



NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



FROM THE
DIRECTOR'S CHAIR

—Heather E. Stivison

LOOKING BEYOND THE TIP OF THE ICEBERG

Elizabeth Merritt, founding director of the Center for the Future of Museums, recently noted that the business model for museums is very much like the business model of newspapers. Newspapers, she says, “built a business model that focused on producing one thing (investigative journalism) but trained people to pay for something else (advertising).”

Merritt suggests that this business model bears a striking resemblance to that of museums. She says we have “trained people to pay for a visible set of experiences — exhibits, programs, services...” However, the other activities that are actually fundamental to a museum’s existence are rarely paid for by the users.

I realize that she is correct. Museum admission and program fees are typically a very small percentage of a museum’s budget. Typically about 2% of a museum’s budget comes from these fees. Here at the Stickley Museum, we are no exception.

I have often said that we strive to present programs that are engaging and welcoming. This is something that

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LOG HOUSE TO COME ALIVE WITH PERIOD FASHIONS

A fascinating new exhibition featuring period fashions from Syracuse University will bring the human form into the home as it may have looked from 1911-13. *Styling an American Family: The 1910s at Gustav Stickley’s Craftsman Farms* will be on view September 8 through January 7.

The highly successful PBS series *Downton Abbey* and the wide public awareness of the 100th anniversary of the sinking of the Titanic have combined to build a strong interest in the lifestyles of this time period. The opportunity to partner with Syracuse University on a high-quality 1910s style exhibition came at the perfect time. This exhibition will offer visitors a much deeper understanding of life at Craftsman Farms in the 1910s.

Exhibition curator Jeffrey Mayer, an associate professor and program coordinator of fashion design at SU’s College of Visual and Performing Arts, selected the garments in *Styling an American Family* from the fashion design program’s Sue Ann Genet Costume Collection, which he also curates. The exhibition features approximately 34 outfits arranged in eight environmental vignettes styled as moments frozen in time, with such themes as “Motoring,” “Music,” “Entertainment at Home” and “After the Party.”

Syracuse University’s Sue Ann Genet Costume Collection was selected as the

source for the exhibition because it boasts an unusually large collection of garments and accessories from 1910-1915, and the majority of the pieces were purchased, made or worn in and around the Syracuse, N.Y. area, where the Stickley family members lived prior to their move to Craftsman Farms.

“No clothing belonging to the Stickley family from this era seems to exist, nor do many reference photos of the family as a whole or in domestic settings within the Log House, so therefore all details of the fashionable life at Craftsman Farms must be drawn from the few glimpses



One of the mannequins to be included in the exhibition. The costume is complete with jewelry and accessories of the period.

Photo by Stephen Sartori

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Director's Chair continued from page 1

makes me very proud, but when I look at what goes on here, I recognize this is the just the very tip of the iceberg.

Take a look at the majority of museums' mission statements. What words appear over and over? *Collect* and *preserve* are usually high up there. A meaningful collection that is catalogued, researched, and properly cared for is what makes a museum. Without these objects and the research as to their meaning, our programs might be part of the entertainment field.

As a National Historic Landmark, we are not just focused on caring for a collection of objects but we are also charged with caring for and restoring buildings (nine of them!) and doing the same for the 30-acres of landscape. These are our primary activities and are help differentiate us from merely being a pretty place for a nice family outing.

The work that has gone into studying, preserving, and restoring the authenticity of the site goes on largely unseen. It is part of the other 90% of that iceberg hidden beneath the ocean. Scholarly research and the exchange of new research also differentiate us from the entertainment world, though these things too are less visible. The preservation of fragile papers, photos, and archival materials are also part of that behind-the-scenes world.

Planning is also part of that world. It cost over \$165,000 and took two long years of research just to develop the historic site master plan that we needed before beginning the long and painstaking process of restoring the buildings. We have invested over \$2.5 million in restoration but, so far, only a small part is fully restored for public use.

So getting back to Elizabeth Merritt's contention that our business model is like that of newspapers, she may be right. Our admission fee is much less than the cost of a seeing a movie. Our

annual membership, with its unlimited free admission, is less than the cost of one theater ticket.

