



# NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the  
Director's Chair

—Vonda K. Givens

A version of Craftsman style has taken hold in my northern NJ neighborhood. I've spotted Craftsman-like doors and details on just about every new or newly-renovated home.

I've also noticed that the aisle for exterior lighting at my big-box DIY store includes a "Craftsman-style" fixture alongside the requisite traditional, modern and country versions.

Granted, these faux Craftsman designs are just that—imitations, a mere shadow of the real Stickley—and almost certainly something Stickley himself would have despised, but I'm fascinated by this elevation (or demotion?) of Craftsman to a standard big-box store style. In fact I'm fascinated by all "bits and pieces" of the Arts and Crafts aesthetic that pop up in my daily life.

In the audiobook, *In the Bleak Midwinter*, which I just purchased for morning runs, the author indicates the personality traits of characters through their home décor. I'm delighted to report that the décor associated with the book's two heroic main

*Continued on page 2*

## SYMPOSIUM LAUNCHES *CRAFTING THE FUTURE WEEKEND*

The 5th Annual Emerging Scholars Symposium, a partnership with the Sotheby's Institute of Art, American Fine and Decorative Art Program, will be held on Saturday, October 17, kicking off the Stickley Museum's *Crafting the Future Weekend*. The Symposium seeks to support and encourage Arts and Crafts-related scholarship, and each year it features presentations by a select group of up-and-coming graduate (and recently graduated) scholars from universities around the country. This year's presentations will address the theme: "The Past as Present and Future: New Perspectives on Historicism and Craft."

Glenn Adamson, Director of the Museum of Arts and Design (MAD), will be the Symposium's keynote speaker and Amy Stahl Memorial lecturer. In his lecture, entitled "Reinventing Craft," Adamson will speak to the current programming at MAD, which demonstrates the ways that traditional skills and historical decorative arts are being reshaped by contemporary makers. In addition to examining specific exhibitions, he will discuss his overall vision for the museum.

We'll also be joined by special guest Ted Bosley, Director of the Gamble House, who will introduce the beautiful new book *The Gamble House: Building*



*Keynote Speaker Glenn Adamson*

*Paradise in California*, co-authored by Bosley, Anne Mallek, Ann Scheid and Robert Winter. Mallek will be on hand for a book signing on Sunday.

*Crafting the Future Weekend*, October 17-18, includes Saturday evening's *Crafting the Future Gala* and an Open House at Craftsman Farms, featuring the new Log House exhibition *Live, Play, Eat* on Sunday. Be sure to stop by the book signing from 12:30-2:30 p.m. on the Log House porch and a Members Only Sale from 11:00 a.m.-12:00 p.m.

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*Director's Chair* continued from page 1

characters features carefully-described Craftsman details. Every hero should have a Morris chair!

More surprising was a Facebook discovery of a charming video called "The Value of Handwork," featuring my Goddaughter and produced by her school, Philip's Academy in Newark, NJ. It spotlights the school's commitment to teaching handwork, specifically crocheting and knitting, for its multi-faceted benefits to learning. Please do me a favor and check it out: <https://vimeo.com/129444745>. You won't regret it.

The museum's 2015 theme is "Crafting the Future." After 2014's year-long 25th anniversary celebration, it seemed right to devote this year to looking ahead. But how exactly do we craft the future?

I'm convinced that it means placing one foot firmly on the foundation of the past, with a solid grasp of Stickley's ideals and vision for Craftsman Farms, and the other foot in our current world. The "bits and pieces" of Arts and Crafts that pop up today may surprise and charm us. Or they may frustrate us as mere imitations or trifles, especially when Craftsman or the name Stickley is used indiscriminately. They may seem to evoke a present day Arts and Crafts movement, without reference to the movement at all. Whatever they are, whatever they evoke, I'm convinced that these "bits and pieces" do represent facets of the authentic legacy of the Arts and Crafts movement. It is the museum's job to claim them and tether them back to the metaphorical and literal foundation of Craftsman Farms. It's what our mission calls us to do.

