



NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



FROM THE
DIRECTOR'S CHAIR

—Heather E. Stivison

SEEING THE LOG HOUSE WITH FRESH EYES

At the Stickley Museum we are justifiably proud of our sensitive restoration and accurate interpretation of Gustav Stickley's Log House. The rooms on view have been restored, with the utmost care, to match the photographs that Stickley published in *The Craftsman* more than a century ago. His masterful balance of textures, colors, and natural elements offers a remarkable sense of tranquility. One cannot help but feel the peaceful and calming effect of the design and materials. So much so, that we often look to the Log House as a touchstone when we plan our own home environments.

In his book, *More Craftsman Homes*, Stickley wrote,

"It is my own wish, my own final ideal, that the Craftsman house may so far as possible...be instrumental in helping to establish in America a higher ideal, not only of beautiful architecture, but of home life."

"...of home life" That phrase has troubled me from time to time, because while I feel very proud of the beauty and authenticity we offer our visitors, I often fear that they can only see the Log House as beautiful design,

Continued on page 2

GALA TO HONOR SYRACUSE UNIVERSITY COLLEGE OF VISUAL AND PERFORMING ARTS

Excitement is building for our annual fundraising gala, which will take place on Saturday, October 6. This black-tie optional event is always a highlight of the social activities offered by the Stickley Museum, and this year is no exception. Entitled, *Celebrating an American Style*, our 2012 gala honors Syracuse University's College of Visual and Performing Arts for its brilliant collaboration on the exhibition, *Styling an American Family: The 1910s at Gustav Stickley's Craftsman Farms*.

The gala will be held at the Mountain Lakes Club, which was built in 1914 and is a classic example of the work of developer Herbert Hapgood, who was particularly influenced by the Arts and Crafts movement. The evening will begin with an open bar and passed hors d'oeuvres, amid views of the sun setting over the lake. The cocktail hour will also offer time to bid on some fabulous silent auction items.

Guests will then move into the dining room for a sumptuous gourmet dinner and a live auction led by David Rago. A long-time supporter of Craftsman Farms, he is the owner of David Rago Auctions, the author of five books, and publisher of two quarterly magazines, including *Style 1900*. He appears frequently on PBS's *Antiques Roadshow*, but is best known to Stickley Museum members as the recipient of the Craftsman Farms Foundation's *Als Ick Kan Award* in 2000.

The evening will also include music by acclaimed harp soloist Enki Semíramis. A native of Colombia, Enki studied with Hildo Ariel Aguirre Daza at the Llano and Joropo Academy in Bogota, Colombia. A young and talented artist, she has performed on stages as varied as the Teatro Pedro de Heredia in Cartagena, Colombia, Miami Dade College and the Hotel Intercontinental in Dallas, Texas among others.

In addition to being a fun evening, the

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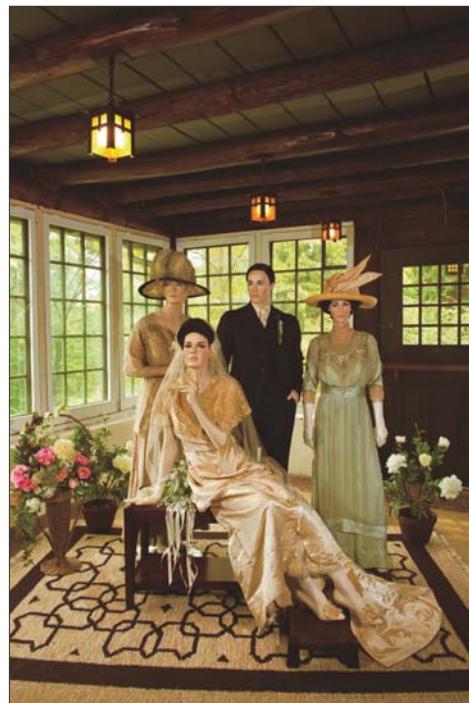


Photo by Stephen Santori

The wedding vignette on the porch, featuring fashion from Syracuse University's Sue Ann Genet Costume Collection, is part of the exhibition collaboration to be celebrated at the gala.

Director's Chair continued from page 1

never as a real home. I worry that perhaps visitors sense they are visiting a place where a design genius lived, but they can't actually imagine the Log House as a family home. And, of course, it was a home for *living in*, not a model for a magazine spread. And judging by the family photos and newspaper clippings from the day, it was a home that resonated with the music and the laughter of lively teens and young women.

The exhibition, *Styling an American Family: The 1910s at Gustav Stickley's Craftsman Farms*, has changed all that in a remarkable way. Our goal was to help our visitors fully imagine life in the Log House in the 1910s, to envision the girlish shenanigans that must have taken place, and to consider what life was really like when the Stickley family lived here. We hoped to spark thoughtful conversations about the styles and social graces of a very colorful period in American history.

But as the installation was completed we saw that the vignettes offered something even more. The way the soft and feminine fashions of the day contrasted with the clean lines and rectilinear form of Stickley's furniture made us much more deeply aware of how modern these pieces must have seemed at that time. Even those of us who are here every day began to see the Log House and its time period with fresh eyes.

