



NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



FROM THE
DIRECTOR'S CHAIR

—Heather E. Stivison

*To everything
there is a season
and a time . . .*

For more than six years I have had the honor of serving as the executive director of the Stickley Museum at Craftsman Farms. These years have been filled with successes, challenges, and unforgettable memories that I will cherish for the rest of my life. So it is a bittersweet moment to be writing my 26th and final "From the Director's Chair" message.

But to everything there is a season and a time, and the time for departure is here. My husband and I will be leaving the New Jersey home in which we have lived for the past 27 years to start a new and exciting chapter of our lives in coastal Massachusetts. And so the time has come for me to say good-bye to the Stickley Museum at Craftsman Farms and to all the wonderful people who help it thrive.

You are a dedicated group of members and I have been deeply touched by your kindness and warmth. I thank every one of you who have sent thoughtful notes and beautiful cards to wish me well in my new life

Continued on page 2

SCHOLAR'S SYMPOSIUM TO KICK OFF DESIGN FOR LIVING WEEKEND

The Design for Living Weekend begins on October 5 at 9 a.m. with the 3rd Annual Emerging Scholars Symposium. This year's symposium is sponsored by Leigh Ann and Bruce Johnson. A partnership with Sotheby's Institute of Art, American Fine and Decorative Art Programme, the Symposium seeks to support and secure Arts and Crafts-related scholarship among worthy graduate (and recently graduated) scholars.

Held in conjunction with a weekend of events on October 5-6, the Symposium theme focuses on the integration of art and life. Speakers will address the intersection of craft, idealism, and economics and the tension between economic viability and a satisfied artistic life.

A. M. Simpson wrote in the March 1902 issue of *The Craftsman* magazine:

"Unless the production of the necessities of life can be made beautiful, pleasurable and instructive, our whole society must remain disorganized, disintegrated, and productive of pain, and inartistic. . . . What is needed at the present time is a process of synthesis and correlation."

This is an aspect of modern life that the Arts and Crafts movement sought to correct. The tension between economic viability and a satisfied, artistic life remained a constant concern for producers throughout the period.

Emerging scholars were challenged to submit papers on this theme. Three

scholars were selected:

Diana Greenwold, Ph.D. candidate, History of Art, University of California, Berkeley will present "Crafting New Citizens: Immigrant Identity at Boston's Paul Revere Pottery, 1908-1942"

John Paul Murphy, Ph.D. candidate, Art History, Northwestern University will present "Is Poverty Progress? Henry George, William Morris, and the Aesthetics of Social Reform"

David Sledge, History of Art M.A., Williams College will present "History and the Craftsman: Anti-modernism in Thomas Eakins's 1908 William Rush Series"

These three emerging scholars will be joined by two distinguished scholars, Nancy Green and Suzanne L. Flynt.

Nancy Green, the Gale and Ira Drukier Curator of Prints, Drawings, and Photographs at Cornell University's Herbert F. Johnson Museum of Art, will

Continued on page 2



Left: Symposium featured speaker Suzanne L. Flynt, who is curator of Memorial Hall Museum in Deerfield, Massachusetts.



Director's Chair continued from page 1

and to acknowledge the many things we have accomplished together.

At the core of these accomplishments was the development of a comprehensive historic site master plan in 2007. This massive multi-volume plan guided us as we worked together to preserve and protect this historic site. Some highlights of that preservation include the restoration of the master bedroom, master bathroom, and cottage roofs, and the rehabilitation of the North Cottage and the Milk House. We also completed massive projects that are invisible to the eye, such as inserting steel girders beneath the Log House stairs and pouring new concrete footings beneath the building to protect the Log House from sagging and shifting. We created an Education Room, ADA bathroom, ADA walkways, and have many more projects well underway. None of these things would have been possible without your membership support, donations, and enthusiasm for the work that takes place here every day.

We have an outstanding staff in place that will allow the Museum to continue with its high-quality educational focus that is now at the very heart of everything we do. The Emerging Scholars Symposium, Family Days, the Stickley Design Invitational, Artist-in-Residence, and many other excellent programs are now regular parts of our annual public offerings. The *Mr. Stickley* series of exhibitions presented at the Annual Grove Park Inn Arts & Crafts Conference and the ambitious Syracuse University collaboration, *Styling an American Family*, have offered new scholarship in the field and were sources of great pride. These are just the beginning of the programs and exhibitions that the Stickley Museum will present in the future.

Our many successful partnerships with prestigious institutions such as

the Smithsonian, Syracuse University, PBS, Drew University, and Sotheby's Institute will continue to expand. And our annual attendance, which has grown more than 400% in the past six years, will also continue to grow.

