



# NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



From the  
Director's Chair

—Heather E. Stivison

As we begin the second century of Craftsman Farms, plans are well under way for the continued restoration and adaptive reuse of this important 30-acre National Historic Landmark. Making our Education Building fully handicapped-accessible is near the top of our second century project list.

This building, formerly known as the Annex, is the non-Stickley-era building that adjoins the Log House. It has been undergoing an exciting transformation. As recently as 2008, this 1918 building was hidden behind overgrown shrubbery and vines with a dangerous exterior staircase covering its western side. The interior held two long-vacant and dilapidated apartments, complete with peeling paint and cracked concrete.

Now, the overgrowth has been cleared, the rickety staircase removed to harmonize with Stickley's vision for Craftsman Farms. Continually taking on projects like this to protect, preserve, and restore Craftsman Farms is the foundation of our mission.

Inside the Annex building, the first floor apartment has been fully transformed into a multipurpose educational space, complete with audio visual equipment for lectures and meetings. And a former utility closet has become a state-of-the-art handicapped accessible bathroom. Making the site fully-accessible to all is essen-

*Continued on page 2*

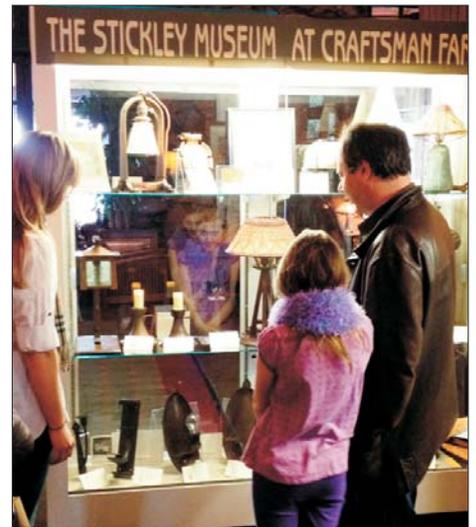
## "MR. STICKLEY'S LIGHTING" EXHIBITION WAS A HIT!

Attendees at this year's Grove Park Inn Arts & Crafts Conference commented that *Mr. Stickley's Lighting* may have been the best exhibition we have produced there to date. The exhibit was the fifth in our "Mr. Stickley's" series which considers, one-by-one, the varied aspects of Gustav Stickley's career.

The nature of a short term exhibition in a small setting is such that it cannot be a comprehensive representation of all Stickley lighting. But through the generosity of several private lenders, some seventeen period lighting forms designed in Gustav Stickley's Craftsman Workshops were represented, along with archival photographs, newspaper clippings, advertisements, and more. The forms included hinted at the great variety of his lighting, but it could not include all the iconic forms. Lamps, lanterns, sconces, and candlesticks were shown in wood, pottery, hammered copper, hammered brass, and iron.

The lampshades which were included also represented a variety of Stickley's materials including wicker, split bamboo, silk, linen, and glass. Bringing the forms together in on place gave the viewer a glimpse into the variety and also the commonality of his designs.

Though the actual exhibition is now over, it continues to offer meaning, context, and understanding of the various types of lighting American homes in the early 1990s through related educational programs, the essay on page 8 of this newsletter, and the full 44 page exhibition catalogue.



Exhibition Photos by Barbara Weiskittel

*Director's Chair continued from page 1*

tial to our mission of reaching out to broad and diverse audiences. If we restore and preserve the site, but don't make it welcoming to everyone, we are not doing our job.

Now known as the Education Building, the Annex has been used for programs as diverse as the Emerging Scholars Symposium, a wood block printing workshop, the Stickley Design Invitational, our annual Holiday Trunk Show, a lunch room for bus tour groups, and a meeting room for community agencies. It is also in regular use for lectures, workshops, and Girl Scout programs. High quality educational offerings are what bring depth and meaning to everything we do.

In 2012 the transformation of the Annex will continue with additional exterior upgrades, landscaping, and the installation of a period-correct and fully handicapped-accessible bluestone walkway. This 200-foot walkway will enhance the appearance of the building's exterior, while making both the Education Building and the new restroom truly handicapped-accessible.

Unlike many walkways in historic sites, the Pathway to Education will not be made of brick, which is coarse and easily crumbles. In keeping with Craftsman Farms early 20<sup>th</sup> century history, the walkway will be custom-made from period-correct, natural bluestone. Bluestone is more enduring than brick and the overall look will be in perfect harmony with Craftsman Farms.

You now have the opportunity to become part of the process and to make a lasting impact on Craftsman Farms. Your name or the name of a loved one can become an important and permanent part of this National Historic Landmark. If you believe that historic preservation of Craftsman Farms is important — and that quality educational opportunities should be available to everyone — please turn to page 5 of this newsletter, explore the possibilities of participation, and declare your support today.



Mayday photos by Doug Stivison

## DANCE AROUND THE MAYPOLE AT SPRING FAMILY DAY

Early May brings the arrival of spring, and the Stickley Museum will welcome the season with its annual Spring Family Day on Saturday, May 5 from 12 – 4 p.m. This special afternoon revives May Day traditions and includes timeless period-appropriate activities introducing children to the Stickley era. Spring Family Day features a cakewalk for all ages, led by returning emcee, the charming Emily Peterson, and Maypole dancing led by the charismatic Sue Dupre, who joins us for her 5<sup>th</sup> Family Day. Visitors will be invited to make their own May crowns and enjoy fun toys and games, like tin-can stilts and graces. Other favorite activities include egg and spoon races, pony rides, three-legged races and a bubble station — a favorite activity for toddlers. Join us to welcome spring and make memories for the whole family!

### *Spring Family Day*

*Saturday, May 5, 12 – 4 p.m.*

**\$5 Member Children**

**\$7 Non Member Children**

**\$7 Adults or Free to Adults accompanying children.**



## A CHANCE TO LEARN ABOUT THE TOBEY FURNITURE COMPANY!

**P**at Bartinique will join us on Sunday, June 3 at 6:30 p.m. for a lecture and book signing in conjunction with her most recent work as co-author of *The Tobey Furniture Company: A Brief History*, which sets the context for the three Tobey Furniture catalogues reproduced in the new book of the same name.