Seeing the vignettes in the Log House is like seeing through a new lens. It has indeed sparked fascinating conversations about time and place, and most of all has enabled us to remember that this place was, first and foremost, a family's home.

Styling an American Family

will be on view
through January 6

Gala continued from page 1

gala serves an important role in protecting Craftsman Farms. All funds raised through this celebration directly underwrite the Museum's educational programming and the continued care of the historic buildings and landscape.

We are immensely grateful to those who have already stepped up to support this event. **Gold Benefactors:** College of Visual and Performing Arts, Syracuse University; **Gold Corporate Sponsors:** L & J.G. Stickley Company and McGraw-Hill Companies; **Benefactor Tables:** Mr. and Mrs. Louis G. Glesmann, III, Drs. Cynthia and Timothy McGinn, Catherine J. Mathis and Robert C. Burchell; **Benefactors:** Dorothy A. Beattie, Tom Bird and Joan Albin, John H. Bryan, Nicholas and Catherine Carlozzi, Amparo and Mitchell A. Codding, Donald Hafner AIA, Cara Corbo and Ted Lytwyn, Barbara N. Fuldner, Leigh Ann and Bruce Johnson, Bob and Barbara Nickerson, David Rago, Monique and Gregg Seibert, Donald C. Stahl, M.D., Elizabeth Ventura and Stephen Eisenmann, Barbara A. Weiskittel, Nancy and Davey L. Willans, JoAnn and Paul Young; and **Sponsors:** Christopher Forbes, and Laura C. Reilly.

Special thanks to gala chair Robert C. Burchell, and this year's Gala Committee: Amparo and Mitchell Codding, Mark Davis, Susan Devenish Meares, Ula Ilyntsky, Lynn Leeb, Emily Leon, Jan Price, and Erika Sebens.

*Celebrating an American Style
Black Tie Optional Gala*

Saturday, October 16

6 p.m.

Mountain Lakes Club

Mountain Lakes, NJ

Tickets: \$185, \$500, or \$1,000

Benefactor Tables \$3,500 to \$10,000

Advance ticket purchase is required.

*Call 973.540.0311 or sign up
online at StickleyMuseum.Org.*



TWO FOR TEA OPEN HOUSE

You're invited to bring a friend for the Two for Tea Open House on Saturday, November 10 from 11 a.m. to 4 p.m. Celebrating the *Styling an American Family* exhibition, this special program devoted to tea and fashion makes the perfect weekend outing.

Dress in your best vintage or vintage-looking finery — hat and gloves are especially encouraged — and stroll through the exhibition at your own pace. "Spotlight Talks" at a different vignette every half-hour (in lieu of tours) will be provided by the Museum's docent staff.

Tea and scones will be served in the Education Room throughout the day and the Museum Shop will feature beautiful exhibition-inspired merchandise. Attendees have a chance to pose for fun pictures in our old-fashioned cut-out picture board.

Two for Tea Open House

Saturday, November 10

11 a.m. – 4 p.m.

\$12 Members

\$18 Non Members



STICKLEY AFTER HOURS: LOW TEA AND HIGH FASHION

In celebration of the *Styling an American Family* exhibition, join us on Saturday, November 10, for a "Stickley After Hours" event dedicated to tea and fashion. At 4:00, as the sun is setting and the museum is closing for the day, we'll begin our program with tea and scones and a lecture from tea enthusiast Maggi Gordon.

Gordon's lecture "A Decent Cup of Tea" will chronicle the history of the world's favorite drink, from its origins in China, to the practice of taking tea in the Stickley era, to its popularity in today's coffee bars.

After the lecture, enjoy a stroll through the exhibition, taking in the elegant 1910s fashions illuminated by the radiant evening light of the Log House lanterns. Browse in the museum's shop for exhibition-inspired merchandise and then take home a complimentary gift to remember this stylish evening.

Maggi Gordon is a devoted tea drinker who lived in London for many years, drinking tea in many forms and learning much about the subject along the way. Born and raised in the American South, her original experience of tea was of the iced variety, until she came to live in New York, where she gave up coffee and made tea her drink of choice. Her insights into the differences between the United States and the United Kingdom in their relationships to tea, and to the way in which customs and "rules" about tea drinking have changed over time, are entertaining, and enlightening.

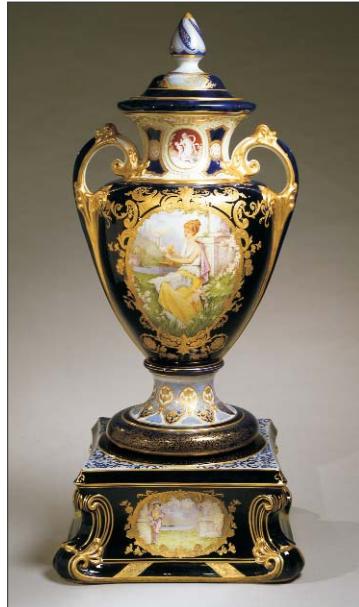
Stickley After Hours
Saturday, November 10
4:00 to 6:00 p.m.
\$10 Members; \$15 Non Members

MONEY, BEAUTY, POWER!