The biggest project of my tenure, the Log House fire prevention project (described on page 4) is now coming to a close. With so many projects completed, all eyes are looking towards the next stage of life at Craftsman Farms. We have just received a grant for more than \$500,000 to begin a new phase of rehabilitation and utilization of our beautiful historic site. The current three-year strategic plan is coming to an end and the organization is beginning to craft a strategic plan for the next three to five years. The timing is right for a change.

I have had the privilege to talk with many of you about the pride you feel in our success, your dreams for this site, and your dearest hopes for the future of the Stickley Museum. You have placed your trust in the Board of Directors and the staff to fulfill those hopes and dreams. As my time as executive director draws to a close I want to share with you my firm belief that these dreams will continue to come true.

As I leave my position of executive director, I will remain as a friend and fellow member and donor. Craftsman Farms is a beautiful and meaningful historic site that I will always support and cherish. And I am heartened, knowing that I am leaving this unique treasure in the competent hands of the talented and hardworking staff members, and the caring and committed Board of Trustees. It will be a time of fresh new ideas and new accomplishments for the Stickley Museum. I look forward to applauding all their future successes!

Conference continued...

be the 6th Annual Amy Stahl Memorial Lecturer. Green's catalogue *Arthur Wesley Dow and His Influence* received honorable mention in the Moe Prize competition for works in art history from the New York State Historical Association and in 2006 *Byrdcliffe* won the Moe Prize as well as an award from the Metropolitan Chapter of the Victorian Society for Catalogue of Distinction. Green received her B.A. from Connecticut College and her M.A. in Art History from Williams College. An essay related to her topic appears on page 6.

We are pleased to announce that **Suzanne L. Flynt, Curator of Memorial Hall Museum, Deerfield, Massachusetts**, has been added to the roster of distinguished speakers. A 1903 article in *The Craftsman* declared that "Deerfield is sending all over the country beautiful things...to bring back something of lost poetry to the earth." Flynt will deliver the featured address, "Arts and Crafts in Old Deerfield," which will consider the distinctive manifestation of the Arts and Crafts movement in this Massachusetts community and the talented group of, often female, artisans who cultivated it.

Flynt, who resides in Dummerston, Vermont, recently authored *Poetry to the Earth: The Arts and Crafts Movement in Deerfield* to accompany the exhibition *Skilled Hands and High Ideals: The Arts and Crafts Movement in Deerfield*. Her previous publication *The Allen Sisters: Pictorial Photographers 1885-1920* was awarded the Historic New England Book Prize in 2002.

The conference will end with a Question and Answer session. Following the conference, attendees may participate in an optional group lunch at the nearby Tabor Road Tavern.

**Taking place at the Stickley Museum
Saturday, October 5, 9:30 a.m.-12:30 p.m.
\$15 Member and \$25 Non Member
\$35 Optional lunch at Tabor Road Tavern
call 973.540.0311,
or visit StickleyMuseum.org**



FALL FAMILY DAY

Sat. Sept. 21



Special guest Clifford the Big Red Dog will be on hand to greet you!

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FALL FAMILY DAY BLENDS EDUCATION AND FAMILY FUN!

Summer's end brings the return of Stickley Museum's 7th Annual Fall Family Day. Set for Saturday, September 21, this traditional fall festival celebrates harvest time and Craftsman Farms' agricultural past. Fall Family Day is the museum's biggest family program of the year, attracting hundreds of visitors, and we're pleased to be partnering for a third time with local PBS affiliate WNET THIRTEEN's Kids Club for this special afternoon.

We are looking forward to welcoming young visitors of all ages to Craftsman Farms, and we're especially eager to welcome our special guest Clifford the Big Red Dog, who will be stopping by compliments of Kids Club. We're also happy to have Sue Dupre returning for another Family Day. Joined by the Jugtown Mountain String Band, Dupre will lead "Square Dancing with Sue." With live music to set the tone, families will be invited to promenade and practice their do-si-do during several rounds of square dancing.

Family Day will feature hayrides around the grounds of Craftsman Farms, pumpkin painting, and craft demonstrations like woodworking, embroidery, and finger knitting. The event also features the return of favorite activities like the Scavenger Hunt, the Balloon Cow craft, and old-fashioned carnival-style games like Rubber Ducky ring toss.

Inside the Log House, tours will be suspended for the day and families will be invited to stroll through the museum Open House at their own pace.

Food vendor Apple Spice Junction will join us once again with a variety of delicious lunch and refreshment options including cider and their popular cider doughnuts, which have sold out every year.

Mark your calendar now for this fun-filled and memory making afternoon at Craftsman Farms.

