



NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the
Director's Chair

—Vonda K. Givens

"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life. . . nor did I wish to practise [sic] resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life. . ."

—Henry David Thoreau

This quote has been a favorite since my college years. As my life was unfolding then, I yearned to live deliberately; to embark on all of my adult life in a purposeful way. Choose a career deliberately. Marry deliberately. Now, many years later, I still love the quote, but after recently coming across it, I realized that living deliberately means something different to me.

Now living deliberately is less about making momentous life decisions and more about making small daily ones—about embracing all of life, yes, even the mundane and messy moments, in a way that is open-hearted, earnest and fearless. It's about pursuing new experiences, even those that may be sad, painful, embarrassing or scary.

Continued on page 2



SATURDAY, MAY 20 TO SUNDAY, DECEMBER 31

Our 2017 exhibition *Original: Gustav Stickley Furnishes His Log House*, co-curated by Dr. Jonathan Clancy and Peter K. Mars, will offer a new exploration of the original interior of the Log House, Stickley's family home and the heart of his ideal country estate, Craftsman Farms. From 1911 to 1917, the Log House served as a showcase for Stickley's signature Craftsman Workshops furnishings and for his Arts and Crafts aesthetic. The exhibition, which commemorates the 100th anniversary of Stickley's 1917 sale of the property, will celebrate his achievements at Craftsman Farms with a fresh focus on the Log House interior and its original furnishings.

Presenting a comprehensive view of Stickley's material world, the exhibi-

tion will be incorporated throughout the Log House, and will feature furniture, home furnishings, and cherished family belongings known to be original to Gustav Stickley's home before it was sold in 1917. It will offer insights into the Log House's interior aesthetic—a blend of special commissions, English and French decorative arts, and furnishings with sentimental value—and into Stickley's personal taste and style.

Important original furniture and furnishings on loan to the museum during this commemorative year will be featured, including the Metropolitan Museum of Art's generous loan of a green-stained elm cabinet with copper hardware that is visible in published photos of the Log House dining

Continued on page 2



Director's Chair continued from page 1

Because of my love for Thoreau's quote, I sometimes think of Gustav Stickley as going "to the woods...to live deliberately" when he began, in 1908, to buy the land for Craftsman Farms. Back then, Morris Plains was mostly woods, intermingled with small farms.

In 1908, Gustav Stickley was 50 years old. He was a highly-regarded, prosperous businessman. His six children were on their way to adulthood. He could have coasted to retirement. I've been thinking about that a lot. Instead of coasting to retirement, Gustav Stickley built Craftsman Farms. He literally went into the woods, imagined what it could be, and set his mind on making that vision a reality. I am awestruck by his boldness.

Craftsman Farms was an embodiment of the Arts and Crafts movement that Stickley loved. He envisioned a home and a farm and a school and a whole community for people who embraced the movement as he did. And he realized most of that vision. Of course, it didn't last very long. In 1917, the demise of his business forced the sale of the property—100 years ago this year.

One of my favorite things about Craftsman Farms is its very deliberateness. It's nearly impossible to consider a detail on the property and brush it off as happenstance. As we approach building preservation projects (see page 3), Stickley's careful attention to detail commands our attention. Honoring his deliberate choices is vital to all of our decisions.

Our new exhibition *Original: Gustav Stickley Furnishes His Log House* (page 1) celebrates Stickley's deliberate approach to the interior aesthetic of the Log House. It will offer a comprehensive view of Stickley's material world—what he surrounded himself with; what he brought into his new home and what he didn't; what was sold in 1917 and what was passed down through his family. The exhibition commemorates the 1917 sale of the property, while also honoring Stickley's robust achievements at Craftsman Farms.

Stickley lived on the property only from 1910 to 1917. It's hard to imagine that this short span wasn't a disappointment. I have always hoped that the sadness of losing his beloved home, in time, began to fade; that in his later years, thoughts of Craftsman Farms brought him only pleasure and satisfaction. Just the decision to build Craftsman Farms was audacious. I hope he felt pride in that.

And I hope he read Walden and took comfort in Thoreau's words. He had lived them.

Original continued from page 1

room (for more details, see page 4). In sharing new research on the Stickley Museum's collection, the exhibition will highlight the institution's long-term commitment to return original furnishings to the Log House.

Original will give viewers the opportunity to experience Stickley's aesthetic vision by bringing together objects that have not been seen collectively since Craftsman Farms was sold in 1917. Assembled at the height of his entrepreneurial success, the original furnishings of the Log House provide a unique look into the taste and mind of one of the Arts and Crafts movement's most original thinkers.