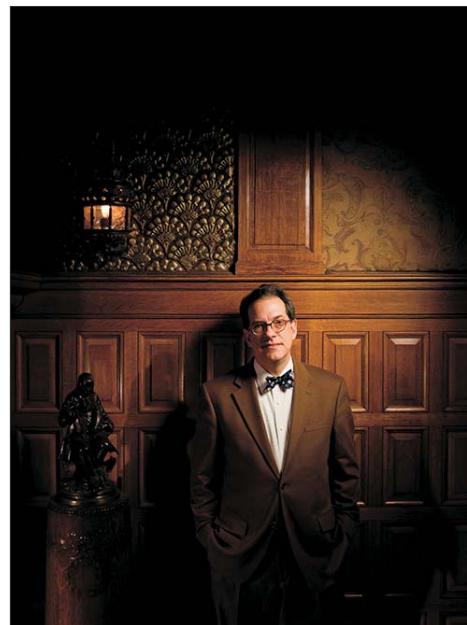
Ulysses Grant Dietz, the Newark Museum's Chief Curator and Deputy Director of Collections, will present a surprising exhibition-related program entitled *Money, Beauty, Power: The Transformation of Taste in America's Gilded Age*, on October 25 at 7:00 p.m. Mr. Dietz, who is well-known for his enlightening and engaging lectures, will consider the years between 1865 and 1915, when America became the most powerful economy in the world.

Regarding his topic, Dietz states, "The enormous fortunes that appeared during and in the aftermath of the Civil War forever transformed the way the nation's rich would design, decorate and furnish their houses. Where do Gustav Stickley and Craftsman Farms fit into the picture? The answer may surprise you."

With a specialty in American material culture and decorative arts, Dietz has been the curator of over 90 exhibitions during his 32 year tenure in Newark, covering all aspects of the decorative arts from colonial to contemporary. He oversaw the museum's installation of the 2010 exhibition *Gustav Stickley and the American Arts and Crafts Movement*, which was originated by the Dallas Museum of Art.



This 1904 porcelain urn from the Newark Museum's collection was made by hand in Trenton, NJ. "Not exactly Stickley!" says Dietz. Attend his lecture to learn how this happened.



Featured Speaker, Ulysses Grant Dietz.

Dietz is particularly proud of his work on the 1885 Ballantine House, named a National Historic Landmark in 1985. Dietz oversaw the completion of the house's restoration, begun in 1976. The Ballantine House was transformed and reinterpreted between 1992 and 1994, with a groundbreaking installation called *House & Home*. In 1997 Dietz was the chief curator for *The Glitter & The Gold: Fashioning America's Jewelry*, the first-ever exhibition and book on the history of Newark's jewelry industry, which dominated American jewelry making for nearly a century. Dietz has published articles and books on decorative arts, the Museum's American art pottery, studio ceramics, and nineteenth-century furniture.

A reception will follow the lecture.

"Money, Beauty, Power"
Thursday, October 25
7:00 p.m.
\$10 Members \$12; Non Members
Advanced ticket purchase strongly advised

GET READY FOR A FUN TIME ON FALL FAMILY DAY!



Fall Family Day features lively old-fashioned fun for all.

Celebrate fall harvest and the farming heritage of Craftsman Farms at our 2012 Fall Family Day. This annual festival, our biggest family program of the year, includes hayrides, pumpkin painting, and "Square Dancing with Sue," featuring live music and Family Day favorite Sue Dupre, as our square dance caller. Children of all ages are invited to try old-fashioned cider pressing and hand-crafts such as woodworking, pottery, knitting, and embroidery. Activities like a scavenger hunt around the grounds, the popular Cow Balloon craft, and old-fashioned carnival-style games and races will round out our celebration. Bring the whole family and arrive early for a picnic on the grounds. Enjoy cider, doughnuts, and delicious boxed lunches for sale at the Apple Spice Junction booth.

Fall Family Day
Saturday, September 22
Children: \$5 Member; \$7 Non-Member
Adults: \$7
Free to Adults accompanying children

"STYLING AN AMERICAN FAMILY" OPEN HOUSE

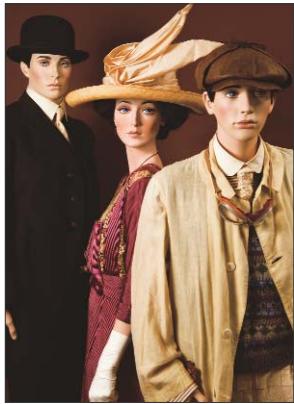


Photo by Stephen Sartori
 Three mannequins from the exhibition.