And the fee for that "other work" that makes us what we are? It's a good question. Like newspapers, these costs are not borne by the users.

But there is one big difference between museums and newspapers. We are not businesses. We are non-profits. And we fervently believe we exist to serve the public. We are idealists, who believe in doing the right thing simply because it is right.

We are also realistic enough to know there are costs involved. Ignoring that fact would get us nowhere, and worse, it would cause us to slide backwards. The reality is that it costs \$1,400 a day just to maintain the status quo here at the Stickley Museum. And that is without adding the extra operating hours so many of you ask for. That is also without restoring the cottages, or the stone piers, or even something as simple as painting the trim on the Log House.

So what do you say about all of this? Are we operating within a doomed business model? Or do you believe, as I do, that collection care, building restoration, and scholarly research are activities worthy of support?

If you are among those individuals who keep your membership current, who support our fundraising events, and who give to the annual fund, **you are making a difference.** It is because of your idealism regarding this unique place (combined with your realism regarding what it takes to make dreams come true) that the Stickley Museum at Craftsman Farms exists. Thanks to your deep love for this site and your sensible recognition the bills can't pay themselves, this museum will continue to exist tomorrow.

And for that, I salute you!

Fashion Exhibition continued

given in the extant photos and descriptions of everyday life as found in journal entries and newspaper clippings," says Mayer, who especially relied on a scrapbook kept by Stickley's daughter Marion. "The styles and types of clothing selected for this exhibition reflect an American family of comfortable means whose father was well known as an internationally recognized as an arts movement leader."

Craftsman Farms was established during the Progressive Era, a period in American history brimming with innovation and social change. Innovators and game-changers of this era, such as Theodore Roosevelt, Henry Ford, the Wright Brothers, William Randolph Hearst, Upton Sinclair, Sigmund Freud, and Albert Einstein, led the way across a spectrum of fields with transformative ideas that would make this era a direct precursor to our modern world. American style and style-makers of the early 20th century kept pace with the world around them, mirroring the rapid pace of innovation and change. Tastemakers, like Stickley, also sought to drive change. Throughout the Progressive Era these tastemakers worked to steer the American aesthetic and shape it into an identifiable American style. The exhibition, set within the context of the Log House at Craftsman Farms, shines a light on this unique period in American history.



2012 CONFERENCE TO FOCUS ON TASTEMAKERS

A full-day conference, *Styling an American Family: Tastemaking in the 1910s and Beyond*, will take place at the Wilson School, Mountain Lakes, NJ, on Saturday, October 6. The conference is being held in conjunction with the Museum's upcoming exhibition, *Styling an American Family: The 1910s at Gustav Stickley's Craftsman Farms*. Speakers will illuminate the development of American fashion, tracing its roots through the 19th century and early 20th century, particularly in the aftermath of World War I, and revealing the seeds of influence that remain from this era in our current perceptions. While directly mapping the evolution of American fashion, the conference will also look broadly at the development of American style and design, the parallel histories of fashion and furnishings of the era and their occasional overlap in vision and philosophy.

CONFIRMED SPEAKERS INCLUDE:

CAROLINE RENNOLDS MILBANK "The Origins of American Fashion"

Caroline Rennolds Milbank has written extensively on American fashion in her books *Couture: The Great Designers*, 1985, *New York Fashion: The Evolution of American Style*, 1989, *The Couture Accessory*, 2002 and *Resort Fashion*, 2009. She contributed catalogue essays to and curated the costume components of the exhibitions *Art and the Empire City: New York 1825 – 1861* at the Metropolitan Museum of Art, 2000 and *Noble Dreams, Wicked Pleasures: American Orientalism, 1870 – 1930* at the Clark Art Institute, Williamstown, Massachusetts, 2000. She was co-curator of the exhibition *The Couture Accessory* at the Museum at FIT in 2004.