Saturday, September 21

Noon to 4:00 p.m.

\$5 Member Children and \$7 Non Member Children

\$7 Adult or Free to Adults accompanying children



Fall Family Day pumpkin painting.



Fall Family Day hayride tour of the site.

PROJECT UPDATE: SAVE THE STONE PIERS

Only seven months have passed since we first announced the campaign raise \$36,000 to save four deteriorating stone piers, and many of you have already responded! Thanks to you we have raised over \$20,000!

The project plans, which were developed by noted landscape architect Brian Bosenberg, have now been approved by the New Jersey Historic Preservation Office. Work on the first two piers is scheduled to begin in late September.

If you have not yet made your donation, there's still time. Just put "stone piers" in the memo line on your check or donate online at StickleyMuseum.org. Either way, your gift will help save an important piece of Craftsman Farms history!

MEET VONDA GIVENS, ACTING DIRECTOR



Vonda K. Givens, who has served as the Stickley Museum's director of education since 2008, will serve as the Stickley Museum's acting director during the search for a new executive director. The Museum is fortunate to have someone already on staff who is well versed in the Stickley Museum's operations and who brings a wealth of museum experience to the role. Vonda began her career in museum education as the outreach coordinator at the Jane Voorhees Zimmerli Art Museum in New Brunswick, NJ.

Following her time at the Zimmerli, she served as the director of education at the Hunterdon Museum of Art in Clinton, NJ. She has served on the Board of Directors of the New Jersey Association of Museums, and currently serves on the Board of Museum Educators of New Jersey, as well as the prestigious Education Committee of American Alliance for Museums. A former instructor at her undergraduate alma mater, Lipscomb University, she holds two degrees in communication, including a master's degree from Texas A & M University. Givens is a native of middle Tennessee. She made New Jersey her home in 2001 and currently resides in Denville with her husband, contemporary artist Wes Sherman, and their dogs Otto and Minnie.

PROTECTING A NATIONAL HISTORIC LANDMARK

For several years, the Stickley Museum has been involved in a massive project to protect the Log House from the danger of fire. Funded by multiple grants including two from the Open Space Fund of the Township of Parsippany-Troy Hills and two from the Morris County Preservation Trust Fund, the project totaled over \$600,000.



The Log House as the water line was installed.

It began in 2009 with a needs survey that identified numerous projects of all sizes that could be done to prevent fires from ever occurring. Projects varied from making changes to our archival storage, to updating potentially hazardous wiring throughout the building, to installing fire walls and doors in non-public areas and enclosing the furnace in a separate room with fire barriers.

Then recommendations were developed for a discrete state-of-the-art fire protection and suppression system. Because of the historic nature of the building and

its unusual log construction, designing the system was an arduous, year-long process, led by a talented team from HMR Architects with the mechanical systems designed by M & E Engineers.

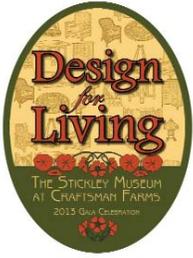
Every step of the way was a challenge. Even the installation of water pipes to feed a sprinkler system was unusual, because pipes could not be installed between studs and beneath the plaster walls. As you know, the structure of the Log House is visible and the walls on the first floor are rows of solid logs. Even getting sufficient water to these pipes

was a problem, because it required the installation of a brand new water main, plus three fire hydrants and a fire hook-up.

It was quite a challenge to move this project along on schedule and while still keeping the Museum fully functioning throughout the process. We are very grateful to our funders and to the many people who made it

all work. We are especially grateful to HMR Architects for their continuous sensitive oversight and to the hardworking team from Merrell and Garaguso, Inc. who undertook the actual construction, led a group of sub-contractors, and worked around the needs of our visitors for many months.

Now that the entire project has been successfully completed, we can all feel a sense of pride in knowing that this beloved National Historic Landmark is well protected.



GET READY FOR THE DESIGN FOR LIVING GALA!

As the sun begins to set on Saturday, October 5, the Mountain Lakes Club will be aglow with our Design for Living Gala dinner and auction. Join our chair Elaine Hirschl Ellis as we honor Parsippany-Troy Hills Administrator Jasmine Lim, State Assemblywoman BettyLou DeCrose, and the memory of the late Assemblyman Alex DeCrose.



Above: Jon Stewart



Right: Stephen Colbert

A signature drink and the beautiful music of Columbian harpist Enki Bello will greet you as you arrive. Enjoy cocktails and conversation on the deck as you watch the rosy colors of the sunset reflecting on the lake below. Browse and bid on the fun silent auction which features something for everyone. Prizes range from a Van Briggie columbine vase, to brunch for four at the Short Hills Hilton, to a 1923 Elbert Hubbard Scrapbook, to an antique Georg Jensen brooch.