Visitors may view this special exhibition on all regular tours of the Log House, which run hourly Thursday to Sunday, from 12:15 to 3:15. The museum will also offer special opportunities to experience the exhibition including the following:

Saturday, May 20, 5:00-7:00 p.m.

Exhibition Opening: "Welcome Home" Reception

Celebrate the opening of *Original* with a festive evening featuring light refreshments and a conversation with co-curators Dr. Jonathan Clancy and Peter K. Mars at 5:30 p.m. Enjoy an opportunity to linger in the exhibition, celebrate the homecoming of many Log House original furnishings and toast Stickley's enduring vision.

\$15 Members and \$20 Non Members

Saturdays, June 10, June 24 and July 8 at 4:00 p.m.

Fresh Eyes Tours presents

Dirt: Homekeeping in the Progressive Era

This after hours tour with curator Pete Mars looks at early 20th century life, a time of great modernization, through the sparkling lens of the domestic homekeeper. At Craftsman Farms, a small domestic staff meant that often household chores were handled by the family, particularly by daughter Mildred, who wrote about her many responsibilities and daily drudgeries in her diary. In 1911, long before Dyson and Swiffer, how did the work get done? How many people did it take? Join us and find out!

\$5 Members and \$10 Non Members

Saturdays, September 9 and September 23, 4:00-6:00 p.m.

Connoisseur Tours with Dr. Jonathan Clancy

Designed with Members, collectors, and Arts and Crafts enthusiasts in mind, this 2-hour tour, led by curator and decorative arts historian Dr. Jonathan Clancy, will take an in-depth focus on the construction and details of individual objects in the exhibition.

\$25 Members and \$30 Non Members

Call 973-540-0311 to register and visit StickleyMuseum.org.



2017 ADMINISTRATION BUILDING REHABILITATION!

The Stickley Museum at Craftsman Farms is delighted to announce plans to undertake a full rehabilitation of the Administration Building on the Craftsman Farms campus. This project, made possible through generous Open Space funding support from the Township of Parsippany-Troy Hills, will be launched in the latter half of 2017.

Shortly after the museum's Board of Trustees adopted the organization's current 5-year strategic plan, the vision for this project emerged. A key objective of the strategic plan was a goal to expand museum facilities to accommodate and encourage future growth. Expanded space was needed for staff offices, exhibitions, programs, and collections storage. While the current administration building project received considerable focus over the past 5 years, in truth, expansion of the museum's facilities has been an objective of its leadership for many years.



In 2013, Trustees were greatly assisted with progress toward the goal of expansion with the help of Open Space funds from the Township of Parsippany-Troy Hills which underwrote feasibility studies on two original buildings, the White Cottage and the Administration Building. The results of these studies led Trustees to take a much closer look at the Administration Building, which was recommended for rehabilitation in the museum's 2009 Historic Site Master Plan, as the answer to the organization's most urgent facility needs. (At the same time, Trustees established a stabilization plan for the White Cottage, a project that will also launch in 2017. Funded by generous grants from the New Jersey Historic Trust and the Township of Parsippany-Troy Hills, this project will be featured in a future newsletter.)

Currently housing administrative offices, the Administration building, in the Stickley era, was used for utilitarian purposes, with a garage at its lower level and a workshop on its upper floors, which were devastated by fire around 1950. After the fire only one floor was rebuilt. Originally, this building was located at the far end of the residential core of the property. Its rear windows would have overlooked the orchard, which is now the main parking lot. Today, with Route 10 serving as the only access point to the property (the original access on Route 53 is blocked), the Administration Building is the first building seen by visitors.

With the promising results of the feasibility study, Trustees began working with HMR Architects on a plan for total rehabilitation of the Administration Building—a rehabilitation that would bring substantial progress in expanding facilities, particularly space for programs, staff offices, and collections storage. The new design preserves the original garage at the lower level, making it a combination multi-use conference room and program space, with seating for up to 100 people. The main and 2nd floor will be office space, with a large area on the upper floor set aside for collections storage. In rebuilding the two floors, not only does this plan re-establish Stickley's original vision for the building, it provides a suitably impressive entrance to this important National Historic Landmark.

Please stay tuned for more information on this transformative project!

MEET THE NEWEST MEMBERS OF THE VISIONARY CIRCLE

Barry Oleksak is passionate about two things—historic preservation and Gustav Stickley! He and his partner Jeffrey Judds, who shares these passions, have helped ensure the future of the Stickley Museum at Craftsman Farms by naming the Stickley Museum at Craftsman Farms as a beneficiary in their will.