JEFFREY MAYER

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

Jeffrey Mayer is curator of the exhibition *Styling an American Family: The 1910s at Gustav Stickley's Craftsman Farms*. He joined the faculty at Syracuse University's College of Visual and Performing Arts in 1992, where he has been associate professor of fashion design and history for the past 17 years. He has also served as director of Fashion Study Abroad in the Department of International Programs Abroad from 1994 to 2003. In 1995, Mayer opened Conover Mayer in Syracuse, New York, with business partner and designer Todd Conover. Until 2006 when the company closed, Conover Mayer developed semi-annual collections of high-end women's evening wear to be sold at Saks Fifth Avenue, Neiman Marcus, and Bergdorf Goodman. In 2008 Mayer mounted a major historical fashion exhibition at the Everson Museum of Art in Syracuse, *Marie Antoinette, Styling the 18th Century Superstar*, with an accompanying book of the same title.

ROSALIE BERBERIAN

"Jewelry of the American Arts & Crafts Movement"

Rosalie Berberian began ARK Antiques in 1971. Beginning in 1986, she devoted

the business of ARK Antiques exclusively to the work of metalsmiths. Recognized nationwide as an authority on American Arts and Crafts movement metalwork, she has lectured, written articles and served as a consultant to private collectors and museums. Currently she is writing a book on the jewelry and enamel work of the American Arts and Crafts movement. Berberian has a B.S. in Journalism from Boston University, a Master of Public Health from Yale University

School of Medicine, and a Master of Philosophy from Yale University Graduate School. She is a former faculty member in the Department of Psychiatry at Yale University School of Medicine, and a former member of the adjunct faculty at New York University.

ANN MARGUERITE TARTSINIS

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

Ann Marguerite Tartsinis is the assistant curator at the Bard Graduate Center: Decorative Arts, Design History, Material Culture (BGC) in New York. She was a contributing author and editor to the exhibition catalogue *Knoll Textiles, 1945 – 2010* (Yale University Press, 2011) and coordinated the BGC faculty-curated exhibitions *American Christmas Cards, 1900–1960* (2011) and *Staging Fashion, 1880–1920: Jane Hading, Lily Elsie, and Billie Burke* (2012). Currently, she is working on an exhibition, to be held at the BGC in Fall 2013, that will explore the efforts of the American Museum of Natural History to educate textile and fashion designers during World War I.



THE ART OF NATURE

WATERCOLOR WORKSHOP LED BY 2012 ARTIST-IN-RESIDENCE

Sharon Pitts will begin her artist's residency at Craftsman Farms by leading a watercolor workshop for adults of all skill levels. The July 21st workshop, entitled "Art of Nature: Inspiration from Craftsman Farms," will take inspiration from Craftsman Farms' buildings, furnishings, décor and natural surroundings.

Participants will make paintings based on the Arts and Crafts ideas used by Stickley in developing his home. In describing the workshop, Pitts writes, "In the morning we will stroll around the grounds to find our individual inspiration, make sketches, or take photographs then bring our ideas into the studio and make work based on what we discover. Students will benefit from the stimulating ideas of the group and be encouraged to express their creativity." Pitts, an experienced watercolor artist and instructor (for more on Pitts, see related article on this page, or visit SharonPitts.com), will work individually with each student toward expressing his or her own vision. Supplies and a boxed lunch will be provided.

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Art of Nature Workshop:
Inspiration from Craftsman Farms
Saturday, July 21
10 a.m. – 4 p.m.
\$115 Member; \$125 Non Member
To register: 973. 540. 0311 or
education@stickleymuseum.org.

CELEBRATE THE ACCOMPLISHMENTS!

Please join us on Saturday July 28 as we unveil new works and celebrate several types wonderful artistry and outstanding accomplishments.

At 6:30 p.m. our 2012 Artist-in-Residence, Sharon Pitts, will unveil her newest work. For the artist's residency program, now in its second year, the Museum invites an artist or artisan whose work is inspired by Stickley's Arts and Crafts legacy to create new work during a weeklong stay. See sidebar for more about the week. The residency culminates with a program unveiling the work produced during the artist's time at Craftsman Farms.