For me, "Crafting the Future," among other things, means launching new exhibitions inside the Log House, which freshly illuminate Stickley's masterpiece. Our upcoming exhibition *Live, Play, Eat* will explore Stickley's design commitment to beautiful and functional table forms. (For more, see page 4). In the aisle of a big box store, Craftsman style may seem like just another "look" for your home, but real Craftsman style is about thoughtful, honest construction, driven by utility. Real Craftsman style enhances your life not just your home. That's the message we must share.

"Crafting the Future" means demonstrating a commitment to future Arts and Crafts scholarship by hosting the Emerging Scholars Symposium, now in its 5th year. See the cover story.

By the way, when I called Philip's Academy to ask permission to share their video with all of you, I invited their students to add embroidery to their handwork skills by learning with the Stickley Museum's teachers. "No charge," I said. "Please come here or we'll come to you." I hope they take me up on the offer. I'd love to introduce these young artisans to Stickley. It's what "Crafting the Future" is all about.

*Symposium* continued from page 1

**Glenn Adamson** is the Nanette L. Laitman Director of the Museum of Arts and Design (MAD) in New York City, and has led the institution to the exploration of new territory in projects such as *NYC Makers: The MAD Biennial*, *Richard Estes: Painting New York City*, and *Ralph Pucci: The Art of the Mannequin*. He was, until Autumn 2013, Head of Research at the V&A, where he was active as a curator, historian and theorist. His publications include *Thinking Through Craft* (2007), *The Craft Reader* (2010), *Postmodernism: Style and Subversion 1970 to 1990* (2011), *Invention of Craft* (2013), and the forthcoming *Art in the Making: Process and Production since the 1950s*, from Thames and Hudson.

#### Emerging Scholars Symposium

**Saturday, October 17**

**9:00 a.m.-12:30 p.m.**

**Symposium Only**

**\$20 Member**

**\$25 Non Member**

**Symposium with Lunch**

**\$55 Member**

**\$60 Non Member**

**(Lunch is off-site at a nearby restaurant.)**

**To register, call 973.540.0311 or visit [StickleyMuseum.org](http://StickleyMuseum.org).**

## IT'S OFFICIAL

We've got a new name. Though you may already know us as The Stickley Museum at Craftsman Farms, it was not this organization's formal name, until now. The Board of Trustees has approved the adoption of the name for which we've popularly become known. We'll be making this transition in publications in the coming months, beginning with this edition of *Notes from the Farms*.

## ULYSSES GRANT DIETZ TO BE HONORED AT GALA

Ulysses Grant Dietz, Chief Curator and Curator of Decorative Arts at The Newark Museum, will be honored at this year's *Crafting the Future Gala*. We spoke with Ulysses to learn more about his involvement with The Stickley Museum at Craftsman Farms.

*You have been an advocate for Craftsman Farms since its inception as an historic site. How did you first learn about Craftsman Farms?*

Someone brought me out to Craftsman Farms in 1987, at the point when there was debate about what to do with the property. I had never heard of Craftsman Farms before, but, of course, being from Syracuse, I knew of Stickley. Ben Wiles (Gustav Stickley's grandson) was a good friend of my family's. So, all of a sudden, New Jersey had one of the most important landmarks. The issue really spoke to a number of my interests—New Jersey, historic preservation, the art pottery movement. I wrote a letter to *The New York Times*, the first time I had ever done so, suggesting that the Farnys should donate the house and property and preserve Stickley's legacy. And I have been a cheerleader for the Farms ever since!

*The exhibition Gustav Stickley and the American Arts and Crafts Movement, organized by the Dallas Museum of Art and curated by Kevin Tucker, opened at The Newark Museum in Fall 2010. During the course of the exhibition, you really helped raise Craftsman Farms' visibility with a range of cross-promotions. This was truly a pivotal moment for the Stickley Museum at Craftsman Farms.*

Craftsman Farms had come a long way by then. The exhibition focused on Stickley and his life as a furniture maker, and, as it happened, the single greatest work of his life was in New Jersey—Craftsman Farms. I wanted to enhance our exhibition and deepen the visitor experience by cross-promoting the Farms and the New Jersey connection. I worked closely with Vonda and Heather to coordinate visits between the two museums and we had a fabulous closing party at the end of the exhibition, which was also a members' event for Craftsman Farms. That was the first closing party The Newark Museum ever held, and it was a great success.

