



NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the Director's Chair

—Kristen McCauley
Senior Manager of
Education and Interpretation

Senior Manager Kristen McCauley is taking a guest turn in the Director's Chair and sharing her vision of our new Education Center. (see pg. 3)

“You preserve the past by passing it on to present and future generations”

As the Manager of Education and Interpretation, our new Education Center is, to put it mildly, a very exciting undertaking. For years, our education programs have been limited in what we can do, not by ideas or imagination, but by space.

I've always liked to “throw spaghetti at the wall and see what sticks.” Often a lot of good spaghetti goes to waste this way. To be clear, I'm very proud of programs we've done thus far, but with the new center, we'll be able to make many more of these ideas realities. And there is no shortage of ideas as to how we can use this new space to engage with our community, better serve local families, and provide new and different ways of visiting and exploring Craftsman Farms, making it more accessible overall. I'm excited to see what sticks!

I'm a staunch advocate for bringing kids to museums, especially to the Stickley Museum. I believe that early exposure to museums fosters a curiosity that is necessary for children to become lifelong learners. And, as

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THE STICKLEY WEEKEND – OCTOBER 13-14, 2018

The museum's annual two-day Stickley-extravaganza, **The Stickley Weekend**, will be held over Saturday and Sunday, October 13-14. **The Craftsman Gala**, the weekend's highlight and a combination formal party and family reunion, is the museum's most important annual fundraiser. It will be held on Saturday evening at the Mountain Lakes Club at 6 p.m.

The Gala will begin with a cocktail hour at sunset overlooking beautiful Mountain Lake, followed by a delicious dinner and lively auctions, both silent and live. At the Gala, the museum will be pleased to honor trailblazing collector **Robert A. Ellison Jr.** who, beginning in the early 1960s, assembled one of the most comprehensive, discerning and significant collections of American art pottery. **David Rago** of Rago Arts and Auction Center will be our special guest, joining us for the evening as auctioneer for the live auction.

The weekend will kick off with the 8th Annual **Scholars Symposium** at 10 a.m. at the Stickley Museum at Craftsman Farms. This program, established to encourage serious and rigorous scholarship related to the Arts and Crafts movement, annually includes a roster of distinguished and emerging scholars. While this year's speaker roster is still in formation, we are pleased to announce that **Shelley Cathcart**, associate curator at Old Sturbridge Village in Sturbridge, MA, will be joining us. Cathcart's pre-



sentation will address the history and legacy of American craft, using the living history museum Old Sturbridge Village as a focal point. Of her presentation, Cathcart writes:

By recalling and mimicking pre-industrial techniques, costumed historians at Old Sturbridge Village adhere to the simplicity, application of honest construction, and the use of practical materials in an object's execution and final product. Through these methods of creation, this presentation will examine Old Sturbridge Village's interpretation of historic trades from 1946 to 2018 through the lens of craft traditions and influences from the early 19th century, the Arts and Crafts Movement, and the post-WWII generation.

The Symposium will culminate with a panel discussion featuring the authors of the forthcoming publication *American Art Pottery: The Robert A. Ellison Jr. Collection at the Metropolitan Museum*

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Director's Chair continued from page 1

we all know from Chaucer, “The lyf so short, the craft so long to lerne.” With Craftsman Farms, Gustav Stickley endeavored to provide a childhood education that would “develop hands as well as heads” and give children the tools they would need to become effective and contributing citizens of the world. With education at the heart of our mission, I believe we are compelled, and will soon be far better equipped, to take on this job.

On all of our regular tours, we have a simple photo scavenger hunt available to children; an activity that follows along with the tour of the Log House and helps to focus looking. It's a simple way of engaging a younger visitor and making the complex content of Stickley's story easier to understand. A comfortable home, good design, usefulness, and a reverence for nature — I'll never underestimate kids' ability to understand and yes, appreciate these ideas with a little help.

So what helps kids — with short attention spans, lack of prior knowledge and, depending on their ages, ability to read — engage with historic people, a historic house and all the ideas and themes therein? It takes interactive, hands-on experiences. It takes authentic objects and personal connections. Our photo scavenger hunt checks some of those boxes. The tour, of course, is entirely made up of authentic objects which hopefully spark connections between life and design in the Log House with life and design in their own homes. I know it does for me.

But it's hard to get hands-on when you can't touch anything on tours (Sorry folks, that's not changing).

One hope I have for the new Education Center is that we can offer even more interactive and hands-on learning experiences for kids especially, but also for all of us kids-at-heart. It may be as simple as building blocks and Lincoln Logs to demonstrate home building, or simple tools to demonstrate wood-working. But so often I've found the simplest ideas can create the most meaningful experiences. And I think Stickley would agree.