Sharon Pitts' paintings are based on themes derived from nature and can be found in numerous private and corporate collections. Pitts is the Director of Watercolor for Allied Artists of America. She resides in Montclair, NJ in an Arts and Crafts-style house and is a founding member of Studio Montclair. An experienced instructor, Pitts has taught workshops all over the country, hosted several painting trips to the south of France and will have just returned from leading a weeklong water color journal workshop in Tuscany.

This special evening also features a watercolor demonstration by Pitts and a discussion of the work produced during her stay at Craftsman Farms.



"Croton in Roseville" by Sharon Pitts

In addition to joining us for "An Evening with Sharon Pitts," we invite you to arrive at 6:00 p.m. for another very special unveiling, which will take place in the Log House living room.

It has been said that, "good things come to those who wait." Indeed this is the case with the completion of the *Log House Living Room Bookcase Project*. This evening's official unveiling serves as the coda to a multi-year project focused on interpreting all of the open American chestnut bookcases in the Log House Living Room. The project was initiated in 2008, when the Arts and Crafts Society of Central New York made a substantial donation to Craftsman Farms for the purchase of rare chestnut wood.

Since that time a consortium of donors, scholars, and craftsman Harold Wrede dedicated themselves to seeing the project through. On July 28 this consortium will be formally recognized for their dedication to this monumental project. Wrede will give a short description of the challenges he faced in replicating two cases, and the discoveries made during the restoration of one of the original cases.

We hope you can join us for this important event in the life of the Log House and formally acknowledge the hard work or generous donations of all involved in the bookcase project: Arts and Crafts Society of Central New York, Ron Bernstein, Peter Copeland, Barbara Fuldner, Edwin Heinle, SMCF Collections Committee, Mark Weaver, Jan Wells, and Harold Wrede.

All are invited to stay for the reception that will follow the evening's program.

A Celebration of Artisans!
Saturday, July 28
Bookcase project unveiling: 6:00 p.m.
An Evening with Sharon Pitts: 6:30 p.m.
Reception follows the program.

\$10 Member; \$12 Non Member

For tickets or info call 973. 540. 0311 or email
education@stickleymuseum.org.

LOVE CRAFTSMAN FARMS? JOIN OUR VOLUNTEER CORPS!



Volunteers play a vital role in the museum's daily operations, providing tours for visitors, service to customers in the Museum Shop, assistance in the administrative office, and help with special events and children's programs.

About the time she spends volunteering, longtime docent Amanda Lancaster Wilson writes,

"For me, volunteering at Craftsman Farms means spending the day in a beautiful setting, discussing timeless ideas with interesting people. I imagine that's how Gustav Stickley envisioned an ideal day at Craftsman Farms, too!"

Why not join Amanda and our enthusiastic volunteer team, and spend some ideal days at Craftsman Farms?