On Sunday, October 7 from 11 a.m. to 4 p.m., we are suspending regular tours for the day to offer a special Open House focused on the fashion exhibition. During this event, visitors will be invited to enjoy a take-your-time exploration of the 8 vignettes — addressing early 20th century travel, weddings, motoring, visiting and more — that make up the *Styling the American Family* exhibition. Brief, informative "Spotlight Talks" featuring a different vignette every half-hour will be offered throughout the day by members of the museum's docent staff. *Mr. Stickley's Picture Challenge: Special Edition*, which encourages children to make a deeper investigation of the Log House and fashion exhibition through a fun photo scavenger hunt, will be available for our youngest

visitors. Join us for this leisurely program and spend your day strolling through the Log House at your own pace, enjoying the pairing of graceful fashions with the elegantly rustic interiors of Stickley's masterpiece.

"Styling an American Family" Open House
Sunday, October 7
11:00 a.m. - 4 p.m.
\$8 Adults; \$6 Seniors and Students; \$4 Children
Free to Members and children aged 2 and under

TASTEMAKERS BRUNCH OFFERS CHAMPAGNE AND IN-DEPTH COMMENTARY

Join us on Sunday, October 7 for the Tastemakers Brunch. This delicious champagne brunch from 10 a.m. – 12 noon in the museum's Education Room will feature an opportunity to visit the *Styling the American Family* exhibition with its curator, Jeff Mayer. At 10:30 brunch attendees will be invited into the Log House to join Mayer for an insightful talk, including behind-the-scenes details, about two of the eight exhibition vignettes.

Tastemakers Brunch
Sunday, October 7
10 a.m. – 12 noon
\$25 Members \$35 Non Member
Advance ticket purchase is required.

REGISTER Now FOR "STYLING AN AMERICAN FAMILY: TASTEMAKING IN THE 1910S AND BEYOND"

In conjunction with the exhibition, Styling an American Family, the Stickley Museum will host a full-day conference on Saturday, October 6, beginning at 10 a.m., at the Wilson School in Mountain Lakes, NJ. Focused on tastemaking in America in the 1910s, the conference will consider the contributions and legacy of a broad spectrum of tastemakers, including designers, artisans, artists, editors and museum curators, during this profoundly significant era in American design history.

With Jeffrey Mayer, curator of the Styling an American Family exhibition, putting the spotlight on fashion and Ann Tartsinis taking a broader cultural viewpoint, the first two speakers will address the strategic efforts of early 20th century tastemakers to fuel and establish a uniquely American design identity. Turning our focus to one distinct facet of this effort, Rosalie Berberian's presentation will look at the development of

American Arts and Crafts jewelry and the efforts of artisans to bring art and beauty into the lives of the citizenry. Melissa Leventon's lecture on artwear will consider the legacy of these 1910s tastemakers through the emergence of a revival in American handcraft in the latter half of the 20th century.

"Styling an American Family: Tastemaking in the 1910s and Beyond" Conference

Saturday, October 6

10 a.m. – 4 p.m.

Wilson School in Mountain Lakes, NJ

\$35 Members

\$50 Non Members

\$12 Students (ID required)

Lunch and refreshments included in fees

To register online go to StickleyMuseum.Org or register by phone at 973.540.0311.

ABOUT THE CONFERENCE PRESENTATIONS



JEFFREY MAYER

"Fashion's Stylemakers 1909-1918 and the move for an American Fashion"

Providing an overview of the key fashion design tastemakers from Paris and London, Mayer's lecture will consider the years 1909-1918, beginning with the shift in silhouette in 1909 created by Paul Poiret, following through with the move by Edward Bok, editor of *The Ladies Home Journal* (and supported by Gustav Stickley in 1910 in *The Craftsman* magazine) to establish an 'American Fashion', ending with the softer and looser women's styles necessary during World War I and maintained after the war in 1918, paving the way for 'modern' fashion.



ANN MARGUERITE TARTSINIS

"From 'Indian Corners' to the 'Modern Maya Maid': American Primitivism, Cultural Nationalism, and Design Education in New York, 1900-1919"

Ann Marguerite Tartsinis is the assistant curator at the Bard Graduate Center in New York. An essay derived from her presentation appears on pages 6 and 7 of this newsletter. This research will also be the subject of an exhibition to be held at the Bard Graduate Center in fall 2013.



ROSLIE BERBERIAN

"Jewelry of the American Arts & Crafts Movement"

Berberian will consider the American Arts and Crafts movement as the underpinning of the pursuit of artistic craft work and the place of jewelry within that framework. The movement's founders wanted to bring beauty into daily life and believed this could be achieved by reforming design and by respecting craftsmanship. Through American Arts and Crafts movement jewelry, she will demonstrate how the jewelers of the period met the ideals of the founders, contributing both to their own lives and the lives of those who became the recipients of the work of their hands.



MELISSA LEVENTON

"Artwear: Fashion and Antifashion"

Rooted in the Arts and Crafts movement and related to the work of earlier twentieth-century figures, such as Sonia Delaunay, wearable art is a quintessentially American phenomenon. Leventon's lecture follows the trajectory of wearable art from its development in the 1960s and 1970s to its maturity in the 1980s and decline in the 1990s.

See StickleyMuseum.Org for speaker bios and additional details about the conference.