Above: Grove Park Inn



Right: Raymond Weil watch

The evening is rounded out by an open bar and sumptuous gourmet dinner. The live auction will be led by auctioneer Rob Gawley and features such diverse items as the 2014 Chicago Arts and Crafts tour, VIP tickets to see Jon Stewart and Stephen Colbert, a Raymond Weil man's wristwatch, and registration for the 2014 Arts and Crafts Conference at the Grove Park Inn. Be sure to check out the full listing of auction items at StickleyMuseum.org.

Besides being one of the highlights of the year, the gala provides approximately 25% of the Museum's annual income. Register online, by mail, or by phone and take pride in knowing you are supporting the Stickley Museum.

Design for Living Gala: Saturday, October 5, 6 p.m. at the Mountain Lakes Club. Reservations Required.



Above: Veuve Clicquot La Grande Dame 1998

Right: LongHouse Reserve, East Hampton, NY



For more info or to make reservations:

call 973.540.0311 or visit StickleyMuseum.org

Basic Tickets: \$185

Sponsor: \$500

Benefactor: \$1,000

GALA SUPPORTERS

Thank you to the major supporters of Design for Living Weekend!

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GOLD BENEFACTOR TABLE

Roberta and Howard Ahmanson

BENEFACTOR TABLES

Catherine J. Mathis and Robert C. Burchell
Terri and Lou Glesmann
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Barbara and Robert Nickerson

BENEFACTORS

Joan Albin and Tom Bird
Dorothy Beattie
John H. Bryan
Catherine and Nicholas Carlozzi
Amparo and Mitchell A. Codding
Cara Corbo and Theodore Lytwyn
Elaine Hirschl Ellis
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SHARED DREAMS: PARTNERSHIPS OF THE

The Arts and Crafts movement came to fruition during a period of looking inward and nostalgically looking back. In the 1860s, many rejected the advances of the industrial age and were appalled by the horrors of the Crimean War, the first war to be recorded through photographs, bringing an immediacy to the conflict that previous wars had not experienced. The result was a desire to cocoon oneself, returning to what was imagined as the simpler era of the hand-made, surrounded with everyday objects that were aesthetically pleasing, familiar, and ultimately comforting. Leaders of the Arts and Crafts Movement such as William Morris and John Ruskin made this ideal seem possible and, since the end of the 19th century, the appreciation of handcrafts has steadily risen to its position in the art world today, where the lines between decorative and fine art are often blurred, with both equally appreciated. The ideals that the arts and crafts practitioners upheld 150 years ago — the power of fine workmanship and true partnerships — remain valid today.

The flourishing of the decorative arts during the Arts and Crafts period in Great Britain and America and the various personalities identified with this movement have remained a subject of fascination to scholars almost since its beginnings in the middle of the Victorian era and have been extensively written about in books and articles. A by-product of these chronicles is that often a partner, who at the time was an integral influence on the artist — either in practical terms, helping to originate conceptual approaches, or emotionally — was relegated to a minor role, most positively as inspirational muse or, traditionally, as the quieter, domestic half whose purpose was to enable the great man (and with some notable exceptions they were nearly all men) to get on with the business of creating. The feats of the “hero,” be it William Morris or Elbert

Hubbard, were attributed to the single-handed accomplishments of his tenacity and genius, and the importance of collaborative influences was almost always carefully glossed over. Ironically, this is often the fault of biographers and not of the subject, who in most cases would have openly acknowledged the value of their partner’s input.

The Arts and Crafts Movement was one of the first to foster and acknowledge strong partnerships. Many of these artists came from multi-generational artistic families in which carrying on the

“Within the decorative artistic tradition, unlike with the singular occupation of easel painting, the process is often, by nature, a collaborative effort”

legacy into the next generation was manifest. Many others came to the creative life through the nurturing and encouragement of friends and colleagues. It was a movement that encouraged collaboration and cooperation and within the context of close relationships this process was often a resounding success.

Within the decorative artistic tradition, unlike with the singular occupation of easel painting, the process is often, by nature, a collaborative effort, frequently with various people creating together in a workshop. The exchange of ideas and suggestions engendered in such an atmosphere would prevail, and the lines between artist/creator/craftsman/imag-

iner would be constantly blurred. The Arts and Crafts Movement encouraged members of both sexes to experiment and produce work in the realms of the fine and decorative arts. Many of the women came to the field through the encouragement of family members — husbands, fathers, brothers — while their skills were often relegated to the areas of traditional female crafts, notably weaving and embroidery. But by the 1860s, this was starting to change. The opening of so many professional art schools, which included crafts in the curriculum, encouraged women to participate. Often from large families, these women were obliged to work to support themselves and their loved ones and art was an acceptable field for women to work in. Many women saw this training as a serious career step and they began to make inroads into furniture design, metalwork, and even architecture.