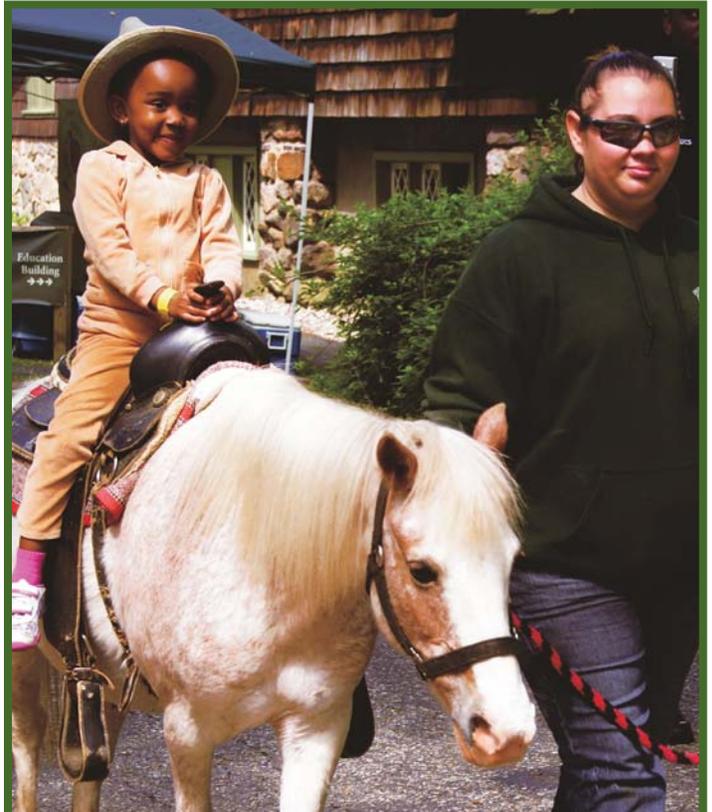
And Don't Miss the Stickley Seminar

The Stickley Seminar is our annual 5-session summer training course for potential docents. Beginning on Saturday, June 23 at 10:30 a.m. (remaining dates to be determined), this free course covers the information essential to giving tours of the Stickley Museum, including an overview of Stickley's life and work, the history of Craftsman Farms, and techniques for working with the public and shaping a tour.

Retired teacher Sandy Cherniack says that volunteering as a docent at the Stickley Museum,

"...has motivated me to learn more, and I am constantly exposed to new ideas and concepts....Volunteering has given me a new outlook on my life."

Please contact Director of Education Vonda Givens at 973.540.0311 or education@stickleymuseum.org for more information about volunteering or to reserve your spot in the Stickley Seminar, which begins on June 23.



A GLIMPSE OF SPRING FAMILY DAY

"... the day and the night are such that you greet them with joy, and life emits a fragrance like flowers..."

— Henry David Thoreau



HARRIET JOOR: CRAFTSMAN NEEDLEWORK DESIGNER

Photo courtesy Edith Garland Dupré Library, University of Louisiana at Lafayette.



Harriet Joor, ca. 1923. From yearbook, Southwestern Louisiana Institute (now the University of Louisiana at Lafayette), where Joor taught art classes for sixteen years.

Harriet Coulter Joor (1875-1965), an American artist and designer working in the early decades of the twentieth century, is known among today's art historians as an early decorator for Newcomb Pottery in New Orleans. In recent years her work as a freelance designer of embroidered household textiles for Stickley's Craftsman Workshops has come to light.¹ However, the full extent of Joor's professional career has never before been fully explored. Harriet (or "Hattie") Joor was active as an artist, designer, writer and teacher between 1895 and 1915. In addition to her work for Newcomb pottery and its associated needlework department and her freelance design work for Stickley's company, Joor's career encompassed many contributions to *The Craftsman* magazine, time spent as an independent designer and teacher in Chicago, and a dramatic stint as a homesteader on the unsettled frontier of South Dakota.

Harriet Joor's father served as Assistant Curator of the Natural History Museum at Tulane University in New Orleans and the Joor children were enrolled in courses at Tulane and its women's coordinate school, the H. Sophie Newcomb Memorial Collage. Her graduation from Newcomb in 1895 coincided with the founding of Newcomb Pottery, a model industry intended to provide opportunities for women artists to earn profits from their labors. Joor joined Newcomb

Pottery's earliest team of decorators and was the first of many Newcomb artists to attend influential artist and educator Arthur Wesley Dow's Ipswich Summer School in Ipswich, Massachusetts, in 1900 and 1903.

In 1902 Newcomb established a needlework department in an effort to help establish needlework as a legitimate "artistic" craft by placing a thorough emphasis on design – historically the purview of male artists, but at Newcomb a task undertaken by the female embroiderers.² Harriet Joor was one of the artisans involved in this venture.³ Needleworkers at Newcomb worked primarily in four simple stitches that were easily learned and executed: the darning stitch, running stitch, buttonhole stitch and cross stitch.⁴ Of these, the darning stitch was used most often and to a virtuosic effect.