*In another interesting connection, Congressman Rodney Frelinghuysen is serving as the Honorary Chair for this year's Gala. He is the great-great-great-grandson of Peter Ballantine, the founder of Ballantine Brewery. Can you speak to The Newark Museum's Ballantine House as a template for historic house restoration and interpretation?*

Many historic house museums struggle to be interesting and relevant. I do feel attached to Craftsman Farms because they have done an amazing job with this. Both Ballantine House and Craftsman Farms are successful models in that they are about community and context and not about enshrining individuals. Both focus on universal themes and the moment and that is what makes them interesting for people. Stickley represents an era, and Craftsman Farms interprets that era, not just the Stickley Family.

**Please join us as we honor Ulysses Grant Dietz at the *Crafting the Future Gala* on October 17. For more information, visit our website, [StickleyMuseum.org](http://StickleyMuseum.org).**



*Ulysses Dietz  
Gala Honoree*



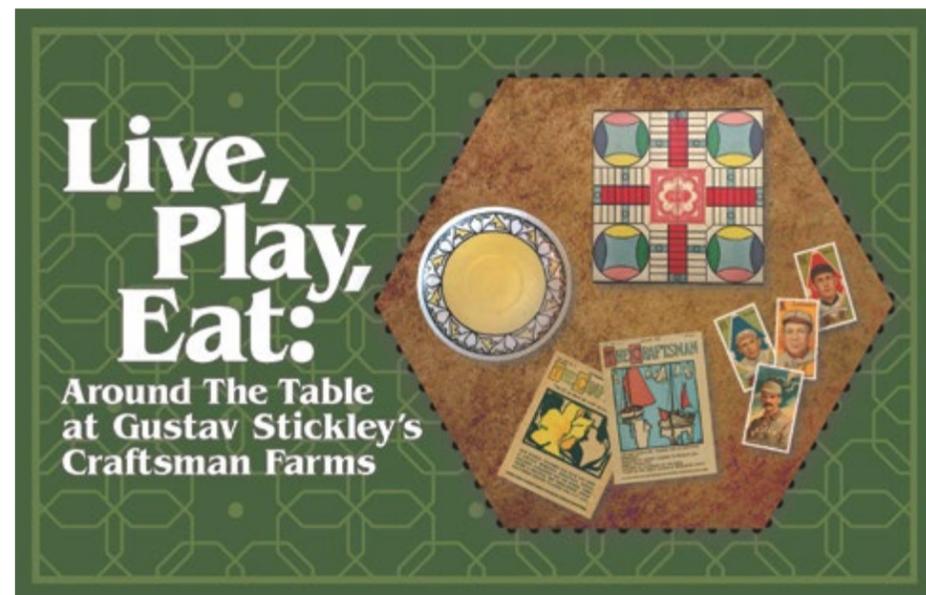
## LIVE, PLAY, EAT: AROUND THE TABLE AT GUSTAV

Mr. Stickley's table designs embrace the simplicity of what a table is: a sturdy surface raised above the floor to hold the objects necessary for work, sustenance or play. Though history has raised Mr. Stickley's table designs to the level of art, his Craftsman Workshops tables were intended for long, useful lives. Crafted for purposes both general and specific, they were designed to be beautiful and useful, and built to last as long as the wood they were made of.

The new exhibition *Live, Play, Eat: Around the Table at Gustav Stickley's Craftsman Farms* celebrates Mr. Stickley's tables by offering a glimpse into daily life a century ago, highlighting the interests, passions and obligations of early 20th century middle-class life, as shown upon tables, the places where we live, play and eat.

Before the emergence of radio in the 1920's, people learned of the news by word of mouth and print media. A library table, like the Stickley family's leather-topped hexagonal No. 410-L, was the place to find the newest newspapers, magazines and books before they were carefully put away, cut up for scrapbooks or used to line the waste bin. The 1910s witnessed unheard-of-events, such as

the sinking of the largest ocean liners ever built; the beginning and end of a war that tore apart the world's most powerful nations; the conclusion of child labor in the United States as well as women gaining the right to vote, and an unknown Babe Ruth joining the major leagues. The Stickleys learned of these events in print from the publications on the library table in their grand living room.