The Arts and Crafts Movement supported the ideals of cross gender education, of artists of both sexes working together to create beautiful objects. But this must have sometimes seemed like mere lip service, as men formed their artistic Guilds, based on a Medieval precedent, which even in their 19th century guise were usually reserved for male members only. Despite women’s roles as active participants and, for the first time, equal partners, in much of the production of the Arts and Crafts movement, they were not allowed to join the professional organizations open to their male counterparts, such as the Guild of Handicraft, founded by C. R. Ashbee in 1888. In fact, women were occasionally treated with open hostility, as Ashbee emphatically stated, “In the Guild’s workshops our fellows are rightly nervous of the competition of the amateur, especially the lady amateur; she is very versatile, she makes jewellery, she binds books, she enamels, she carves, she does leather work, a hundred different graceful and delicate crafts.” Ashbee

ARTS AND CRAFTS MOVEMENT — NANCY GREEN

was voicing the sentiments of many of his male colleagues, concerned that women would undersell the work of their male competitors and thus pose an economic threat to their continuance. But the women of the Movement were not to be back-seated, and they formed their own Guild of Art in 1907 and continued to make strides in education and reform.

While Ruskin and Morris both vociferously supported the ideal of the individual craftsman and the personal achievement attained through satisfaction in one's own labor, the reality was much more complex. There are many cases in which creative "couples" worked together harmoniously, sharing a vision, a dream of a life lived in mutual collaboration and support. Even Ashbee, who spoke of women workers in a denigrating way, could not have achieved what he did without the aid of his wife Janet, a woman of great intelligence and creativity in her own right, and he would have been the first to acknowledge this.

Many of these artists were successful because of their interaction with a spouse, a sibling, or a close friend. For example, much has been written about William Morris but little has been put forth about his relationship with his daughter May, who worked for the Morris firm and was one of the leading artistic embroiderers of her day. C. R. Ashbee is well known for the work of the Guild of Handicraft, but his wife Janet was a long-term helpmeet without whom the Guild would have floundered. Francis and Jesse Rowat Newbery were both serious artists and their roles at the Glasgow School of Art was important in establishing the career of many artists, not least of whom were the Mackintoshes and McNairs. The painter Evelyn De Morgan and her husband William, the famous ceramist and novelist, also formed a supportive partnership

for their different artistic arenas. In fact, without Evelyn's success as a painter, William could not have afforded the luxury of running a pottery that year after year showed a financial loss. But his wife believed in his work and kept the factory financially afloat. Mary Seton Watts was an accomplished artist in her own right when she married the Victorian painter G. F. Watts and Christopher Whall, an important stained glass artist and teacher, passed on his skill not only to numerous students but to his daughter, Veronica, who became a skilled stained glass artist in her own right.

The Rhead family, known for their ceramic work, and Ralph and Jane Whitehead are clear examples of the emigration of the Arts and Crafts ideal to America. Frederick Hürten Rhead, his wife Agnes, and his uncle Louis Rhead all settled here, helping to transform pottery and design in this country. The British entrepreneur Ralph Whitehead came to the United States in 1892 and with the aid of his wealthy and artistic American wife, Jane, melded the influences of British, East Coast, and California Arts and Crafts in their utopian community, Byrdcliffe, in Woodstock, New York. Though it was a dream of both of theirs, funded by both of their inheritances, it is Ralph who is mistakenly credited for its conception and implementation.

In America, Jane Addams' name is synonymous with the Settlement House movement but her founding partner, Ellen Gates Starr, is rarely recognized for her contributions to the arts and the cultural life of Hull-House. The Overbeck sisters, through necessity, established a ceramic business to support themselves and while today their work is much sought after, their individual stories remain obscure. In the case of the Roycroft Community, Elbert Hubbard was an unabashed self-proselytizer and

his name was known nationally, while the artistic endeavors of his first wife, Bertha, and the written output of his second wife, Alice, remain largely unexplored. And the work of both Lucia and Arthur Mathews, while greatly appreciated by those that are familiar with it, is often given just fleeting notice in records of the Arts and Crafts Movement.