In the immortal words spoken to Kevin Costner in the 1989 movie, *Field of Dreams*, “If you build it, they will come.” I look forward to the day when we can open the doors of the new Education Center to all of you. Just be sure to bring the kids or grandkids along!

Stickley Weekend continued from page 1

of Art. The authors will highlight exciting new discoveries uncovered during their extensive research. Distinguished panelists will include: **Alice Cooney Frelinghuysen**, the Anthony W. and Lulu C. Wang Curator of American Decorative Arts, Metropolitan Museum of Art; **Dr. Martin Eidelberg**, Professor Emeritus, Rutgers University; **Adrienne Spinozzi**, Assistant Research Curator of American Decorative Arts, Metropolitan Museum of Art.

On Sunday, the museum will hold its annual free **Open House** from 12 to 4 p.m. and the museum shop will host a special event with distinguished Arts and Crafts printmaker, former artist-in-residence at the Stickley Museum at Craftsman Farms and Roycroft Master Artisan, **Laura Wilder**. The day will begin with a special Members-only reception and sale, “**Coffee and Craft with Laura Wilder**” from 11 a.m. to 12 p.m.

Throughout the day, Wilder's work will be featured in the education room, where she will be on hand to talk with visitors and share demonstrations of her printmaking technique. We'll also have an activity, developed with Laura's help, to encourage children (and adults too!) to give printmaking a try.

In the Log House, tours will be suspended for the day and visitors will be invited to stroll through Stickley's beautiful home at their own pace. Docents will be on hand to answer questions and provide hourly spotlight talks focused on craft and featuring the furniture, pottery, prints, and metals on view throughout the interior.

We invite you to be part of The Stickley Weekend. Registration details are below or check our website, StickleyMuseum.org, for information and updates.

STICKLEY WEEKEND EVENTS

Saturday & Sunday, October 13-14

Symposium

Saturday, October 13, 10:00 a.m. to 2:30 p.m.

Member: \$45

Non Member: \$55

Student: \$25

The Symposium fee includes a boxed lunch onsite at noon. Advance registration required at stickleymuseum.org or 973-540-0311.

Craftsman Gala

Saturday, October 13, beginning at 6 p.m. at the Mountain Lakes Club

Watch for your invitation in the mail. To sponsor or support the Craftsman Gala, call 973-540-0311.

MEMBER EXCLUSIVE Reception: “Coffee and Craft with Laura Wilder”

Sunday, October 14, 11 a.m. to 12 noon

FREE

Advance registration not required.

Open House in the Log House

Sunday, October 13, 12 to 4 p.m.

FREE

Advance registration not required.





The New Education Center

JOIN US IN BUILDING THE FUTURE!

The new Education Center at Craftsman Farms will prepare the Stickley Museum at Craftsman Farms to share Gustav Stickley's "Garden of Eden" with generations to come.

We invite you to join us in this effort. Your gift to the Education Center Campaign will help:

- Rehabilitate an original 20th-century Stickley-era garage for 21st-century uses including a large, multi-functional program and event space with seating for 100;
- Construct a new storage facility to house Museum archives and collections, including books, periodicals, photographs and historic documents;
- Establish a beautiful new entrance to this American treasure and National Historic Landmark;
- Relocate the museum's shop and increase its visibility, making it a destination for local shoppers;
- Pave the way for restoration of the Log House kitchen.

To learn more or to make a gift to the Education Center Campaign, call us at 973-540-0311 or return this form with your contribution. **You can have an impact and help us build for the future!**

YES, I WANT TO HELP BUILD THE FUTURE OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

I have enclosed a check made payable to the Stickley Museum at Craftsman Farms for the **Education Center Campaign** in the amount of: \$1,000 \$500 \$250 \$100 \$50 Other

Please charge my tax-deductible donation of \$ _____ to *(circle one)* Visa MC AmEx Disc

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THE LITTLE KNOWN LIFE OF ELOISE ROORBACH:

More than any other artist, Eloise Roorbach is responsible for our mental picture of *The Craftsman*. Between June of 1909 and October 1913, she designed at least fifteen covers for magazine—more than any other designer in the magazine’s entire history. At various times Roorbach worked for Gustav Stickley as a sales clerk, exhibit attendant, writer, illustrator, designer, and garden editor for *The Craftsman*. She also was a prolific writer and illustrator for many other publications over the course of a long and successful career. And yet, for most of us, Roorbach’s life remains a mystery. This two-part article attempts to piece together the life and person of Eloise Roorbach.