About the Tobey Furniture Company of Chicago (1856-1954), Bartinique writes: "... at the beginning of the 20th Century, [the Company] was actively involved in responding to and promoting the emerging Arts and Crafts aesthetic. Tobey introduced Gustav Stickley's New Furniture under its Tobey label and then went on to offer its Russmore furniture — mostly the work of L. and J. G. Stickley. In addition, as the company produced, offered, and marketed its own Hand-Made Furniture from its Chicago workshop, the descriptive language for its own offerings articulates the essence of what we recognize as the 'Arts and Crafts' vocabulary."

In her lecture, Bartinique will discuss the history of the company, its part in the Arts and Crafts Movement and its relation to the Stickleys. A book signing and reception will follow the lecture.

**Patricia Bartinique** is a professor of English at Essex County College, Newark, NJ. Since the 1980s she has been a scholar and researcher on many aspects of the Arts and Crafts Movement. Her most recent work is as co-author of *The Tobey Furniture Company: A Brief History*. She curated the 1992-1993 Stickley Museum exhibition, *Gustav Stickley – His Craft: A Daily Vision and a Dream*, and authored the exhibition catalogue. She acted in the same capacity for the Charles Limbert Exhibition in New York City: *Kindred Styles: The Arts and Crafts Furniture of Charles P. Limbert*. She has written many articles on various Arts and Crafts topics and has been a platform speaker at the Arts & Crafts Conference at the Grove Park Inn. She has written articles for the conference catalogue, serves as a small group discussion leader, and in recent years has led the conference book club. In October 2009 she was the keynote speaker for the symposium on Women in the Arts and Crafts Movement, sponsored by the Arts and Crafts Society of Central New York and the Everson Museum in Syracuse, NY.

**Tobey Lecture and Book Signing**  
Sunday, June 2 at 6:30

\$10 Members; \$12 Non Members

To register or for more information, please call 973.540.3011 or email [education@stickleymuseum.org](mailto:education@stickleymuseum.org).



Nakashima Foundation Photo

## VISIT WOODWORKERS' STUDIOS

**O**ur upcoming Farms Afield journey is focused on the life and work of two remarkable woodworkers who followed in Gustav Stickley's footsteps. First we'll meet up in New Hope, Pennsylvania to tour the complex of buildings making up the studio of extraordinary furniture designer and craftsman **George Nakashima**, who believed that, "Each tree, each part of each tree, has its own particular destiny, its own special yearning to be fulfilled." During our visit, we'll experience first-hand the tradition of fine craftsmanship continued today through Nakashima's daughter and current creative director Mira Nakashima.

We'll follow the tour with a delicious lunch on our way to the next stop: the **Wharton Esherick Museum** in Malvern, Pennsylvania. Esherick has been called the link between the Arts and Crafts movement and the resurgent interest in furniture making following World War II. Known as the dean of American craftsmen and the foundation of the current Studio Furniture Movement, Esherick was a sculptor who worked primarily in wood. We'll tour his hilltop studio-residence, which has been preserved much as it was when the artist lived and worked there. It is now a National Historic Landmark for Architecture with more than 200 of his works on exhibition.

Fees include tours of both sites and lunch. Transportation is not provided. Cancellation policy: full refunds through June 1 only. After June 1, partial (50%) refunds are available. Directions and other trip information will be provided.

### **Farms Afield**

**Saturday, June 9 beginning at 10 at the Nakashima studio in New Hope, Pennsylvania**

**(Esherick Museum tour ends at approximately 4:30)**

**\$75 Member; \$95 Non Member**

**Fees include tours of both sites and lunch.**

To register or for more information, please call 973.540.3011 or email [education@stickleymuseum.org](mailto:education@stickleymuseum.org).

## JOIN US FOR AN EVENING CELEBRATING WOMEN AND ARTS & CRAFTS



*April 29 featured speaker,  
Anne Stewart O'Donnell.*

Dedicated to women, past and present, who have been inspired by the Arts & Crafts Movement, our evening program on Sunday, April 29 will feature a not-to-be-missed lecture at 6:30 p.m. by Anne O'Donnell. This exciting program also offers an opportunity to meet the Stickley Museum's 2012 Artist-in-Residence, Sharon Pitts, who will be on hand from 6:00 – 6:30 p.m. with examples of her work to greet attendees, discuss her art and her upcoming residency and workshop at Craftsman Farms (see sidebar on right).

The Stickley Museum is pleased to welcome the evening's featured lecturer Anne O'Donnell, whose dynamic lecture, "Five Outrageous Women of the Arts and Crafts Movement," will provide insight

into the lives of women who were all an integral part of the movement. In describing her lecture, Anne writes:

"Sex! Scandal! Well, maybe a little. But even when they were perfect ladies, these remarkable women found ways to develop their considerable talents, made careers for themselves, and exerted a broad influence on other craftsmen and thinkers."

O'Donnell adds that the lecture "...explores the lives and work of five females who shaped the Arts & Crafts movement: Irene Sargent, editor of *The Craftsman*; stained glass artist, book designer, and philanthropist Sarah Wyman Whitman; ceramist and teacher Adelaide Alsop Robineau; William Morris's daughter May Morris, a master needleworker; and Alice Moore Hubbard, writer, feminist, and wife of Elbert Hubbard, founder of the Roycroft community."

O'Donnell's lecture will be followed with a book signing and reception.

Independent scholar and editor **Anne Stewart O'Donnell** received her Masters in the History of Decorative Arts through the Smithsonian / Parsons program in Washington, DC, writing her thesis on Arts & Crafts Greeting Cards. Formerly editor in chief of *Style 1900* magazine, she has written and lectured widely on many aspects of the Arts and Crafts movement. Her books include *Motawi Tileworks: Contemporary Handcrafted Tiles in the Arts & Crafts Tradition* and *C.F.A. Voyage: Architect, Designer, Individualist*.