In 1905 Harriet Joor left her home in New Orleans to begin an independent design career in Chicago, where she set up a studio in Longwood and exhibited her own work in hand-built pottery, embroidery, and stenciled household textile items. In the same year she also became a teacher of clay modeling at the University Elementary School operated by the University of Chicago. Joor also began a professional relationship with *The Craftsman* magazine at this time, writing several short fiction stories and essays that were published between 1905 and 1906.

In 1907 Joor contributed a set of embroidered and stenciled textile designs to accompany articles in the November and December issues of *The Craftsman*. Joor's needlework designs adapted several familiar Craftsman motifs – as well as others of her own devising – for execution in delicate embroidered stitches. Each article described the designs and their mode of execution, and featured photographs of

the completed items described in the text. Although the articles and the designs were unsigned, Joor pasted extracts from the articles in her personal scrapbooks of published design work, and examination of her preserved sketches further confirm her authorship. In 1908 Stickley released a commercial catalog titled *Craftsman Fabrics and Needlework from the Craftsman Workshops* that listed ten of Joor's needlework designs for sale. The photographs featured in the catalogue are identical to those previously printed in *The Craftsman*, meaning that Joor's own unattributed handiwork was used to advertise the products.

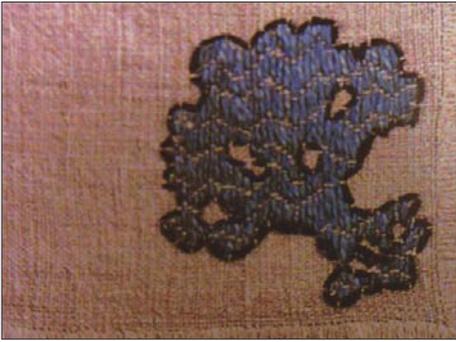
Joor's experience as a Newcomb artist clearly informed her work for Stickley's company, and her designs are unique among the textile offerings of the Craftsman Workshops. While previous



Newcomb Embroidery. Table Runner, Pine Tree Design, c. 1905-15. Designer unknown. 63 1/2 x 17 inches. Newcomb College Collection.

Craftsman textiles often incorporated appliqué and scant embroidery, Joor's fully embroidered designs relied heavily on use of the darning stitch, echoing the conventions of Newcomb needlework.

AND ARTS AND CRAFTS PIONEER — MARGARET R. DIMOCK



Detail of a luncheon square, China Tree pattern, designed by Harriet Joor in 1907, exhibiting characteristic chevron pattern in the placement of darning stitches. Collection of Crab Tree Farm.

The stitches in Joor's design were arranged in a chevron pattern to achieve the illusion of randomized placement, and allowed the ground to show through the interstitial spaces resulting in a "shimmering, jewel-like effect."⁵ This technique was often seen in Newcomb embroidery from the same era.⁶ Because of their inherent simplicity Joor's designs were ideally suited for marketing as kits—which were much less expensive than their ready-made counterparts. Kits offered consumers the opportunity to actually engage in their own handicraft projects, ultimately furnishing their homes with goods they made with their own hands.

Building on the success of the *Craftsman* articles featuring her designs, beginning in 1909 Harriet Joor wrote several instructional articles on textile design, home furnishing, and handicrafts for popular American magazines, publishing over forty articles between 1909 and 1915 in *House Beautiful*, *Woman's Home Companion*, *Country Life*, *Good Housekeeping*, and several others, including *The International Studio* and *The Craftsman*. Joor's articles not only demonstrated the aesthetics of home furnishings in the Arts and Crafts mode, they also modeled the ideological lifestyle that defined the Arts and Crafts Movement—which emphasized hand production and the joy of artistic work.

Joor's intense dedication to the Movement's ideals was further demonstrated in late 1910/early 1911 when she left her life in Chicago and took up residence in a rural prairie community in South Dakota, living off the land as a homesteader. Joor's attitude toward her homesteading endeavor, which she chronicled in several articles and short stories, indicate that she regarded her venture "out West" as an experiment in living "the simple life"—a philosophy she would have encountered in the pages of *The Craftsman*, which frequently featured the writing of simple life advocates Charles Wagner and Edward Carpenter.⁷ Joor's decision to move "out West" can therefore be explained as a combination of personal conviction in the healthy merits of real, hard work in the outdoors and a romanticized notion that living in a stripped-down fashion surrounded by nature could provide a beneficial moral and spiritual influence.