She began life as Eloise Jenkins on April 17, 1868, in Lincoln, Illinois. Her parents, John T. Jenkins and Hilda Amelia (Minnie) Spencer-Eads, raised five children, Mary Lorena (nicknamed Rena), followed by Eloise, John, Lewis, and Grace. Their father held the elected position of the Logan County Clerk

from 1849 to 1869. An important leader in the Republican Party, Jenkins was closely associated with Abraham Lincoln’s campaign manager, Senator David Davis. The family was well-to-do, educated, and cultured. Jenkins was eighteen years older than his wife, and did not live to see his children grow up. He passed away, at the age of 66, on November 15, 1883, when Eloise was only fifteen.

The eldest of the Jenkins children, Rena, was described as “prominent in literary circles” and a brilliant pianist. The youngest, Grace, was a professional violinist who toured with John Philip Sousa as a featured musician and soloist. Like her sisters, Eloise was also cultured and talented. She was a gifted writer, artist, and musician. At the age of nineteen, she was hired as professor of drawing and painting at Lincoln College.

Eloise reportedly left her position at the college to further her own artistic studies in New York City. While there, she met and fell in love with an art teacher

named George Selden Roorbach, from DePere, Wisconsin. Eight years her senior, George was an accomplished Hudson River School landscape artist, whose work was exhibited at the National Academy of Design in 1891. The couple was married at St. Mark’s Episcopal Church, Mystic, Connecticut on August 24, 1889.

Eloise and George settled in Mystic Bridge, Connecticut,

not far from the residences of George’s parents and his brother Alfred. Their early years together were happy ones with many shared interests. George was a serious bicyclist, who cycled 110 miles in two days, and put more than 6,000 miles on his bike in a short time. Eloise soon shared his interest. On February 28, 1890, the bicycle journal, *The Wheel* reported, “The interest in cycling among ladies is awakening. . . .Mrs. Eloise Roorbach, the artist, has learned (to ride) . . .join(ing) the fortunate and sensible pioneers in the delightful pastime.” As early as 1890, Eloise was already a known artist — and she was a lively, athletic, modern woman.

In addition to cycling, the two artists shared a delight in drawing the surrounding Connecticut landscape. In 1890, they combined some of their drawings into an affectionate memento booklet they called “Mystic Memories.” Eloise became fully involved with the cultural activities in the Mystic community, including performing as first violinist with the Mystic Connecticut Orchestra. George was active in the Connecticut Branch of the Universal Peace Union at the Peace Temple in Mystic. Both George and Eloise were idealistic young people seeking a better world.

Sometime around 1900 the couple left Connecticut for Alameda, California. The spiritual quest (evidenced by George’s active participation in the Mystic Peace Temple) may have motivated the move. The 1900 Census for Alameda lists George S. Roorbach as living at the “Home of Truth” with an occupation of “Divine Healer.” The 1900 census makes no mention of Eloise, implying she may have briefly stayed behind. However, it is clear both Eloise and George were interested in the “New Thought” philosophies



Eloise with her violin on the far right, second row, in front of the cello, with other members of the 1893-1894 Season Mystic Orchestra. Courtesy the Mystic River Historical Society.

THE EARLY YEARS — HEATHER STIVISON



The 1890 hand drawn cover of George and Eloise's "Mystic Memories" collection of drawings.
Courtesy the Indian and Colonial Research Center.

found in California. Eloise and George were two of the 27 "teachers" during the Home of Truth's "Golden Years" (1893-1918).

The Home of Truth was organized under the idealistic goals of "physical, mental, moral, and spiritual welfare and betterment of ourselves and of our fellow men." The founders observed, "...with the advent of the Industrial Revolution and Women's Suffrage, the idea of a patriarchal God was becoming inappropriate, especially to women (and) the movement was an organic response to an outer-directed, male-dominated concept of God and society."

In 1893, one of the founders, Annie Rix Miltz, attended the World Parliament on Religion in Chicago. While there, she met the Swami Vivekananda, who was introducing Hinduism to America. Impressed by what she heard, Miltz brought his ideas back to Alameda. The Swami was invited to, and later visited, the Alameda Home of Truth. The Roorbachs were inspired when they met him

at an event there. Eloise was among only five women who took part in a rustic tented retreat led by the Swami at Camp Irving (now a part of Samuel P. Taylor State Park) in May 1900. George became devoted to this branch of Hinduism, and actually built some of the cabins for the retreat center that was created in later years.

The couple's spiritual quest was only a portion of living their California life to the fullest. The Roorbachs soon built a small bungalow in the mountains of neighboring Santa Cruz. Eloise wrote and illustrated a series of articles about road trips in California based on their personal adventures. Her love of hiking, nature, and adventure was also evident in her writings for the *Girl Scout Handbook*. In it she described the rewards of mountain climbing as seeing "mountain peaks like waves of the sea flashing with white snow foam, piercing the blue sky as far as the eye can reach; clouds forming below her feet," breathing "rare air," drinking "from the pure source of rivers," and hearing "the mighty roar of waterfalls." Contemporary author Stephen Brennan acknowledged Roorbach as an adventurous role model in his book, *The Adventurous Girl's Handbook*, depicting her as an athlete, hiker, and mountain-climbing naturalist.