Though leisure time was scarce for most in the 1910s, much daily work ceased with nightfall. The center of the Log House living room, furnished with a large green-dyed elm partners' table and the nearby upright piano, would have been a wonderful family leisure spot for games, readings and sing-alongs. The partners' table gives us a chance to look at the popularity of board games, novels, activity books, stereo-optic viewers and recorded music. We will debut the muse-

um's recently acquired 1914 Edison Amberola wax cylinder player, a gift from the National Electronics Museum in Baltimore, Maryland.

The most efficient and popular source of entertainment was a simple deck of cards, from which dozens of games could be played. However, one's religious or moral leanings might have placed playing cards into a questionable light because of their association with

gambling and the fact that face cards evolved from fortune-telling cards. Game inventors like Milton Bradley, Parker Bros., and Selchow and Righter developed numerous card decks that cleverly steered clear of moral objections. One of the most

popular and enduring alternative card decks is Rook. Introduced in 1904, Rook was designed without face cards so it could be marketed to religious communities while still gaining tremendous popularity with the general public. Several examples of period card game decks will be on view.

The dining table will be set for afternoon tea to demonstrate the social obligations expected of an early-twentieth-century wife. A "good

## STICKLEY'S CRAFTSMAN FARMS — PETER MARS

wife" was critical to a man's standing in his community and business relations. To entertain guests of importance, tea was planned. Having guests for tea could be as simple as offering mid-afternoon tea and cake in the parlor or as elaborate as a light afternoon meal hosted at a fully set dining table (afternoon tea). Fare could include finger sandwiches of buttered breads with vegetables like cress and cucumbers, "salad" sandwiches of egg or salmon and meat spreads such as pâté. The meal was finished with dessert offerings of cookies, tarts and cakes. Afternoon tea was becoming quite fashionable during the Stickley's time at Craftsman Farms.

The local paper, *The Jerseyman*, chronicled the Stickley's social outings and the wonderful parties thrown at Craftsman Farms. Mr. Stickley built a handsome set of oak sawhorses with keyed tenon joints to use as temporary table bases when entertaining. As evidenced by her personal scrapbook, teenager Marion Stickley attended many parties, dances and social functions. In May 1910, she went to a Comet Dance, which was themed on the passing of Halley's comet three weeks prior. Her dance card from that evening was in the shape of a stylized comet, with a star-shaped head and conical tail on which her dance partners wrote their names. We will re-imagine Marion's Comet Dance with a party scene and refreshment table made of the ingenious oak sawhorses Mr. Stickley built for events at Craftsman Farms.

In training for future married life,

young ladies were expected to know a great deal about sewing, fashion, decorating and leisure pursuits. The tables in the Stickley girls' bedroom will be work surfaces for activities essential to the full development of a young lady, such as refashioning an outdated dress, mending socks, embroidering table linens, learning a musical instrument and documenting life in a scrapbook.

The hand-hammered brass hood of the master bedroom fireplace reads, "A world of strife shut out and a world of love shut in." These last three lines of Dora Greenwell's 1879 poem, "Home," are a perfect encapsulation of Mr. Stickley's philosophy of home life. In this room, the most private in the Log House, we'll see Mr. Stickley's retreat, with items of comfort close at hand: a commodious Eastwood chair, a well-used tweed jacket hanging on a costumer, a worn pipe with a hammered copper ashtray and copies of Mr. Stickley's magazine, *The Craftsman* set on tabletops within easy reach.

Come experience this re-interpretation of the Log House as we celebrate the ways Mr. Stickley's table designs enhanced daily life a century ago. The exhibition will be on view during regularly scheduled tours, September 5, 2015 through March 6, 2016. In-depth curator tours are available monthly beginning in September.

Join us on Saturday, October 3, for a full day spotlighting Stickley table design with Executive Director Vonda Givens' lecture *On the Table* and curator Pete Mars' *Under the Table* design tours.

**Saturday, October 3**  
**Under the Table Tour**  
**11:00 a.m. and 4:30 p.m.**  
**\$5 Member**  
**\$12 Non Member**  
**On the Table Lecture**  
**6:00 p.m.**  
**Free to Members**  
**\$10 Non Member**

To register, call 973.540.0311 or visit [StickleyMuseum.org](http://StickleyMuseum.org).