**An Evening Celebrating Women and Arts and Crafts**  
Sunday, April 29

**Meet-the-Artist at 6:00 p.m. and Lecture at 6:30 p.m.**  
\$12 Non Members

**As part of our continuing effort to show our appreciation for your membership, this program is FREE to MEMBERS. Advance reservations are required.**

**For more information, to make reservations, buy tickets, or to renew your membership, please call 973.540.0311.**

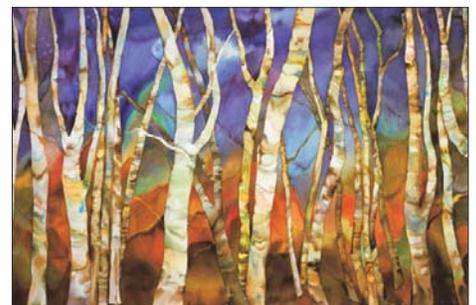


*2012 Artist-in-Residence, Sharon Pitts*

### MEET THE ARTIST

Watercolorist **Sharon Pitts** from Montclair, NJ is the Stickley Museum's 2012

Artist-in-Residence. Pitts, whose work is inspired by such iconic touchstones of Arts and Crafts style as woodland scenes, flower blossoms, and art pottery, will have a weeklong residency, from Sunday, July 22 to Sunday, July 29, in the North Cottage at Craftsman Farms. The residency will be launched with a full-day workshop on Saturday, July 21, offering participants, from beginner to experienced adults, the opportunity to work with Pitts and practice their watercolor technique. Pitts' residency will culminate with "An Evening with Sharon Pitts" on Saturday, July 28 at 6:30 p.m., during which Pitts will discuss her residency, provide a demonstration and unveil the work produced during her week-long stay at Craftsman Farms. Arrive early, between 6:00-6:30, for the April 29 lecture (see article at left) to meet Pitts and get a peek at her work.



*Birch Grove II, Giclee Print by Sharon Pitts.*

# DECLARE YOUR SUPPORT!

## A RARE OPPORTUNITY TO ENGRAVE YOUR NAME ON A NATIONAL HISTORIC LANDMARK OR TO HONOR A LOVED ONE WITH PERMANENT RECOGNITION

Would you like to see your name or the name of a loved one become an important and permanent part of this National Historic Landmark? Would you like to have the satisfaction of knowing that you have helped beautify Craftsman Farms and made it more handicapped accessible? Would you like to make an impact on the lives touched through our high-quality, in-depth educational offerings?

Participation in our Pathway to Education Campaign is a simple and direct way to achieve all of these goals. We are pleased and proud to invite you to partner with us in the creation of a permanent, handicapped-accessible, period-correct pathway that will both literally and figuratively lead the way to the Museum's finest educational programs. As part of our 2012 plans to upgrade the education building and surrounding landscape, this pathway will permanently honor donors. It will be edged with brick-sized engravable bluestone pavers and will also include a limited number (not to exceed 100 engraved blocks) of engravable 12" square paving stones scattered throughout the design.

This naming opportunity is the perfect way to commemorate an important birthday or anniversary, remember a loved one, or to simply declare your own support for the mission of the Stickley Museum at Craftsman Farms. Use this form to claim your permanent place in the history of Craftsman Farms.



### WHY PARTICIPATE?

- Declare your support of Craftsman Farms
- Affirm your belief in the importance of education
- Help protect and preserve a national historic treasure
- Make education programs fully wheelchair accessible
- Claim a permanent place in history
- Honor a loved one or a mentor
- Commemorate an anniversary or a birthday

Name(s) \_\_\_\_\_  
 Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone \_\_\_\_\_ email \_\_\_\_\_

#### SELECT YOUR PAVER BELOW *(please note only 100 12 x 12 engraved pavers are available)*

- |  |  |
|--|--|
| <input type="checkbox"/> <b>4 x 8 (2 lines, 15 letters per line) \$500</b><br>Line # 1 _____<br>Line # 2 _____ | <input type="checkbox"/> <b>12 x 12 (4 lines, 15 letters per line) \$1,000</b><br>Line # 1 _____<br>Line # 2 _____<br>Line # 3 _____<br>Line # 4 _____ |
|--|--|

**Note:** All letters will be capitalized. Minimal use of punctuation is recommended. Spaces and punctuation count as characters. You will be contacted if we have questions about your message.

I have proofread the information above and confirm that it is accurate. \_\_\_\_\_  
(signature above)

#### SELECT YOUR PAYMENT METHOD

- \_\_\_\_ I have enclosed a check for payment in full.  
 \_\_\_\_ Please charge my credit card for payment in full.  
 \_\_\_\_ Please charge my credit card for a 50% deposit now and charge the balance upon installation  
 \_\_\_\_ I authorize the Craftsman Farms Foundation, Inc., to charge my credit card in ten (10) monthly installments.

Credit card # \_\_\_\_\_ Expires \_\_\_\_\_

\_\_\_\_\_  
 Signature (required on all credit card charges)

**MAIL TO:** The Stickley Museum at Craftsman Farms  
 2352 Rt. 10 W., Morris Plains, NJ 07950.

**You may also fax credit card info to 973.540.1167 or call the Museum at 973.540.0311.**



## 2ND ANNUAL EMERGING SCHOLARS SYMPOSIUM: NEW RESEARCH AND FRESH IDEAS!

The 2<sup>nd</sup> Annual Emerging Scholars Symposium, a partnership with the American Fine and Decorative Art Program at Sotheby's Institute of Art, will be hosted by the Stickley Museum on Friday, April 20 from 1 – 5 p.m.

The Symposium was established to support and encourage the scholarship of graduate students and recently graduated scholars. **This year's program will also feature special guest, distinguished scholar Martin Eidelberg**, who has published extensively on the American Arts and Crafts movement and Art Nouveau, with particular emphasis on American ceramics and the work of Louis C. Tiffany. In conversation with Dr. Jonathan Clancy, Program Director of the American Fine and Decorative Art Program at Sotheby's Institute of Art, Eidelberg will discuss his work and upcoming projects, how scholarship has evolved and where it's going.

Scholars were invited to submit papers on this year's Symposium theme, taken from the title of an Ernest Batchelder article in *The Craftsman* (August 1909): "The American Arts and Crafts Movement: Work or Play." The article addresses a question central to the Arts and Crafts movement: Was it simply a pre-industrial vision, a dream embraced by the upper-middle class and made possible by modern technology, or was it a viable force to shape industrial production? Rather than seeking to answer this question, the Symposium will seek to illustrate the wide diversity of approaches to craft available within the movement.