How exactly did each of these partnerships work? What type of interaction existed? And, since there were obviously sacrifices on both sides, how did these affect the relationships within each partnership? And, although it is impossible to determine what the success or failure of the artists would have been without the other, it can be contemplated with some validity, since most of these partnerships were long-term and interdependent in ways that should be examined. Those relationships that did ultimately split apart often reflect a loss of accomplishment for both halves.

All of these interactions are important and have a large impact on our definition of the Arts and Crafts philosophy and style, both in America and in Great Britain.

About the Author: Nancy Green is the Gale and Ira Drukier Curator of European and American Art, Prints and Drawings, 1800-1945, at the Herbert F. Johnson Museum of Art, Cornell University. She has received fellowships from the Getty and Winterthur to pursue her research on the Byrdcliffe Colony in Woodstock, New York; a Paul Mellon Centre Fellowship and a Harry Ransom Center Research Fellowship, as well as grants from Huntington-British Academy, the Wolfsonian, Center for Craft, and Winterthur. This essay is based on her forthcoming book also entitled *Shared Dreams: Collaborative Partnerships of the Arts and Crafts Movement*, which is funded by a grant from the Ragdale Foundation.

FARMS AFIELD: MEMBERS ENJOY A UNIQUE SUMMER RETREAT

Photo by Vonda Givens



Tour of Camp Pine Knot,

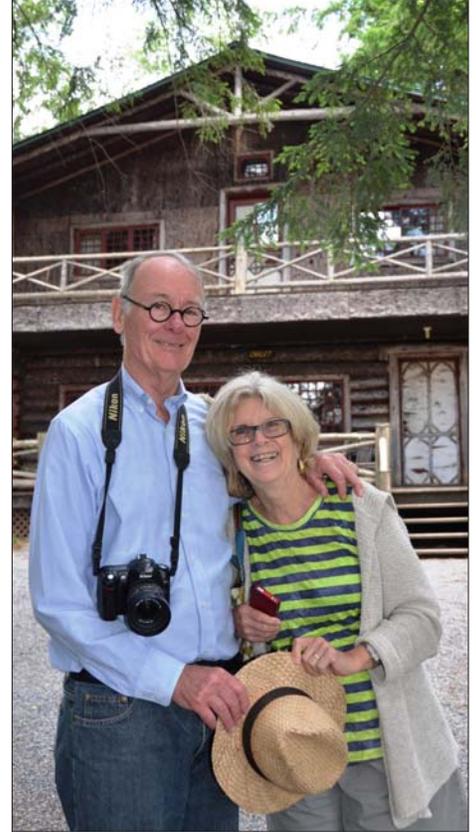
Dr. Richard Guy Wilson was our honored guest and featured speaker at the Stickley Museum’s Summer Retreat to the National Historic Landmark Great Camp Sagamore, which is located in the Adirondacks at Raquette Lake, NY. Dr. Wilson’s lecture, entitled “Wilderness Rusticity and American Identity,” addressed American architecture and design in the 19th and early 20th century, and considered the influence of nature, wilderness, and rusticity. He discussed the emergence of the rustic style around the country in western parks, the Adirondacks, and elsewhere, including the Log House at Craftsman Farms.

The sold-out Farms Afield summer retreat, which took place July 19 – 21, began with a “meet-up” and special program at the nearby Adirondack Museum. The unique experience of three days at Great Camp Sagamore, which once was the wilderness estate of the Vanderbilt family, also included many other unique experiences: behind the scenes tours of Great Camp Sagamore with Program Director Jeff Flagg, time for fellowship, and a luncheon cruise and a tour of Camp Pine Knot with Rob Rubendall, Director.

It was an unforgettable experience for all who participated in it!



Relaxing on the lake.



Richard Guy Wilson and Ellie Wilson.

Photo by Barbara Weiskittel

Photo by Barbara Weiskittel



Dr. Wilson presents the keynote address.



Jeff Flagg leads the tour.

Photo by Kristen McCauley



MAKE YOUR PLANS FOR FARMS AFIELD 2014!

AN ARTS & CRAFTS INSIDER'S VIEW OF CHICAGO

Plans are well underway for an exciting Farms Afield trip in 2014. Knowing that these unique experiences sell out quickly, we suggest you make your plans early.

This trip offers a fabulous way to discover the very best examples of Chicago's Arts and Crafts along with an intimate group of your fellow Stickley Museum members. The trip is scheduled for May 20 – 23, 2014 and is organized by *Arts & Crafts Tours* whose president, Elaine Hirschl Ellis, was the founding chair of the Craftsman Farms Foundation, and who is profiled on page 10 of this issue.