Harriet Joor's life after 1915, when she returned to her home state of Louisiana, was marked by stability and placidity. Although she continued to write and publish, she did so sparingly and her professional life was devoted to teaching. She never married, and her lack of direct decedents may have contributed to her limited legacy following her death in 1965.



Table runner, Crab Apple pattern, designed by Harriet Joor ca. 1907. Collection of Crab Tree Farm.

Endnotes:

- ¹ Joor has been credited as a designer of Craftman textiles in the David Cathers's 2003 monograph *Gustav Stickley* (New York: Phaidon), and the 2010 exhibition *Gustav Stickley and the American Arts and Crafts Movement* and its accompanying catalog by Dallas Museum of Art curator Kevin W. Tucker *et al* (New Haven: Yale University Press, 2010).
- ² Newcomb needleworkers served as both designers and artisans of their products, hence Newcomb embroidery fundamentally fit into the Arts and Crafts model more completely than Newcomb pottery, in which female designers were responsible for conceiving of and executing surface designs, but male potters actually threw and shaped the clay vessels on which they worked.
- ³ The Newcomb needlework department was not officially organized on a business model like Newcomb Pottery, and hence there are fewer official records of artists and their work, and not many pieces of existing Newcomb embroidery are signed. However, Harriet Joor demonstrated a personal familiarity with the Newcomb needlework department in an article she wrote about Newcomb artists in 1910 ("Art Industries at Newcomb College," *The International Studio*, July 1910), and her skill as an embroiderer point toward her probable involvement in Newcomb needlework.
- ⁴ Rita Curry-Pittman, "Newcomb Art Textiles," unpublished manuscript, The Newcomb Archives, Newcomb College Center for Research on Women, Tulane University.
- ⁵ "Needlework," *The Craftsman*, November 1907, 226.
- ⁶ Dianne Ayres *et al*, *American Arts and Crafts Textiles* (New York: Harry N. Abrams, Inc., 2002), 171.
- ⁷ For more on the notion of the simple life and its relation to the Arts and Crafts Movement, see David E. Shi, *The Simple Life: Plain Living and High Thinking in American Culture* (Athens: The University of Georgia Press, 1985), T.J. Jackson Lears, *No Place of Grace: Antimodernism and the Transformation of American Culture, 1880-1920* (Chicago: University of Chicago Press, 1981) and Heidi Nasstrom Evans, "Live in the Country with Faith" Jane and Ralph Whitehead, the Simple Life Movement, and Arts and Crafts in the United States, England, and on the Continent, 1870-1930," PhD diss., University of Maryland, 2008.

This essay was adapted from a research paper entitled, "A Lover of the Beautiful: Harriet Joor and the Pursuit of the American Arts and Crafts Ideal," also by Margaret R. Dimock, MA Candidate, Corcoran / Smithsonian. It was presented at the Stickley Museum on April 20, 2012.

A CENTER FOR THE STUDY OF THE AMERICAN ARTS AND CRAFTS MOVEMENT REALIZED BY THE ANNUAL SYMPOSIUM FOR EMERGING SCHOLARS

In April 1990, 22 years ago, as a trustee of the newly formed Craftsman Farms Foundation, I sat in the dining room of the Log House after a spectacular dinner in the otherwise empty house, to hear lectures by three luminaries of the Arts and Crafts world: Dr. Mary Ann Smith, Dr. Robert Judson Clark, and Dr. Richard Guy Wilson. This was the Foundation's first Arts & Crafts Symposium. Daytime speakers included Beth Cathers, Bruce Johnson, Martin Weil, Martin Eidelberg and Ray Stubblebine.

This reminiscence is triggered by my attendance at our second Annual Symposium for Emerging Scholars, held on April 20, 2012 cosponsored by the Sotheby's Institute of Art.