"UNQUESTIONABLY OUR OWN:" DESIGN EDUCATION AT THE AMERICAN

The addition to our decorative arts of the inspirational wealth of aboriginal American design will be of permanent value... These records are so intimately and unquestionably our own, that will serve as a basis for our distinctive decorative arts and lend a virile character to all our future creative work.¹

— M. D. C. Crawford, 1917

In 1914, standing at the precipice of the war, the United States sought to cultivate a national identity distinct from the dominant imperialist and nationalist politics particular to Western Europe. This search for cultural moorings manifested itself in, among other things, a desire for fresh textile and fashion designs wholly separate from the influence of Europe. Spearheading this design movement, New York museums, utilizing their vast collections, united with industry leaders to establish a modern American design idiom.

The American Museum of Natural History (AMNH) was particularly instrumental in this mission to energize the American textile industry. Its efforts were at first provincial in focus, seeking to unearth a uniquely "American" textile design aesthetic based on the museum's ethnographic collection of artifacts not only from the ethnic heritage of the American Indians but also from the indigenous cultures in Central and South America. The new direction, in part sparked by the hiring of *Women's Wear* journalist M. D. C. Crawford (1882–1949) as research assistant in the Division of Anthropology in 1915, was a reaction to the conflict in Europe that had embroiled the French textile industries.

Crawford was an influential figure in the effort to "bridge the design gap

between designers and museums" particularly with the "Made-in-America" campaign, which he and *Good Furniture*'s William Laurel Harris initiated at the beginning of World War I to stimulate domestic products and consumer support.² The pages of *Women's Wear* — which served as a vehicle for Crawford's proselytizing and was frequently filled with his design suggestions — increasingly featured examples of AMNH specimens after Crawford took his position at the AMNH.

Among other central figures in this project at the AMNH were Curator of Anthropology Clark Wissler (1870–1947), Assistant Curator of Anthropology Herbert J. Spinden (1879–1967), and Curator of Peruvian Art Charles M. Mead (1845–1928). Crawford was a key liaison to industry and designers but many documents in the AMNH Division of Anthropology Archives suggest that Spinden, Wissler, and Mead were equally instrumental, if not more so, in the efforts at the AMNH to promote good design. Aligned with the curators at the AMNH were Secretary Henry Watson Kent (1866–1948) and Associate of Industrial Relations Richard F. Bach (1887–1868) at the Metropolitan Museum of Art, and John Cotton Dana (1856–1929) of the Newark Museum.³

Collectively, these men promoted object research at the museums through the

installation of study rooms that showcased their respective collections. While the Metropolitan Museum of Art placed emphasis on classical and European objects, the AMNH and the Brooklyn Museum Institute, the latter under the direction of Stewart Culin (1858–1929), opened study rooms solely dedicated to ethnographic specimens with the aim of stimulating a more authentic and purportedly unique American design language.⁴ These distinct approaches were representative of a cultural divide that hindered the creation of a singular American modern style. Unlike those at the AMNH, the curators at the Metropolitan Museum recoiled from the avant-garde aesthetics associated with modern art.⁵ Yet, for the AMNH, cultural currents such as the American Arts and Crafts movement and Primitivism as well as canonical ruptures such as the 1913 Armory Show in New York synergized to signal a formative encounter with the avant-garde.

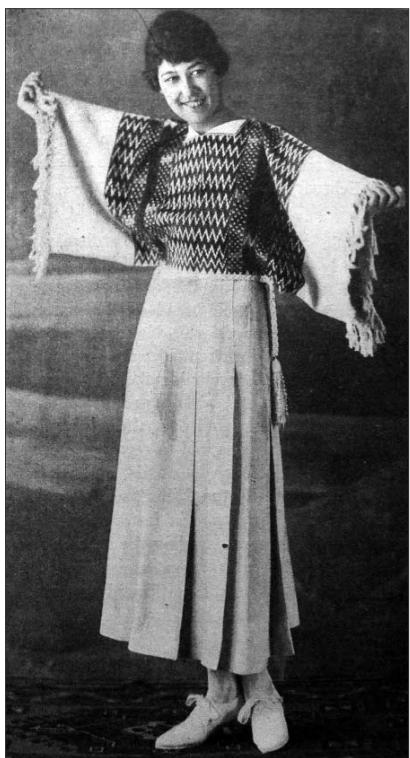
At the AMNH, the Division of Anthropology enthusiastically adopted the nationalistic project. Here the search for an American aesthetic led to the appropriation of Native American and Pre-Columbian — that is, entirely non-European — design idioms. Expressly, the efforts of the AMNH highlighted these motifs and looked to

both culture areas' textile constructions to promote a new and modern style linked to an indigenous American cultural heritage. To fuel the effort for a "primitive"-inspired design language, Mead, Spinden, Wissler, and Crawford — later called the "fashion staff" — opened the AMNH's collections to designers with the hope that greater and more intimate exposure to indigenous artifacts —



Max Meyer for A. Beller and Co. display at the Exhibition of Industrial Art featuring Koryak, Phillipine, and contemporary garments, 1919. Photograph by Julius Kirschner. Temporary Exhibitions Collection, neg. 37764. American Museum of Natural History Archives.