Known for its wealth of wonderful architecture, Chicago is especially rich in work by leading American Arts and Crafts designers. The highlight of this trip will be our visit to the privately owned property, Crab Tree Farm. The farm buildings display Arts and Crafts collections in settings that have been created to reflect the aesthetics of the Arts and Crafts movement. Furniture displayed in the buildings is primarily the work of Gustav Stickley. In addition to furniture, owner John Bryan's collection includes artwork (metalware, ceramics, textiles, paintings, etc.) created by American, English, and European designers, makers, and artists who were Stickley's contemporaries.



Interior of Crab Tree Farm's English Apartment.



Crab Tree Cottage.

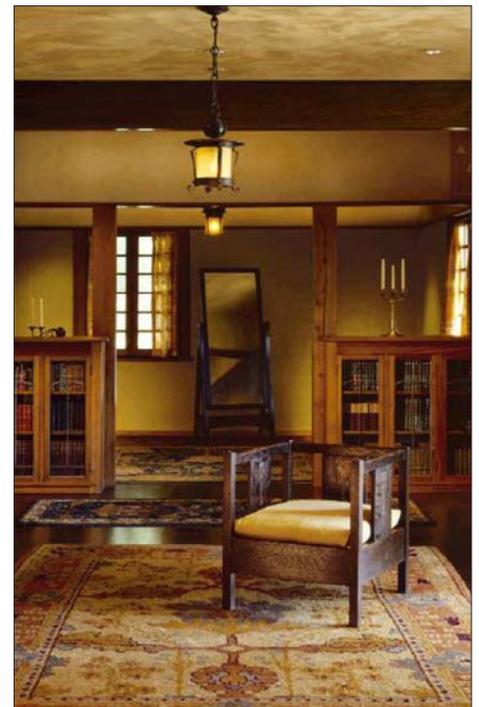
While Crab Tree Farm is a working farm with livestock and crops and a showcase for Arts and Crafts furniture and decorative arts, it is also a place where contemporary craftsmanship is valued and practiced. Half of the central barn is devoted to a fully equipped workshop for woodworkers, ceramic artists, metalworkers, and sculptors who receive short- and long-term residencies. Also in the main barn is a showroom with rotating exhibitions of furniture made in the workshop, often out of materials found on the property. We are delighted that John Bryan will be our host and guide at his remarkable estate.

We will also visit many of the wonderful examples of Arts and Crafts architecture that influenced designers across the country. Access to many of these is customarily limited. We will include several buildings by Frank Lloyd Wright, most notably the Robie House. Nearby is the Rockefeller Chapel at the University of Chicago by Bertram Goodhue. We will also visit the Glessner House by H. H. Richardson, Louis Sullivan and Frank Lloyd Wright's Charnley-Persky House, and the Second Presbyterian Church with its substantial collection of stained glass windows with rare U.S. examples of the work of Edmund Burne-Jones. Our walking tour in the Chicago Loop will feature buildings by Burnham & Root and Holabird & Roche. Other surprises will be included as the program is finalized.

In addition to the private access and wonderful camaraderie, the trip includes three nights at a hotel, welcome reception, three lunches, one or two dinners, all admissions, ground transportation throughout the entire trip, airport transfers, and highly knowledgeable personal guides. It will not include airfare.

Due to the limit on the number of people who may be included on a private-access trip, this Farms Afield is restricted to Stickley Museum members only. To assure a reservation on this amazing trip, you may bid on a ticket during our auction during the *Design for Living Gala*. Those not attending may bid by phone or in a sealed bid. For info on how to bid, please call 973.540.0311. More information and other reservation opportunities will be available at ArtsandCraftsTours.Com and StickleyMuseum.org later in the year.

We look forward to exploring Chicago's Arts and Crafts treasures with you!



Interior of Crab Tree Farm's Ellis House featuring a Harvey Ellis designed cube chair.

MR. STICKLEY'S STYLE TODAY

Our fall theme celebrates Arts and Crafts design, beginning with an exciting panel discussion entitled “Beauty, Harmony, and Simplicity: Mr. Stickley’s Style Today” which took place on Saturday, September 7 and explored ways to bring Mr. Stickley’s style into today’s homes. It was presented in conjunction with the launch of the Museum’s new “Mr. Stickley’s Style Tour,” which is available by reservation only on the last three Saturdays of each month through the end of December. The panel discussion was offered free to members and featured a variety of professionals with expertise in Stickley design and Arts and Crafts style. During the program, moderated by Peter K. Mars, the panelists discussed the key elements of Arts and Crafts style and the expression of these elements in today’s homes, from homes with a fully integrated Craftsman aesthetic to those featuring a few simple Craftsman touches.