**About the Author:**

Exhibition curator **Peter Mars** is a furniture/home product designer and educator with over 25 years in the field, including stints at Parson's School of Design and Martha Stewart Living Omnimedia. Currently Vice-President of the Board of Trustees of the Stickley Museum at Craftsman Farms (SMCF), chair of the Education Committee and lead volunteer trainer, he has also developed special interest tours for the museum including *Mr. Stickley's Style: Beauty, Harmony & Simplicity* and authored essays and full catalogs for the museum's exhibitions.



## IN HONOR AND IN MEMORY: THE POWER OF A TRIBUTE GIFT

Donations to the Stickley Museum at Craftsman Farms fuel our daily activities and support restoration, preservation and education. But donations in honor or in memory of someone do even more – these gifts have a powerful impact on the honoree and their loved ones while providing critical support to the Museum.

When you make a tribute gift, we will send your honoree (or the honoree's family) a beautiful, personalized card informing them of your contribution. Tribute gifts are 100% tax-deductible and make an enormous difference to our ability to fulfill our mission each and every day.

To make a tribute gift, call us at 973.540.0311 or visit [StickleyMuseum.org](http://StickleyMuseum.org). Thank you for enhancing the power of your donation!

## PAVING THE WAY....

The Ruth Cruess Glesmann Memorial Walkway leads the way to the Museum's Education Room which hosts a multitude of activities throughout the year. The walkway is lined with beautiful pavers which memorialize, honor and document the dedication and love shared by so many people for Craftsman Farms. These personalized pavers enhance our landscape and will be a permanent part of the Museum's property.

Why not add your special message or the name of a loved one to the walkway? Pavers in two sizes (12 x 12 and 4 x 8) are still available and can be purchased for \$1,000 and \$500 respectively. We are able to offer payment plans for pavers and, of course, your personal message will be engraved on the paver you choose.

Members, local residents, employees, volunteers and Stickley family members are among those who have chosen to generously support the Museum by purchasing a paver. Take your place on the Walkway by purchasing a paver today. Call us for details or visit [StickleyMuseum.org](http://StickleyMuseum.org).



Photo by Ray Stubbline

**YES, I WANT TO CLAIM A PERMANENT PLACE IN CRAFTSMAN FARMS HISTORY WITH AN ENGRAVED PAVING STONE!**

I would like to purchase the following size: \_\_\_ 12 x 12 (4 lines, 15 letters per line) \$1,000 \_\_\_ 4 x 8 (2 lines, 15 letters per line) \$500

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- \_\_\_ To set up a monthly installment plan, please call our offices at 973-540-0311.

Return completed form, attachments and payment to: **The Stickley Museum at Craftsman Farms**  
2352 Route 10 West, Morris Plains, NJ 07950  
If paying by credit card, you may also fax form to 973.540.1167 or call the Museum at 973.540.0311.



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We are grateful for gifts in memory of: **Stephen Jones**

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**Catherine J. Mathis and Robert C. Burchell**  
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We are grateful for recent gifts from:

**Barbara N. Fuldner;**  
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We are grateful for a recent gift from:

**Evelyn Farny Wadkins.**

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We are grateful for recent gifts from:

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## RECENT MEMBERSHIPS

March 16, 2015 to June 15, 2015

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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Cliffside Park Public Library  
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Sussex County Library System  
New Providence Memorial Library



## VISITING CRAFTSMAN FARMS

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

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

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

Voice: 973.540.0311

Fax: 973.540.1167

Email: [info@stickleymuseum.org](mailto:info@stickleymuseum.org)

Web: [StickleyMuseum.org](http://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.

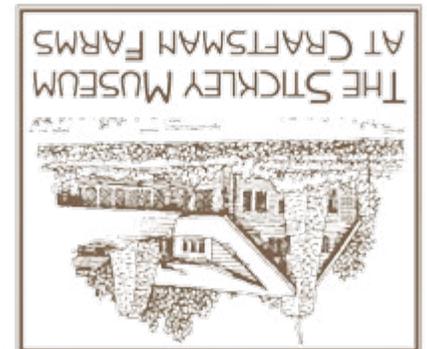
*Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated by The Stickley Museum at Craftsman Farms, Inc., ("SMCF") (formerly known as The Craftsman Farms Foundation, Inc.). SMCF is a 501(c)(3) not-for-profit organization incorporated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