Jeffrey D. Judds and Barry Oleksak

Living in an historic district of Phoenix, Barry appreciates the grass roots efforts that go into historic preservation and has been active in local efforts to maintain the character of his neighborhood. A videographer by profession, Barry has honed his own woodworking skills and is especially proud of his reproduction men’s chest of drawers, originals of which have been highly prized at auction. Many of Barry’s smaller hand-crafted designs in wood can be found in his Thunder River Gallery in Phoenix.

Important progress toward the historic preservation of Craftsman Farms has

taken place in the fifteen plus years since Barry’s first visit here. It is through Barry’s and Jeffrey’s commitment as members of the Visionary Circle that these projects will continue and that Craftsman Farms will be enjoyed for generations.

If you too are passionate about history and preservation and would like to include the Stickley Museum at Craftsman Farms in your estate planning, please call Vonda Givens, Executive Director at 973.540.0311 to begin this important conversation.

The Visionary Circle: Doing all we can to preserve Craftsman Farms for future generations.

Learn More Today:

Please complete this form and return it to learn more about how you can help support the future of the Stickley Museum at Craftsman Farms.

I have included a gift to the Stickley Museum at Craftsman Farms in my will or other estate plan but have not yet notified you and am doing so now.

I would like to leave a gift to the Stickley Museum at Craftsman Farms in my will or other estate plan. Please contact me.

Name(s): _____

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Please return this form to:

The Stickley Museum at Craftsman Farms, 2352 Route 10 West, Morris Plains, NJ 07950



EVENTS CALENDAR

All events at the Stickley Museum at Craftsman Farms, unless otherwise noted. Please visit StickleyMuseum.org for further information or to register.

Saturday, May 20, 5:00-7:00 p.m.
Exhibition Opening: "Welcome Home" Reception
 (See page 2)

Saturday, June 10 at 4:00 p.m.
Dirt: Homekeeping in the Progressive Era
 (See page 2)

Friday, June 23 beginning at 9:00 a.m.
Farms Afield: The Met & MOMA
 (See at right)

Saturday, June 24 at 4:00 p.m.
Dirt: Homekeeping in the Progressive Era
 (See page 2)

Saturday, July 8 at 4:00 p.m.
Dirt: Homekeeping in the Progressive Era
 (See page 2)

Thursday to Sunday, July 20-23 **SOLD OUT!**
2017 Farms Afield: Michigan Meetup

YOU TOO CAN BE A STICKLEY MUSEUM DOCENT!

Share your love of Stickley by becoming a museum docent! A new session of The Stickley Seminar, our free 5-session docent training course, is starting soon!

Docents are the face of the museum, leading tours for visitors from around the world, and being a docent is not about learning a script. Docents bring their own style, interests and skills to tours, providing engaging, educational, and memorable experiences for museum visitors. Being a docent is a rewarding job that is great for anyone with a curious mind, the desire to continue learning, and the spirit of a storyteller.

Contact Education Manager, Kristen McCauley or email education@stickleymuseum.org for more information.

FARMS AFIELD: THE MET AND MOMA FRIDAY, JUNE 23

Join us for a summer day in the Big Apple! From Craftsman Farms, we'll travel by chartered bus to The Museum of Modern Art and the Metropolitan Museum of Art in New York City for exclusive tours made available only to our members!

We'll first visit MoMA for a tour of the exhibition *Frank Lloyd Wright at 150: Unpacking the Archive*, led by co-curator Jennifer Gray. Marking Wright's 150th birthday, this exciting exhibition includes over 400 works and asks new questions about his complex and multifaceted career by unpacking key objects from his archive, including architectural drawings, models, building fragments, print media, furniture, tableware, textiles, and more.



Selection of vases by the Van Briggles Pottery Company in the Robert A. Ellison Jr. Collection. Mezzanine of the Charles Engelhard Court, American Wing, The Metropolitan Museum of Art.

Then we'll head uptown to The Met for a tour of the Robert A. Ellison Jr. Collection of American Ceramics—newly and beautifully installed on the mezzanine of the American Wing—with Adrienne Spinozzi, whose research on the collection will be the basis for the upcoming publication. The Ellison Collection is quite comprehensive and results in a stunning visual progression of ceramic making in America from 1876 to 1956.