Four papers have been selected:

"A Lover of the Beautiful: Harriet Joor and the Pursuit of the American Arts and Crafts Ideal."

— Maggie Dimcock, MA Candidate, Corcoran / Smithsonian

"A Legacy Underfoot: Marion Larrabee Volk and the Sabatos Rug Industry"

— Lisa Kovacs, Independent Scholar

"The Cultural Heritage of the Arts & Crafts Movement in America"

— Kristen McCauley, MA Candidate, Cultural Heritage and Preservation Studies, Rutgers, The State University of New Jersey

"Saliha wa Jamila: William Morris and Islamic Art"

— Stephanie Bancroft, MA Candidate, Sotheby's Institute of Art

Please plan to join us for this thought-provoking program, which will be followed by a reception honoring the scholars.

*Emerging Scholars Symposium*

*Friday, April 20, 1 – 5 p.m.*

*Free to students (with I.D.)*

*\$12 Members*

*\$15 Non Members*

*To register or for more information, please call 973.540.3011 or email [education@stickleymuseum.org](mailto:education@stickleymuseum.org).*

## MEMORIAL DAY WEEKEND TRADITIONS

In addition to the tradition of taking time to honor our service men and women on Memorial Day, the weekend marks the "official start of summer." The First Craftsman Classic Golf Outing was held in 2000 on the Friday afternoon of the Memorial Day weekend, and for many of us a new tradition was born. The Craftsman Classic signaled the official start of the new golf season. This tradition will continue in 2012, and the Craftsman Classic will be held on the Friday, May 25. We have made one change, the 2012 Classic will be a morning event, making it easier to participate and get an earlier start on the holiday weekend. The Craftsman Classic is so much more than just another golf outing, it is a great way to start off your summer, so please plan to join us!

The Craftsman Classic is also a great value, as the individual entry fee of just \$150 (\$600/foursome), includes a day of golf on one of the finest golf courses in New Jersey, as well as breakfast and wonderful lunch — and yes, there are prizes and golf awards. Last but not least, all the golfers will have a chance to win a new car, if they can make a hole-in-one.

In addition to a great value for the golfers, the Craftsman Classic offers a great ROI on the advertising dollars that our sponsors allocate to one or more of the sponsorship opportunities. These sponsorship fees are tax-deductible and directly support our ongoing operations and educational programs, which is a win-win proposition as it benefits both the sponsors and the Craftsman Farms Foundation.

**Interested? Visit [StickleyMuseum.org](http://StickleyMuseum.org) to review sponsorship opportunities and download registration forms.** Contact [daveywillans@aol.com](mailto:daveywillans@aol.com), or call 973.886.2978 for any additional info.

Photo by Pete Mars



*Assemblyman Alex DeCroce with Executive Director Heather Stivison celebrating a New Jersey Historical Commission grant award.*

## REMEMBERING ALEX DECROCE

All of us at the Stickley Museum at Craftsman Farms were shocked and saddened by the sudden loss of our longtime trustee and dear friend, NJ Assemblyman Alex DeCroce, who passed away on January 9 at the State House in Trenton, N.J. moments after the conclusion of the 214th Legislature’s voting session. He was just completing his 10<sup>th</sup> year of active service on the Craftsman Farms Foundation’s Board of Trustees at the time of his death.

The loss was deeply felt around the entire state of New Jersey. DeCroce served as the Republican Leader of the New Jersey Assembly since 2003, and as deputy speaker of the Assembly from 1994 to 2001. He was also co-chair of the Bipartisan Leadership Committee.

Governor Christie said that he had lost “a dear friend, colleague, and mentor.” And that DeCroce was “one of the most kind, considerate, and trustworthy people I have ever had the pleasure to know.”

State Senator Joseph Pennacchio, who is also a member of Craftsman Farms Foundation’s Board of Trustees, said that DeCroce “was a leader whose public dedication was taken from principled beliefs in an America that still offers the same opportunities today, as they were available for Alex.”

We will always remember Alex for his kindness, integrity, fatherly warmth, and active involvement in the Stickley Museum. More than a mere name on our letterhead, he took his role as trustee seriously, responding to every phone call, and attending Museum events despite his very busy schedule. Alex was a generous supporter who advised us on everything from highway signage to business networking and collaborations.

Our hearts go out to his wife, Betty Lou, and her family. He will be sorely missed by all who knew him.

## SCENES FROM THE 25TH ANNUAL ARTS & CRAFTS CONFERENCE

*Bruce Johnson presented a \$5,000 grant from the Arts & Crafts Research Fund to Education Director Vonda Givens. The grant will help defray the costs of educational programs for youth and emerging scholars.*



GPI Photos by Barbara Weiskittel



*In the Grovewood Gallery: Pottery expert Rodney Leftwich shares the history of local North Carolina pottery at the Stickley Museum’s GPI kick-off party.*

*Bluegrass band, County Farm played toe-tapping country music, setting the fun mood for the party.*



*We had a busy booth in the exhibit hall, sharing information about The Stickley Museum at Craftsman Farms with some 1,500 event participants.*



# SHEDDING LIGHT ON THE CRAFTSMAN INTERIOR

In a recent *Architectural Digest* interview, contemporary lighting designer Leni Schwendinger said, “I have always found that light is the quintessential spark to connect people to the nighttime environment.”<sup>vi</sup> Since the discovery of fire as an artificial lighting source, home illumination has continued to evolve to this day. This essay looks at home lighting through the eyes of Gustav Stickley (1858-1942) and contributors to his magazine *The Craftsman* published from 1901 to 1916. Through the magazine’s many articles on the subject, we are better able to understand the theory behind lighting the Craftsman home.

