounded by his United Crafts artisans, designers, and architects, Stickley now brought into his fold a person who seemed to him to know not only all about the history of the Arts and Crafts movement but also all about the history of



The cover of Chips from the Workshops of Gustave Stickley from 1901.

the decorative arts over the ages. He had gained a person with a splendid academic background, who was an inspiring speaker, and wrote exceedingly well. There can't have been many quite like her anywhere, and certainly not in Syracuse. In person she was confident, authoritative, dignified, exceptionally well organized, and apparently dependent on her own earnings. It was to their mutual advantage to team up.

END OF PART 1

Be sure to read the conclusion of *Irene Sargent: DEPARTURES* in the Summer 2014 issue of *Notes from the Farms*.

¹Irene Sargent to Henry Turner Bailey, 22 February 1905, University of Oregon Library. My thanks to James O'Gorman for calling this letter to my attention.

²An excerpt from this review was reprinted in *The Craftsman* 8 (April 1905).

³Irene Sargent, *Chips from the Workshops of Gustave* [sic] *Stickley* (1901). The original manuscript is in the Sargent Papers, Syracuse University Archives, E.S. Bird Library.

About the Author:

Cleota Reed is an independent scholar who divides her time between London and Syracuse, New York. She has published and lectured widely on aspects of the history of decorative ceramic tiles and the Arts and Crafts Movement in America. Her books include *Henry Chapman Mercer and the Moravian Pottery and Tile Works* (University of Pennsylvania Press, 1987); *Henry Keck Stained Glass Studio* (Syracuse University Press, 1983); and, with Stan Skoczen, *Syracuse China* (Syracuse University Press, 1998). The Arts and Crafts Society of Central New York has published her book *Irene Sargent: A Legend in her own Time* (2013), and her chapbooks concerning Felicity Ashbee, *Felicity as We Knew Her* (2011) and *Felicity Ashbee: A List of Her Literary Works* (2009). She is a Scholar Affiliate of the Department of Art and Music Histories at Syracuse University. She was for many years Consultant Curator of the Syracuse China Collections and Archives.

THE CRAFTSMAN GUILD

January 1 to December 31, 2013

We are extremely grateful to the members of the 2013 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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FROM THE DESK OF LOU GLESMANN

Seventy years ago, I was born in a Stickley bassinet crafted by my Great Grandfather, Gustav Stickley. Since then, I have been nurtured and sustained by the Stickley family.



Now it is my turn to provide sustenance and support. In celebration of my milestone birthday, and as a tribute to my Great Grandfather, I will be matching monthly gifts from other Stickley Sustainers to support the Stickley Museum.

My goal for my 70th birthday is to help the Museum raise \$70,000 over the next five years.

But I need your help. Join in the celebration and become a Stickley Sustainer. You have the opportunity to make a significant impact. Why not substitute your morning coffee with a gift to the Museum and make a difference every month? All gifts benefit the Museum.

I hope you will become a Sustainer with me and that we can celebrate the future of the Stickley Museum at Craftsman Farms together.

Louis G. Gleason

Great Grandson of Gustav Stickley
Stickley Sustainer

STICKLEY SUSTAINERS:
MONTHLY GIVING

What does it mean to be a Sustainer? The dictionary definition includes providing for, maintaining the vitality of, or upholding something. At the Stickley Museum at Craftsman Farms, Stickley Sustainers are a dedicated group of individuals who provide monthly contributions to support the Museum.

How do these monthly donors sustain us? They provide a steady, reliable source of support for the Museum. They save paper and reduce administrative costs directing more of their gift to the Museum's programming. They do, indeed, maintain the vitality and strength of the Museum. And, they have a significant impact without ever having to think about writing a check or responding to a request in the mail.

Would you like to join us as a Sustainer? Becoming a monthly donor is simple. First, decide how much money you'd like to donate each month (Your gift will be matched and go twice as far!—see sidebar). Complete the form below which authorizes us to charge the designated amount to your credit or debit card each month. As a Sustainer, you will be invited to a special event, be recognized in our newsletter and receive a birthday card on your birthday!

Monthly gifts provide meaningful sustenance to our work all year long and are 100% tax-deductible. Become a Stickley Sustainer today!

Return the form below with your payment or call us at 973.540.0311.

STICKLEY
SUSTAINERS

YES, I want to provide monthly support as a Stickley Sustainer and have my gift matched.

I _____, authorize The Stickley Museum to initiate electronic debits from my credit card in
(name)
the amount of \$ _____ each month. (minimum \$10/month) My birthday is: Month _____ Day _____

INSTEAD, I would like to make a one-time, tax-deductible contribution to support the Museum of \$ _____

Name _____

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The Craftsman Guild continued from page 8

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

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

Free to members and children under 2
Adults: \$10; Seniors & Students \$5

Closed on Major Holidays.

MUSEUM TOUR SCHEDULE

HOURS:

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

Group Tours available by reservation.

Call 973.540.0311

MUSEUM SHOP HOURS

Thursday through Sunday Noon to 4 p.m.

CONTACT US

Offices: 973.540.0311

Museum Shop: 973.540.1165

Email: info@StickleyMuseum.org

Web: StickleyMuseum.org



**The Stickley
Museum at
Craftsman**

**Farms is committed to
assuring that all individuals
can participate in our
programs. If you require the
use of assistive listening
devices or other special
assistance please call at least
two weeks in advance.**

Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated 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.



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