Members \$165

Farms Afield is a Member exclusive. Advance registration required. Space is limited. Meet at Craftsman Farms at 9:00 a.m. Travel by chartered bus to New York City. Return to Craftsman Farms at approximately 5:30 p.m. Fee includes two private tours, lunch at the Metropolitan Museum's cafeteria and time to explore both museums on your own. Visit StickleyMuseum.org for more information and to register.

ORIGINAL: GUSTAV STICKLEY FURNISHES

PART I

The Stickley Museum at Craftsman Farms is pleased to announce a new exhibition 100 years in the making, Original: Gustav Stickley Furnishes His Log House, co-curated by Dr. Jonathan Clancy and Peter K. Mars. Featuring furniture and decorative arts original to Gustav Stickley's home before it was sold in 1917, this exhibition offers a rare opportunity to view Stickley family belongings reunited with the Log House for the first time in 100 years and gain insight into Stickley's personal sense of taste and style. As the only home designed, built and furnished for Mr. Stickley's own use, the Log House and its interior are considered his architectural masterwork and an icon of the American Arts and Crafts movement. The article to follow, by Peter K. Mars, addresses the inspiration for, and scope of, the exhibition.

Inspired by the loan of a set of Craftsman Workshops No.100 andirons from the Leeds Art Foundation, the *Original* exhibition features rarely seen items from the museum's collection, and important loans and heirlooms shared by Stickley descendents. *Original* gives viewers the opportunity to experience Stickley's aesthetic vision by bringing together objects that have not been seen collectively since Craftsman Farms was sold in 1917.

The Stickley Museum is grateful to Stickley family members who graciously consented to loan important family heirlooms purchased by Mr.

Stickley on a trip to Europe in December and January of 1902-03. These family pieces include Art Nouveau china by Edouard Colonna and two Art Nouveau candelabra by Georges de Feure, most likely purchased at Maison de l'Art Nouveau, Siegfried Bing's Paris gallery that promoted modern art and gave name to the French style of decorative arts.

Three important original English and

Arts and Crafts exhibition hosted in his Syracuse showroom, and later published in his magazine, *The Craftsman*. These Art Nouveau and Art Nouveau-inspired items give insight into the taste and appreciations of a designer whose own products were anything but Art Nouveau.

The exhibition will also feature generous loans from two esteemed collections.



An original elm cabinet from the collection of the Metropolitan Museum of Art.

American embroidered textiles will also be on view. Mr. Stickley purchased a table scarf by Mrs. Ida Ellwood (previously thought to be Mrs. Ada Ellwood) in London on the same trip abroad, and at least four table scarves were commissioned in Syracuse from Mrs. Angelina Hurelle. Both the Ellwood and Hurelle scarves bear designs apparently influenced by Art Nouveau. The china, candelabra and table scarves were included in Mr. Stickley's groundbreaking 1903

After forty-one years, an original Craftsman Farms cabinet will return from The Metropolitan Museum of Art, where it has quietly represented Stickley's contributions to American design in the Study Center of the museum's American Wing.

As seen in a 1911 photo from *The Craftsman*, the imposing eight-door elm cabinet (at left) was at the south end of the dining room. Prior to that, it appeared in a 1903 photo of Stickley's Syracuse publishing office, along with the living room's green elm library table and high-back oak and leather settle. Having four glass-paned doors above corresponding low wood doors with copper strap-hinges, the

green-stained cabinet was previously thought to be a linen press, but, given its original use in Stickley's offices, it is more likely a library cabinet for the storage of books. Cyril Farny, whose family purchased Craftsman Farms from Mr. Stickley, gave the cabinet to The Met in tribute to his late wife, Phyllis Holt Farny, in 1976.

On the second floor of the Log House, the Stickley girls' bedroom was the only

HIS LOG HOUSE — CO-CURATOR PETER K. MARS

room furnished with a matched suite of furniture featuring inlaid designs in copper and stained woods. Crab Tree Farm of Lake Bluff, Illinois, a private collection dedicated to the study of the Arts and Crafts movement, has loaned the original inlaid oak writing desk, making this a rare opportunity to see the Stickley girls' bedroom fully furnished as intended. The desk was last on view in the Log House for the dedication of the Paul Fiore Memorial Room in 2002.