## *Illuminating America* 1901-1910

When looking at lighting fixtures of the early part of the 20<sup>th</sup> century, we need to consider what energy sources were available to fuel them. By the later part of the 19<sup>th</sup> century, the open flame as an artificial light source was beginning to fade, but was still the only source of light available to the majority of Americans. Early issues of *The Craftsman* contained advertisements for oil and candle lighting fixtures by William Grueby, Robert Jarvie (“The Candlestickmaker”), and Teco Pottery. Thomas Edison’s (1847-1931) patent in 1879 for the first practical carbon filament light bulb led to further developments in steam and water powered dynamos to supply electricity to larger population centers. A major portion of that generated electricity, however, was being used for municipal lighting, commercial endeavors, and trolley lines. In the late 1800’s, bright industrial and municipal lighting emanated from electric Arc lamps — invented by Humphry Davy (1778-

1829) and further developed for broader use by inventors such as Charles Brush (1849-1929) — or Walther Nernst’s (1864-1941) “Nernst lamps” emitting an incandescence at the brightness of daylight. At the same time, the battle between two power distribution systems, Edison’s Direct Current (DC) and George Westinghouse (1846-1914) and Nikola Tesla’s (1856-1943) Alternating Current (AC) raged on. This competitive spirit led to rapid developments in electrical power generation, distribution, and artificial lighting.

The great expositions of the time such as the 1893 World’s Columbian Exposition in Chicago, Illinois served as

great possibilities of electricity as an illuminant, and leaving in the minds of all who visited it memories of color-effects which seemed as if due to a super-excited imagination, and which had previously never shone upon sea or land.”<sup>vii</sup>

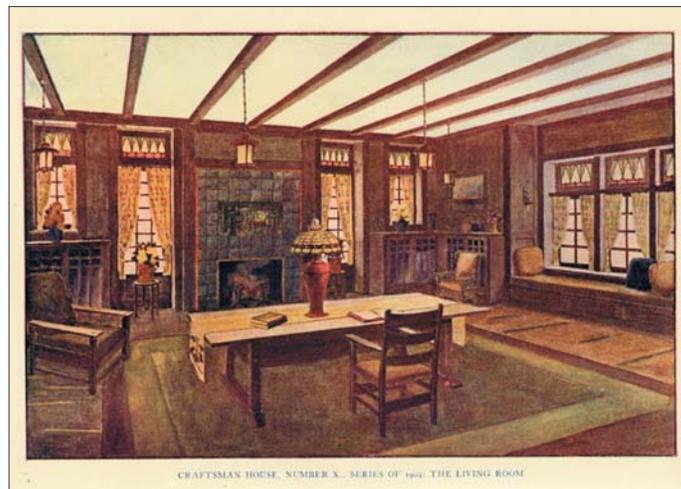
The Pan-American’s “Electric Tower,” designed by architect John Galen Howard, was illuminated by 44,000 8-watt light bulbs and served as the exposition’s centerpiece. Although electricity abounded at the Pan-American, Gustav Stickley’s exhibit at the Pan-American displayed only oil lamps created by the Grueby Company of Boston, which shared space with Stickley. In the years directly following the exposition, home electrification was still a long way off for the majority of the population.

## *Electrification: the Physical and Psychological Attitudes*

Even as electricity became available to more customers, the idea of electricity in the home brought with it some trepidation and fears. The possibility of burns, fires, vapors, and physiological maladies — real or imagined — from exposure to electric current persisted. An interesting study of this reluctance to embrace electricity in the home can be found in Linda Simon’s book *Dark Light*. In it, Ms.

Simon observes:

“...[o]ne would suppose that the public hardly could wait for electrical power in their homes; instead, more than thirty years after Thomas Edison invented the incandescent bulb in 1879 and soon afterward installed a lighting system in a business section of lower Manhattan, barely 10 percent of American homes were wired.”<sup>viii</sup>



*This October 1904 image from The Craftsman illustrates Gustav Stickley’s use of wood, textiles, and metal work to create the unified Craftsman interior. Ambient light emanating from hanging lanterns, wall sconces, and candlesticks were combined with task lighting—such as desk lamps—to achieve a hygienic and restful nighttime environment.*

platforms for electrical pioneers, and exposed patrons to electric lighting on a large scale. Lighting at the 1901 Pan-American Exposition held in Buffalo, New York was due to George Westinghouse’s harnessing of the Niagara River to generate power in 1896. Irene Sargent would write in the May 1903 issue of *The Craftsman*:

“The Pan-American followed in the first year of the new century, showing the

## — MARK E. WEAVER

Reluctance to break from the more traditional fuel sources continued to create a market for oil, candle, and gas lighting fixtures. In *The Craftsman*, the most frequently discussed electrical danger was the prolonged exposure of the eyes to electric lighting. C. Sanford Freeman's June 1903 article entitled *Decorative Lighting* was one of the first in the magazine to address this issue and offer the solution of diffused lighting:

"The exposure to the naked eye of the concentrated light from an Electric Lamp produces, by the involuntary contraction of the pupil, a sensation of pain which renders reading difficult, and which, by continuance, is liable to result in serious damage to the sight. In order to obtain a soft and comfortable effect, the rays from an incandescent lamp must be projected on to a large area, such as the ceiling or walls of a room, which act as a reflector and diffuse the light in such a way that the pupil may expand and reading may be done with ease."<sup>iv</sup>

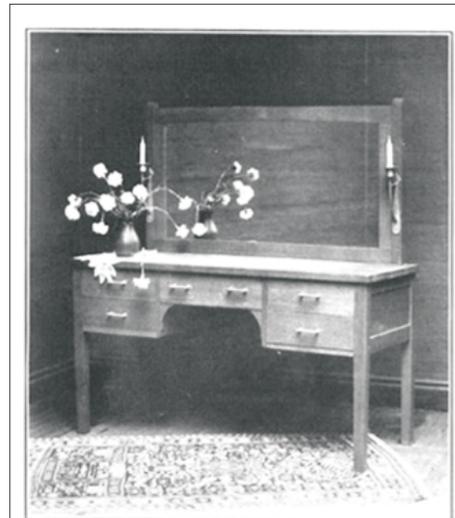
#### Diffused Light from the Craftsman

Although Stickley's shop had yet to fabricate a single lighting fixture, a declaration in the 1901 December issue of *The Craftsman* was clear regarding the future design of accessories for the Craftsman home, including lighting. Good design would not be subordinate to the energy source that was being used:

"Household art must parallel that economy which employs the subtle and hitherto largely idle force, electricity, against the waste of natural supplies and of vital energy...Forms and materials once deliberately and well chosen, must not be made subject to the vagaries of fashion. They are to be modified only so far as to maintain a constant progress in utility, simplicity and beauty."<sup>v</sup>

In the June 1902 issue of *The Craftsman*, a pair of No. 75 bracket sconces — possibly one of the metal shop's first lighting forms — are shown mounted on an oak "Toilet Table." This image beautifully illustrated the idea of utility, simplicity and beauty with this caption:

"The wood is oak, finished in 'driftwood' effect: a blending of soft gray and old blue; the drawer-pulls are in hand-wrought pewter, as are also the candlesticks which hold pale blue candles."<sup>vi</sup>



Toilet Table by the United Crafts  
The wood is oak, finished in "driftwood" effect: a blending of soft gray and old blue; the drawer-pulls are in hand-wrought pewter, as are also the candlesticks which hold pale blue candles

"This illustration from the June 1902 issue of *The Craftsman* may be the only reference to pewter being used in the Craftsman metal shop.