The couple continued expanding their art careers. George joined the Carmel Art Colony and exhibited his work in the

Del Monte Art Gallery. Eloise had illustrations and articles published and took art classes at the Mark Hopkins Institute. She exhibited her artwork there in 1905. We do not know what works were shown there because, in April 1906, the famous San Francisco earthquake resulted in a series of raging fires, destroying all of the Institute's records. The Home of Truth and all its contents were also destroyed in the fires.

Deeply moved by the disasters of the earthquake and fires, Eloise illustrated a cover for a special edition of *Overland Monthly*. She included a quote from 17th century playwrights Beaumont and Fletcher, "Calamity is man's true touchstone," in recognition of the courage and goodness of residents during that tragic time. *The Oakland Tribune* would later report about the Roorbachs, "The pair lived together quite happily up to the time of the earthquake and fire."

...to be continued in the winter edition of *Notes From the Farms!*

About the Author:

Heather Stivison is the former executive director of the Stickley Museum at Craftsman Farms. This two-part article is excerpted from her biography of Eloise Roorbach to be released in 2019. The research is generously funded by a grant from the Arts & Craft Research Fund.

RECENT MEMBERSHIPS

March 23, 2018 to June 26, 2018

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

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SPECIAL THANKS

TRIBUTE GIFTS:

(March 27 to June 26, 2018)

We are grateful for gifts to the Amy Stahl Education Fund in memory of Donald C. Stahl, MD from:

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COLLECTION PIECE TRAVELS TO WEST COAST FOR EXHIBIT AT SFMOMA

The Stickley Museum at Craftsman Farms is proud to participate in the upcoming exhibit, “Donald Judd: Specific Furniture,” to be held at the San Francisco Museum of Modern Art (SFMOMA) from July 14 through November 4, 2018.

The museum will be loaning its Gustav Stickley #208 Settle, a gift received from Stephen and Judith Wiley in 2010 to help furnish the North Cottage at Craftsman Farms. SFMOMA’s exhibit will focus both on Judd’s own furniture designs as well as iconic works by Alvar Aalto, Gerrit Rietveld, Ludwig Mies van der Rohe, and Rudolph Schindler, among others, which greatly impacted Judd’s collecting interests and artistic endeavors.

The Stickley Museum at Craftsman Farms would like to extend its thanks to Joseph Becker, Associate Curator, and Anna Lau, Assistant Registrar, of the Architecture + Design Department at SFMOMA, for their assistance in helping to make this loan possible.

For more information on the exhibit or SFMOMA, please visit: <https://www.sfmoma.org/exhibition/donald-judd-specific-furniture/>



2018 Farms AField: Bay Area Adventure attendees at the Thorsen House in Berkeley, CA.

FARMS AFIELD: ROSE VALLEY FRIDAY, SEPTEMBER 28

Rose Valley, Pennsylvania, the Arts and Crafts community modeled after the utopian English village described by William Morris in *News from Nowhere*, was founded in 1901 by the architect William Lightfoot Price. His town plan embraced communal open space and their community motto of “You are welcome hither” encouraged people to interact with their neighbors. Today Rose Valley is a tightly clustered group of homes with hidden lanes and private drives tucked away from the main roads — a true Arts & Crafts hidden treasure!



Thunderbird Lodge in Rose Valley, Pennsylvania

Save the date! And join us to experience this charming utopian community, including the iconic Thunderbird Lodge, the studio house of Alice and Charles Stevens, first-hand! Bring your walking shoes —Rose Valley is best experienced on foot.

Friday, September 28, 2018

Member Exclusive! More information and fees for the trip coming soon!

Visit StickleyMuseum.org for the latest information.

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.

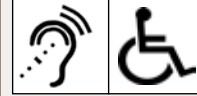
CONTACT US

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Fax: 973.540.1167

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.

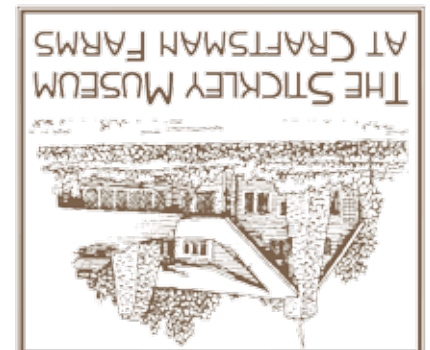
Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated by The Stickley Museum at Craftsman Farms, Inc., ("SMCF") (formerly known as The Craftsman Farms Foundation, Inc.). SMCF is a 501(c)(3) not-for-profit organization incorporated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



The Stickley Weekend, October 13-14

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