MUSEUM OF NATURAL HISTORY, 1915-1919 — ANN MARGUERITE TARTSINIS



"Maya Maid" for Wanamaker's New York from "Launches A Style" Merchants Record and Show Window 40, no. 3 (March 1917): 13.

such as Plains Indian garments, Pre-Columbian clay stamps, and Guatemalan huipils — would spark creativity and authenticity of design.⁶ Industry professionals and designers quickly responded; E. I. Hanson of H. R. Mallinson & Co., C. A. Frutche of John Wanamaker's New York, and textile designers Ruth Reeves and Ilonka Karasz all frequented the study collections.

In addition to study rooms at the AMNH featuring direct access to textiles and sartorial artifacts, the department published design manuals such as Mead's influential *Peruvian Art: A Help for Students of Design* (1917) to reach a broader group of designers. To buttress this effort the curators also held classes, commenced a series of lectures, and in conjunction with *Women's Wear* sponsored contests for designers, all of which advocated for the design utility of the collection and presented compelling discourses on the merits of pre-historic design.

Although, many textile designers initially focused on American Indian and Pre-Columbian artifacts for inspiration, by early 1917 — in conjunction with the new effort to educate fashion designers — an increasing number broadened their scope, looking to a wider sampling of “primitive” specimens from the diversity of cultures that were displayed at the museum, including artifacts like Koryak fur coats from Siberia and garments from Philippines. This shift paralleled the country’s emergence onto the world’s stage with the United States’s entry into World War I and break from its traditionally isolationist policies. Ultimately, the AMNH deemed the campaign so successful that it mounted the *Exhibition of Industrial Art in Textiles and Clothing* in 1919.

For two weeks in November, the AMNH featured a comprehensive display that promoted the utility and value of the museum’s collection to designers and industry. The exhibition showcased textiles by silk manufacturer H. R. Mallinson & Co. and garments by Harry Collins, Jessie Franklin Turner, and Max Meyer, among others. It was a full-scale presentation of the museum’s aim to inspire design innovation. The shift to a broader appropriation and the conflation of differing indigenous design motifs was most evident in the variety of ornament and garment construction presented. More than simply a celebration of contemporary products, the exhibit was a provocative display of a new progressive design language drawn from the ethnographic collections of the AMNH.

Despite its critical success, the exhibition would signal the end of the AMNH’s active collaboration with the textile and fashion industries to create an American design identity. The AMNH apprehensively pursued a department of industrial design but would soon discontinue the project in lieu of a more museological, and specifically for the Division of Anthropology, a more scientific and less commercial pedagogical platform. While

the project to create an American textile and fashion design aesthetic based on the AMNH ethnographic collections was ultimately abandoned, it was a successful precursor to future relationships between museums and the textile and fashion industries that would foster design innovation in the following decades.



Textile designer Ruth Reeves in a Plains American Indian garment, ca. 1916. Crawford Photography Collection, neg. 18824, American Museum of Natural History Archives.

End Notes:

- 1 M. D. C. Crawford, “Creative Textile Art and the American Museum,” *American Museum Journal* 17, no. 3 (March 1917), 253.
- 2 Lauren D. Whitley, “Morris De Camp Crawford and American Textile Design, 1916-1921” (master’s thesis, Fashion Institute of Technology, 1994), 10.
- 3 Jeffrey Trask, “American Things: The Cultural Value of Decorative Arts in the Modern Museum, 1905-1931” PhD diss., Columbia University, 2006. See also Ezra Shales, *Made in Newark: Cultivating Industrial Arts and Civic Identity in the Progressive Era* (New Brunswick, NJ: Rivergate Books, 2010).
- 4 Stewart Culin to M. D. C. Crawford, 2 October 1918. Department of Ethnology, Stewart Culin Archive, Brooklyn Museum, 3.1 [021] 1-10/1918.
- 5 Trask, 11.
- 6 Elizabeth Miner King, “War, Women, and American Clothes,” *Scribner’s Magazine* 62, no. 5 (November 1917): 593.

SEEN AT THE MEMBERS' EXHIBITION OPENING

The Log House was abuzz with excitement on Saturday, September 8, when *Styling an American Family* opened!

Photo by Barbara Weiskittel



WINTER HOURS KICK OFF ON NOVEMBER 23 WITH FESTIVE HOLIDAY PROGRAMS

Mark your calendars! The holiday season begins at the Stickley Museum on Friday, November 23. On this day after Thanksgiving, the Museum Shop's annual Trunk Show, featuring a beautiful selection of finely crafted gifts, including items inspired by the special exhibition, will begin with a private Member's Preview from 9:00 a.m. till 11:00 a.m.

Tours of the Log House will feature the *Styling an American Family* exhibition set amid festive, period Arts-and-Crafts-inspired decorations. Imagined as a Stickley family Holiday Open House, docents will invite visitors will to envision Christmas celebrations in America, circa 1912, exploring holiday traditions of the Progressive era.