Since the Craftsman home interior strove to be a harmonious nurturing experience at all times, diffused lighting was an important ingredient in the transition from day to night. In his monograph Gustav Stickley, author David Cathers points out that in the summer and fall of 1902, Stickley began to pursue the production of other items than just furniture to create a "unified" Craftsman interior. Stickley's lighting would have to meet all of the requirements of the Craftsman idea of Simple

Structural Style<sup>vii</sup> in order to fit in the unified Craftsman interior. An article entitled *The Craftsman House* in the May 1903 issue of *The Craftsman* was written shortly after Stickley's inspiring overseas trip to the United Kingdom and other parts of Europe, and articulated how this might be accomplished:

"...[l]ight fittings should harmonize with the general scheme of the woodwork and furnishings. They should be, preferably, in hammered copper, with wrought iron trimmings, and have straw-colored glass globes."<sup>viii</sup>

This quotation perfectly describes the lantern forms by the Faulkner Bronze Company that Stickley brought back with him from England. The Faulkner forms greatly informed Stickley's earliest hanging lighting fixtures. Stickley's versions of the lamps were adapted with great success to wall sconces, electroliers and shower lights, becoming arguably some of the metal shop's most recognizable lighting designs.

At the conclusion of his June 1903 *Craftsman* essay *Decorative lighting*, C. Sanford Freeman expressed his appreciation of the trend to simplify designs and accentuate craftsmanship:

"It is gratifying to observe the efforts which are being made to supersede the gaudy and massive machine-made productions of wholesale factories by designs, which, in their execution, bear the hammer marks of the craftsman."<sup>ix</sup>

Achieving the diffused lighting that the Craftsman interior required meant that a variety of designs would need to be created. Each fixture was intended for a specific use in an interior room or outside the building. The designers took into consideration the materials and color of glass in the fixtures to achieve the best diffusion and concealment of the incandescent light source whether it was

electric or flame. In the June 1907 issue of *The Craftsman*, an article entitled *The charm of diffused light* explained how to lighting should be adapted to a space:

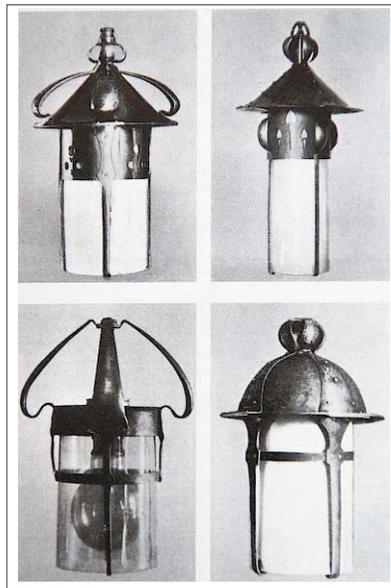
“No room can be really made winning and enticing of an evening without a diffused light which is essentially the product of lighting fixtures scattered about the sides of the wall. No one concentrated light is essential, but a glow of light wherever it can contribute to the comfort of work or play — by the bookcase, at the side of the window seat, near the piano, just back of the sewing table, by the hatrack in the hall, over the buffet in the dining room...In studying into the lighting problem, we have made a special effort to develop the diffused lighting of rooms. Where center lights are used in Craftsman rooms they are so hidden by soft globes that one is conscious only of a mellow glow; but these showers of lights are for large spaces. For living rooms and cozy dining rooms, the lights are on the walls in a series of sconces, adjusted to each room to bring out its utmost possibility of restfulness and cheer. In fact, in a room perfectly illuminated with side lights, the sense of effort to achieve light is wholly lost. One is conscious of rest, glow, peace, and contentment, and a desire to stay, which is wholly absent from the chandelier room.”<sup>x</sup>

One of the most important elements in achieving diffused lighting was the shade. A November 1906 *Craftsman* advertisement observed:

“A lamp-shade is so prominent a feature in a room that it may greatly help or mar the whole effect...The frame is of a rich dark brown wicker work, combining lightness and great strength, while the sheer silk lining is just enough to both reveal and conceal the light.”<sup>xi</sup>

This is best expressed in the Japanese wicker shades made of either split bamboo or willow, and the Sweet-Grass shades that were made by the St. Regis Indians of Franklin County, New York

that are most commonly seen on Stickley lamps beginning in 1905. Both types of shades were lined with heavy Habutai silk in soft rich shades of red, green, dull yellow, or orange, through which a mellow light is diffused. For reading, these shades were also offered with an additional lining material called White Holland, a fabric similar to canvas, but not as thick. In addition to its rich color and organic quality, one description of the sweet-grass shade mentioned that the shade would give out, “a delicate pungent odor.”<sup>xiii</sup> No stone was left unturned when it came to marketing a product.



*Lantern forms by the Faulkner Bronze Company, Birmingham, England, as they appeared in the April 1903 issue of “The Craftsman.”*

Metal shades sometimes included small chain fringes around the circumference of their rims, or glass panels to refract the light source for a more pleasant effect. Materials such as mica and brass wire gauze (screen) were also used to add more diffusion.