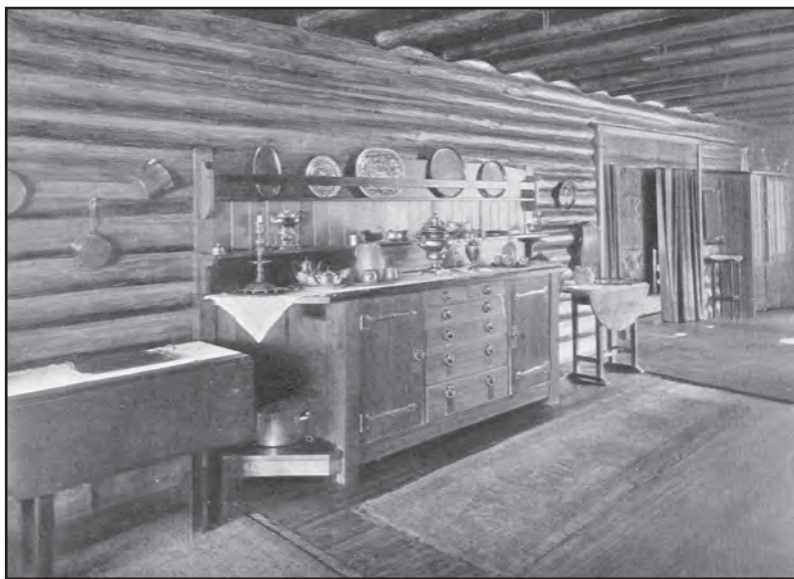
This exhibition also gives an opportunity to look at the museum's permanent collection in new ways by introducing recent research findings. The core of the collection, twenty pieces of furniture original to the Log House, arrived in 1993, only three years after the museum opened, and demonstrates the passion Craftsman Farms has drawn from supporters throughout its history, from the Stickley era and Farny years to the present.

When the Stickleys sold Craftsman Farms in 1917, the new owners, Major George and Mrs. Sylvia Farny, took possession of the Farms with the Log House fully furnished. They loved the property and the life it afforded them. Over the course of seventy-two years, three generations of the family enjoyed the Farms, and as children grew up and became independent, favorite furnishings followed them, while some remained.

By the 1970s, George and Sylvia's grandson David had moved to Colorado and opened a guest ranch. The sturdy func-

tionality of Stickley's furniture was well suited to ranch life, so David and his wife Sherry furnished much of their Colorado home with original Stickley furniture from Craftsman Farms.

As the Stickley Museum was getting established, an antique dealer from Massachusetts coordinated a private sale between the Farnys and an anonymous donor. As a result, twenty pieces of original Log House furniture



1913 dining room photo from The Craftsman, with the elm cabinet visible at the south end.

returned to Craftsman Farms. This transaction included the green elm library table and two of the chestnut bookcases in the living room, the ten-foot-long custom oak and chestnut sideboard in the dining room, and an inlaid oak bed and dresser from the girls' bedroom. Press was considerable and scores of visitors came to see the furniture placed as it had been in 1911 photographs.

Further excitement was raised in 1999 when the custom-made oak dining room corner cabinets, auctioned at Christie's in 1989, came back on the

market. Through a coordinated fundraising campaign and the generosity of many individuals, the museum won the bid. In a humbling note of solidarity, no other museums bid against the Stickley Museum. The cabinets now reside in their original dining room locations.

For the museum and followers of Mr. Stickley's work, the historic importance of bringing these items together, even for a brief period, cannot be understated. For seven months, the Log House will be nearly as complete as it was a century ago. The sum of the museum's collection, important loans and family heirlooms offer a more complete look at Mr. Stickley's design intentions for his home than has been seen since 1917. Please join us as we celebrate his accomplishments and the home he built for his family, the Log House at Craftsman Farms.

About the Author:

Peter K. Mars is a co-vice president of the Stickley Museum at Craftsman Farms and co-chair of the museum's new Curatorial Committee. A founding partner of the home products studio Arnge Design, with a background in furniture, interior design and home product design, he was the first 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.

THE CRAFTSMAN GUILD

January 1 to December 31, 2016

LET'S KEEP IN TOUCH

Are you getting our emails? Would you like to? Send us an email at info@stickleymuseum.org using the subject "Add me to your mailing list" and we'll make sure to keep in touch!

Don't worry; we never share our list, and we only send 1 or 2 e-newsletters a month.

Only want to receive personal emails from us? No problem! Use the subject line "Administrative emails only" and we'll keep you off our e-newsletter list.



TAG, WE'RE IT!

When you're on Facebook, Instagram, Pinterest, and Twitter, show your love of the Stickley Museum at Craftsman Farms using the hashtag #StickleyMuseum.

And while you're there, follow us and like, share, and favorite our posts so your friends can share in the fun!



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We are extremely grateful to the members of the 2016 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 Stickley Museum at Craftsman Farms.

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