Trunk Show — No admission fee
Friday through Sunday, November 23 through December 9
11 a.m.- 4 p.m.

Holiday Décor Tours — \$8 Adults; \$5 Seniors and Students
Free to Members and Children age 2 and under
Friday through Sunday,
Begining Nov. 23 and continuing throughout December.
Tours departing hourly 11:15-3:15

WINTER HOURS:

Please note that the Museum will be closed on Wednesday and Thursday, November 21 and 22 for Thanksgiving. We will reopen to the public with our winter hours on Friday, November 23.

Winter hours: Fridays, Saturdays, & Sundays, 11 a.m. to 4 p.m.



Trustee Don Hafner and his wife Lori get their first look at the exhibition.



Education Director Vonda Givens, Assistant Curator Lauren Tagliafaro, Curator Jeffrey Mayer, Executive Director Heather Stivison, and Board President Barbara Weiskittel.

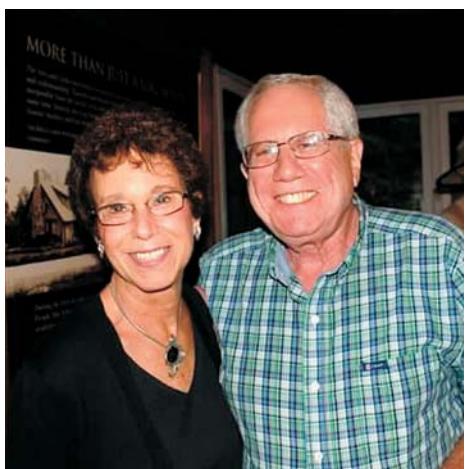


Museum member Tom Justason, Board Treasurer Robert Burchell, and volunteer Janet Justason.

ARTIST-IN-RESIDENCE REFLECTIONS



Trustees Mark Weaver and Barbara Fuldner.



Museum members Susan and Alan Coen.



Board Vice-President Peter Mars with Education Director Vonda Givens and Mike Dawson.



The final watercolor Sharon Pitts created during her residency, entitled "The Front Door," captures the dreamy view through the Log House porch door.

Bauhaus-influenced teachers in college, nature as a major subject matter have all informed my art. I even have an Arts and Crafts style tattoo on my arm!

My residency began with my teaching a workshop. Students were encouraged to find an inspiration from the Log House and make a painting based on sketches, memory and imagination. I chose to work with a motto hammered into one of the copper fireplace hoods, “The lyf so short, the craft so long to lerne” as its wisdom certainly has applied to my lifetime experience of learning about watercolor.

The next day began my week in the North Cottage. I set up a studio in the lovely library consisting of three Stickley nesting tables, some clamp lights and my supplies. I familiarized myself with the property, the cottage, the books, the furniture, the pottery, the oriental rugs. I especially enjoyed living with a beautiful copper-leaved lamp that emitted a comforting, velvety, burnt orange glow.

Each morning I made a painting of the sun coming up through the trees. Each evening the doe with her fawns stopped to watch me through the cottage windows. I worked daily on an image of the main house leaving the bank of windows for the last day, when I felt I had acquired enough experience for the task of capturing the complex reflections of the landscape and the amber glow of the fairy-tale lights in the windows. I made a painting of the bookcase in the cottage, highlighting the books that had been influential in my work and painted images of vases found in the cottage on the top of the bookcase. Looking out from the porch of the main house through the panes of glass of the front door I did a painting of the amber light fixture glowing in front of a grey-purple tree with green leaves and a peek of blue sky. This was my last painting and I feel it most captured the feeling of the Stickley Museum at Craftsman Farms.

I am grateful to the Stickley Museum for a rare gift of support and appreciation, beauty of place, solitude, focus, and a unique experience in time. I hope I returned the gift by helping those who love this special place see it in a new way.

— Sharon Pitts

RECENT GRANTS

We are grateful for the following for recent gifts:

L. & J. G. Stickley, Inc.
for general support;

McGraw-Hill
for general support;

Morris County Preservation Trust
for fire prevention and suppression;

New Jersey Historical Commission
for general operating support;

The Open Space Trust Fund of the Township of Parsippany - Troy Hills
for matching funds for fire prevention and suppression project.

COLLECTION GIFTS

Mr. and Mrs. Charles D. Nitchie II:
Five Stickley-era dusters, and one embroidered silk blouse 1940s vintage.

Barbara Fuldner:
Dey Brothers & Co., Syracuse,
embroidered white linen ladies'
blouse with pearlized buttons.