The different fuel sources of the time also contributed to the brilliance and color of the incandescent light sources. For a brief period another lighting fuel — in addition to oil, candles, and electricity — was re-introduced and adapted as an option into Stickley lighting. Denatured alcohol (ethanol) made a

return in 1906 after a long absence. The repeal of a tax levy that had been imposed on the fuel during the Civil War made it far too expensive for common use. By 1908, Stickley lamps such as the No. 508 used denatured alcohol. One article in *The Craftsman* went so far as to call alcohol “The Fuel and Luminant of the Future.”<sup>xiii</sup> An October 1908 advertisement for Stickley’s alcohol lamps Nos. 508 and 507 stated that:

“The light it gives is a soft pure white glow, more nearly like the daylight than any artificial light that has yet been discovered. It lacks the harshness of electric light and the yellowness of gas, and can be used in a country house where it is inconvenient to install either one.”<sup>xiv</sup>

Note that the advertisement mentions once again here the harshness of electric light. Unfortunately, ethanol as lighting fuel was once again to be thwarted by the adoption of Prohibition in 1920.

If there was one major impediment that stood in the way of people achieving the Craftsman lighting experience in their homes, it was the cost. Some of the more artistic forms were far out of reach for the common man. The average working American in 1905 made between \$200-400 a year. For them, the thought of purchasing a No. 755 table lamp at \$155 was unimaginable, but that person might splurge for a No. 505 table lamp with wicker shade for \$7.80. Either way, Craftsman lighting was not cheap!

The 1907 October, November, and December issues of *The Craftsman* encouraged readers to make their own lamps based on Stickley designs. *The Craftsman* supplied directions and instructional commentary including measurements, technical data (gauge of copper, and type of wood), and illustrations of Stickley pieces to copy. However Americans chose to light their homes, the pages of *The Craftsman* were there to give them guidance on creating the Craftsman interior that many of us continue to strive for today. In today’s

world of electrical bombardment, we can take a chapter out of the January 1912 *Craftsman* article entitled *The Japanese Art of Diffused Lighting*:

“We are apparently helpless as far as the lighting of streets, theaters and public places is concerned, but there is nothing to prevent our creating a haven of quiet and peace in our homes where we can rest, regain poise and recover our strength.”<sup>xv</sup>

### Lighting at Craftsman Farms

In his essay from the 2011 Grove Park Inn exhibition *Mr. Stickley's Home: 1911*, author Peter K. Mars stated:

“...Craftsman Farms hovers in the balance between the pre and post electric world. Due in part to profusion of wealthy estate owners and the near-ness of Bell Laboratories, electricity came to Morris Plains in 1909, concurrent with the construction of the Farms. Buildings at the Farms were wired for municipal electricity, placing it decades ahead of the 90% of rural American farms that didn't have municipal electricity until after the Rural Electrification Act of 1936.”<sup>xvi</sup>

When the Stickley family moved to Craftsman Farms in 1910, all of the buildings were wired for electricity, but alternative fuel sources also illuminated the Log House. 1911 images of the Log House Living Room show candlesticks sharing space with a Grueby pottery based oil lamp, and the iconic #291 oil lantern located above the piano. Electrically powered #673 Craftsman lanterns run the length of the front Porch, Living, and Dining Rooms; fixtures that have become symbols of the Log House interior as much as its furniture.

A walk through the Log House at Craftsman Farms permits you to see everything that *The Craftsman* preached in its pages, particularly the use of lighting fixtures. Each occupies a special place in the interior, creating the quintessential Craftsman lighting environment.

### Endnotes

- i Special Advertisement, “Designers Take Flight,” *Architectural Digest*, (December 2011), pp. 59-62
- ii Irene Sargent, “A recent arts and crafts exhibition,” *The Craftsman*, (May 1903) pp. 69-83
- iii Linda Simon, *Dark Light: Electricity and Anxiety from the Telegraph to the X-ray*, Houghton Mifflin Harcourt, (April 11, 2005), Introduction, p. 4, paragraph 2
- iv C. Sanford Freeman, “Decorative Lighting,” *The Craftsman*, (June 1903), pp. 173-177
- v Contributors, “Stages in the development of household art,” *The Craftsman*, (December 1901), pp. [vi]-[viii]
- vi H. Fairchild Steven, “The small country house,” *The Craftsman*, (June 1902), pp. 152-154, illustration caption for “Toilet Table” by United Crafts.
- vii Contributors, “The American Style,” *The Craftsman*, (July 1903), pp. 278-270 p. 270
- viii C. Sandford Freeman, “Decorative lighting,” *The Craftsman*, (June 1903), pp. 173-177
- ix “Ibid,” page 177
- x Contributors, “The Charm of Diffused Light,” *The Craftsman*, (June 1907), p. 372
- xi Advertisement, “Two Lamp-Shades,” *The Craftsman*, (November 1906), p. xxx
- xii Advertisement, “Two Lamp Shades,” *The Craftsman*, (November 1906), p. xxx, The Sweet Grass Shade
- xiii Contributors, “Denatured Alcohol: the fuel and luminant of the future,” *The Craftsman*, (October 1908), pp. 94-96
- xiv Advertisement, “Craftsman Alcohol Lamps,” *The Craftsman*, (October 1908), p. xxxvi
- xv Contributors, “The Japanese art of diffused lighting,” *The Craftsman*, (January 1912), pp. 449-451, p. 449, paragraph 5
- xvi Peter K. Mars, “On The Dear Old Farm: gathering ideas from an ideal,” *Mr. Stickley's Home: 1911*, (February 2011), pp. 28-38

### About the Author:

**Mark E. Weaver** serves as Trustee and Chair of the Collections Committee for the SMCF. He has written and collaborated on articles on the Arts and Crafts movement for both *Style 1900* magazine and *Antiques Roadshow Insider*. He had a leading role in organizing the *Mr. Stickley's Lighting* exhibition and catalogue.

## Mr. Stickley's Lighting



AN EXHIBITION PRODUCED BY  
THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

FEBRUARY 2012

AT THE

25TH ANNUAL ARTS & CRAFTS CONFERENCE  
GROVE PARK INN  
ASHEVILLE, NORTH CAROLINA

*The “Mr. Stickley's Lighting” catalogue.*

## DO YOU WANT TO KNOW MORE?

The *Mr. Stickley's Lighting* full-color exhibition catalogue, which includes the essay by Mark Weaver featured in this issue of *Notes From the Farms*, includes the following additional essays:

*A Revolution in Lighting* by Edward Wirth, Archivist at the Thomas Edison National Historic Park.