ABOUT THE PANELISTS:



TODD CONOVER holds a degree in fashion design from The College of Visual and Performing Arts at Syracuse University. He is an Assistant Professor of Design in The College of Visual and Performing Arts at Syracuse University, a position that he has held since 1995. Illustration, graphics and fine art have always been a part of Conover’s visual

vocabulary. He likes to work in a variety of traditional mediums in conjunction with digital technology. Metal is a relatively new medium for him, and he has been working in it since 2011, focusing on jewelry, utilitarian objects, lamps and vessels. He serves on the Board of the Arts and Crafts Society of Central New York and is a member of the Society of Illustrators and the Society of North American Goldsmiths.



ELAINE HIRSCHL ELLIS is the President of Arts & Crafts Tours, which she founded in 1992 to examine the roots of the Arts and Crafts Movement where they began, in Britain. Ellis was instrumental in establishing the Craftsman Farms Foundation and the successful effort to acquire and preserve Craftsman Farms. She has lectured at

Winterthur, the Los Angeles Conservancy, Pasadena Heritage, the Gamble House, The Center for American Culture Studies, Berkeley Architectural Heritage Association, and on the Queen Elizabeth II. She is on the boards of the William Morris Society in the United States, the American Friends of the Arts and Crafts in Chipping Campden, and MOBIA, the Museum of Biblical Art. In 2007 she was elected an Associate Brother of the Art Workers Guild.



TOM MENARD is president of Menard Construction. Prior to founding his own firm he managed multi-million dollar projects for Whiting-Turner, a large construction management company. He was inspired to start his own business because of his lifelong residency in Mountain Lakes, New Jersey — an early twentieth century planned

community, featuring many Arts-and-Crafts-style homes. Since 1993 he has developed and managed residential projects ranging from simple home additions to multi-million dollar luxury homes. Menard takes great pride in his high quality craftsmanship and attention to detail. He truly sees his craft as an art form and strives for total customer satisfaction on each project. He served on the Board of the Craftsman Farms Foundation for ten years.



GARY PAUL is a New York City architect and interior designer who has built a career designing historically sensitive homes, hotels, apartments and pied-a-terre around the world. Educated in Boston, Cambridge, Providence, New York and Jerusalem, he combines his interests in history and culture to create thoughtful, energetic and site specific

designs. Working on projects in diverse locations such as Aspen, Martha’s Vineyard, Chicago, New York and the Caribbean, Paul imbues his clients’ homes with highly functional solutions that reference the past, but anticipate the future. Gary has taught at Parsons/The New School and NYU in New York City. He is developing a line of home furnishings with artist Ellen Frank and her Illumination Arts Foundation.



DAVID DALTON RUDD JR., of Dalton’s American Decorative Arts in Syracuse, New York since 1980, specializes in decorative arts of the 20th century with an emphasis on Stickley Craftsman furniture. Rudd has been a consultant for the Everson Museum of Art, Rochester Institute of Technology, the Onondaga Historical Society,

Christie’s Auction house, and an independent appraiser at Craftsman Auctions in Lambertville, New Jersey. He is a columnist for *American Bungalow* magazine. Rudd was instrumental in starting the Arts and Craft Society of Central New York, where he is currently serves as president. Rudd also serves on the Board of the Craftsman Farms Foundation and of The Stone Quarry Hill Art Park in Cazenovia, NY and is a member of The Antiques Dealers Association of America.

RECENT MEMBERSHIPS

June 1, 2013 to August 15, 2013

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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RECENT GRANTS:

We are grateful for a recent grant from:
***The New Jersey Historical
Commission.***

GIFTS IN KIND:

We are grateful for gifts in kind from:
***Catherine Mathis
and Robert Burchell;
Elaine Hirschl Ellis;
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We are grateful for gifts in memory of
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*We are grateful for recent gifts
to restore the stone piers from:*
***Mary V. Authors;
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VISITING CRAFTSMAN FARMS

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

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

Free to members and children under 2
Adults: \$10; Seniors & Students \$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 individu-
als 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.**

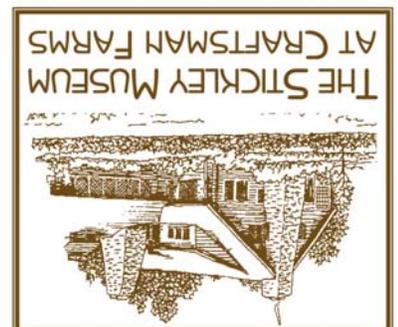
Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated as The Stickley Museum at Craftsman Farms by The Craftsman Farms Foundation, Inc. The Foundation is a 501 (c)(3) not-for-profit organization incorporated in the State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



*Inside: The Latest Design for Living
Gala and Symposium Weekend News!*

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