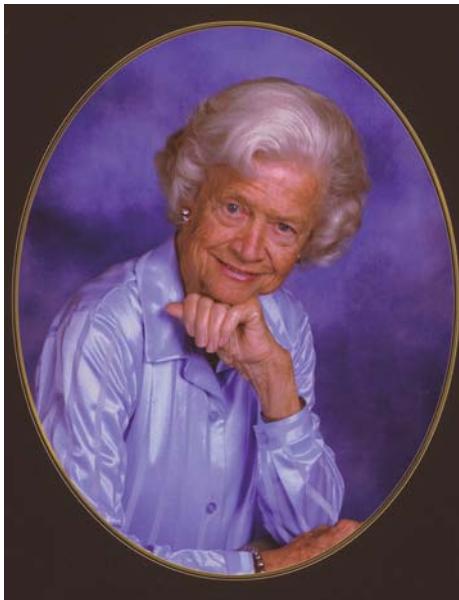
EDUCATION COLLECTION

Julia and Robert Peterson
Dutchess #250 man's straight razor,
with original slipcase.

Mark W. Davis
Book, "Art in France" by Louis Hourtincq, published by Charles Scribner's Sons, New York, 1911.

LOANS TO THE COLLECTION

Drs. Cynthia & Timothy McGinn
Suite of Chromewald bedroom furniture, original to the Farms, was made for Mildred Cruess (nee Stickley) and passed down in the family. Last used by her great-granddaughter Caitlin.



Ruth Cruess Glesmann
August 14, 1916 — July 9, 2012

REMEMBERING RUTH GLESMANN

All of us at the Stickley Museum were saddened to learn of the death of Ruth Cruess Glesmann, who passed away on July 9, 2012 at the age of 95. Born August 14, 1916, she was the daughter of Mildred Cruess (née Stickley) and the granddaughter of Gustav Stickley. Mrs. Glesmann was the last of the Stickley family who lived at Craftsman Farms.

She was predeceased by her husband of 62 years, Louis G. Glesmann, Jr. She is survived by her son Louis G. Glesmann, III and his wife Terri of Delray Beach, FL, daughter Nancy G. Calderwood and her husband Dr. Stephen Calderwood of Wellesley, MA, and daughter Dr. Cynthia G. McGinn and her husband Dr. Timothy McGinn of Wellesley, MA. She had four grandchildren, Michael Calderwood, Eric Calderwood, Brendan McGinn and Caitlin McGinn. There are also four great grandchildren, Sam and Katie Calderwood, and Gabriel and Julian McGinn.

Our deepest sympathies go to all the family on their sad loss.

IN MEMORY:

We are grateful for gifts in memory of Ruth Glesmann from:

Diana Barron and Robert Barron
Edythe Smith and Georgiana Bloom
Janet and Edward Cardoza
Lois Carlson
Linda and Paul Cohen
Vivien and Stan Cohen
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and Walter Champion
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Martha and Elbert Magoon
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Mary and George Niles
Elizabeth and David Porter
Virginia Rogers and Pat Richmond
Dolly Steinman
L. & J.G. Stickley
Joan and Jeffrey Talmadge
Barbara A. Weiskittel
Elizabeth Walston and Jim Whetton
Nancy and Davey L. Willans

IN HONOR:

We are grateful for gifts in honor of the 50th Wedding Anniversary of Nancy and Davey L. Willans from:

Jayne Beline and James Hecht
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Janet and Peter A. Copeland
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Lynn and Stanley Leeb
Bonnie and Chuck Parr
M. Elaine Patton
Paul and JoAnn Young

RECENT MEMBERSHIPS

May 1, 2012 to July 31, 2012

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

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Bernards Township Library
Cliffside Park Public Library
Somerset County Library System
Winterthur Museum Library
Printed Book and Periodicals

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. Driving directions are available at stickleymuseum.org.

Free to members and children under 6
Adults: \$8; Seniors & Students \$5

Closed on Major Holidays.

MUSEUM TOUR SCHEDULE

YEAR ROUND:

Tours depart hourly Fri., Sat., & Sun.
from 11:15 a.m. to 3:15 p.m.

ADDITIONAL Tours, Apr. 1—Nov. 16 only:
Wed. & Thurs.
12:15 p.m. and 1:45 p.m.

Group Tours available by reservation.
Call 973.540.0311

MUSEUM SHOP HOURS

Fri., Sat. & Sun. — 11a.m. to 4 p.m.

ADDITIONAL Hours Apr. 1—Nov. 16 only:
Wed. & Thurs. Noon to 3 p.m.



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.

CONTACT US

Offices: 973.540.0311
Museum Shop: 973.540.1165
Email: info@StickleyMuseum.org
website: StickleyMuseum.org

Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated as The Stickley Museum at Craftsman Farms by The Craftsman Farms Foundation, Inc. The Foundation is a 501 (c)(3) not-for-profit organization incorporated in the State of New Jersey. Restoration of the National Historic Landmark, Craftsman Farms, is made possible, in part, by a Save America's Treasures Grant administered by the National Parks Service, Department of the Interior, and by support from Morris County Preservation Trust, The New Jersey Historic Trust, and individual members. The Craftsman Farms Foundation received an operating grant from the New Jersey Historical Commission. The Craftsman Farms Foundation gratefully acknowledges a grant from the New Jersey Cultural Trust. Educational programs are funded, in part, by grants from the Arts & Crafts Research Fund and PSE&G.



Featuring the Latest News on the Exhibition,
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