*A New Light on Labor: The Structure of Production at Stickley's Metal Shop* by Dr. Jonathan Clancy, Director of American Fine and Decorative Arts Program at Sotheby's Institute of Art.

*Metal Working Techniques Used at the Craftsman Workshop* by Dawn Hopkins and Michael Adams, master artisans.

*Lighting Details: Evolutions in Design* by Tim Gleason, subject matter expert.

The catalogue also contains the complete exhibition checklist and numerous period and contemporary illustrations. It is available in the Museum Shop or at [StickleyMuseum.org](http://StickleyMuseum.org).

**\$20 (\$18 for members).**

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January 1 – December 31, 2011

We are extremely grateful to the following members of the 2011 Craftsman Guild Donor Circle whose generous support had a significant impact on the operations of the Stickley Museum at Craftsman Farms. The name Craftsman Guild was chosen because Gustav Stickley deeply admired the medieval practice in which artisans worked cooperatively within a guild. Our Guild is an alliance of advocates working together to further the mission of the Craftsman Farms Foundation.

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*We are deeply grateful to the members of our Visionary Circle for including Craftsman Farms in their estate plans.*

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In his original design, Gustav Stickley envisioned the Log House at Craftsman Farms as a club house for his friends and family. It was to be a rustic but refined gathering place for recreation and relaxation. In 2012 we invite you to follow in Stickley's footsteps by sharing his thoughtfully designed home with your friends.

We welcome alumni groups, clubs and organizations of all kinds and are able to accommodate groups with a few as 8 or as many as 60 people. Group tour fees begin at \$10 per person for tours of the Stickley Museum. For an additional fee, groups may also schedule tours of the North Cottage and/or the grounds of Craftsman Farms.

Our Education Room also may be made available to visiting groups for additional fees. Coffee and doughnuts or a boxed lunch from Atlanta Bread can be provided as well as a special pre-tour introduction to Craftsman Farms and Gustav Stickley's life and times.

Craftsman Farms is a National Historic Landmark and an Arts and Crafts treasure. Call us at 973.540.0311 to learn more about how you can share the riches of Gustav Stickley's home with your alumni group, club or organization.

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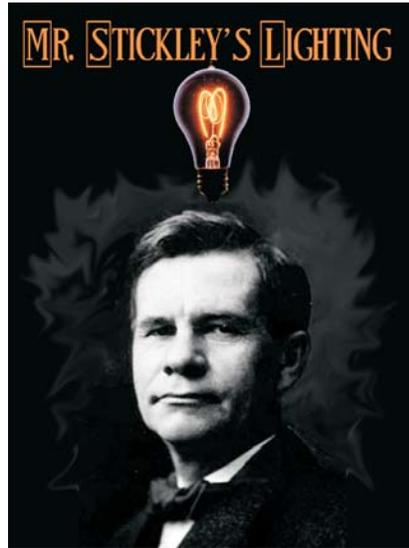
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# IT WAS AN ELECTRIC EVENING!



On March 4 a special pairing of programs presented the concepts from the Stickley Museum's recent exhibition "Mr. Stickley's Lighting," which was on view in February at the Grove Park Inn Arts & Crafts Conference in Asheville, NC. The March 4<sup>th</sup> tour and lecture provided by Pete Mars and Mark Weaver brought the spirit of the exhibition home to Craftsman Farms.

The evening began with the return of Pete Mars' Twilight Tour. Part of the Fresh Eyes Tour Series, this tour, which has sold out twice before, gave participants a glimpse of evening life during the time the Stickleys lived in the Log House. As a working farm with electricity, Craftsman Farms was decades ahead of 90% of rural farms in the

United States. This tour explored the history of the development of electric lighting, in the context of Craftsman Farms, and the features of the Log House design that shine most beautifully in the evening light.

**Peter K. Mars** is a furniture and home product designer with over 20 years in the field. For five years he was the Homekeeping Editor at Martha Stewart Living Omnimedia and designer of the Martha Stewart Everyday Garden Furniture Collection. Prior to that he was Assistant Chair of the BFA Interior Design Program at Parsons School of Design. Mars is a member of the Board of Trustees of the Craftsman Farms Foundation and Chair of the Education Committee.

The evening continued with Mark Weaver's lecture "Mr. Stickley's Lighting." Weaver (who is the author of the essay on page 6) shed light on the theory behind Gustav Stickley's approach to developing his domestic lighting fixtures and to answer these burning questions: What were the aesthetic and scientific reasons behind the dimly lit Craftsman home interior? What was the Nernst light? How many different fuels did Stickley's lighting fixtures employ?

**Mark E. Weaver** was principal trombonist of The United States Coast Guard Band from the fall of 1980 until 2009. Currently he is second trombonist of the Eastern Connecticut Symphony Orchestra. When not performing music, Weaver continues to nurture his interest in art, antiques, and architecture. His special interest in the American Arts and Crafts Movement began in 1995 when he bought his first piece of L & JG Stickley furniture. Since then, Weaver has become an avid student of the movement, concentrating on the work of the metalsmiths of the Society of Arts and Crafts, Boston. In recent years he has contributed several articles to Style 1900 magazine and has been a small discussion group leader with colleague Rosalie Berberian on the subject of Arts and Crafts silver at the Grove Park Inn Arts and Crafts Conference in Asheville, NC. Weaver was a consultant in 2009 for an article on Arts & Crafts Silver for *Antiques Roadshow Insider* magazine. Weaver serves as a trustee of the Craftsman Farms Foundation and is Chairman of the Collections Committee at the Stickley Museum at Craftsman Farms.

## 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  
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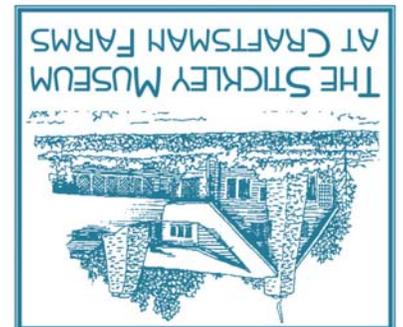
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