The founders of the Foundation had envisioned that this site would become "The" Center for the Study of the American Arts and Crafts. In fact, our early letterhead used those very words. More realistically, we came to see that it was more appropriate to be "a" center for the study of American Arts and Crafts (what a difference an "a" makes!). From our inception, scholarship has been a key part of our mission.

During the early years our necessary focus was on preserving and restoring Craftsman Farms and gathering objects to replicate the appearance of the Log House in Stickley's time. We did, however, host exhibitions while the Log House was devoid of furniture, and present symposia.

Our Emerging Scholars Symposium is a key manifestation of that role we play as a center for the study of the Arts & Crafts movement. It serves both to disseminate new scholarship and to encourage new scholars to consider the Arts and Crafts movement a subject suitable for scholarship.

The four presenting scholars delved into

topics that are, for the most part, virgin territory for scholarship. Stephanie Bancroft, MA Candidate, Sotheby's Institute of Art, led off the program with a timely presentation on *Saliha wa Jamila: William Morris and Islamic Art*. *Saliha wa Jamila* means "Useful and Beautiful," paraphrasing Morris' admonition to "have nothing in your houses that you do not know to be useful, or believe to be beautiful." Bancroft explored the influence of Islamic pottery and rug design in the collection of the South Kensington Museum (now the Victoria and Albert Museum) on Morris' designs. Morris was an official advisor to the museum on those collections.



The four presenting scholars. Left to right: Maggie Dimock, Stephanie Bancroft, Lisa Kovacs, and Kristen McCauley.

Kristin McCauley, MA Candidate, Cultural Heritage and Preservation Studies, Rutgers, followed with a talk on *The Cultural Heritage of the Arts and Crafts Movement in America, Interpreting Material Culture at Gustav Stickley's Craftsman Farms*. She emphasized the role that historic objects, as tangible links to the past, play in letting the site "tell the story" of the past. Preservation of the object is important in order to study the relationships that it speaks about. Just as you learn about your friends from seeing their homes, you can learn about history and the men and women of the past from seeing the historic homes with their appropriate physical objects.

The next speaker, Maggie Dimock, MA Candidate, Corcoran / Smithsonian, unearthed exciting history about a previously-unheralded designer in her talk *A Lover of the Beautiful: Harriet Joor and the Pursuit of the American Arts and Crafts Ideal*. Some of her research appears on pages 6-7 of this newsletter.

The final presenter, Lisa Kovacs, MA, American Fine and Decorative Art, Sotheby's Institute of Art, spoke about *A Legacy Underfoot: Marion Larrabee Volk and the Sabatos Rug Industry*, a cottage industry that existed in rural Maine, making handmade rugs with natural vegetable dyes, many with Southwest American Indian motifs.

To cap off the day, Dr. Martin Eidelberg, who had participated in that symposium 22 years ago, responded to the day's scholarship and recalled the lack of scholarship in the Arts and Crafts field at the time of the landmark 1972 Princeton University exhibition, of which he was a co-organizer.

He noted the reticence of academic institutions in the early 1970s to allow study of such modern topics (for them, he said, art history ended in 1815). He stressed the need for scholars to be skeptical – to not always accept, as gospel, publications on Arts and Crafts, even when written by the recognized "gods" of academic scholarship. He encouraged the scholars to study what no one else has studied. This was clearly the path which our emerging scholars have taken.

He concluded by saying that "scholarship is nothing by which you can become rich, but you can become famous and get invited to Craftsman Farms! I've had a very good life and hope to have more of it." He ended with the charge "do something that is important – buy the books!"

— *David Lowden*
April 25, 2012

COMPETITION IS FIERCE IN 2012 STICKLEY DESIGN INVITATIONAL

The 2012 Stickley Design Invitational was a full day focused on architecture and design, with Gustav Stickley and his Arts & Crafts vision for Craftsman Farms at its core. Through a highly competitive application process, fifteen high school students, freshmen to seniors, were selected to participate in the six-hour theoretical challenge. Their demanding assignment was to design an outdoor performance space, including a 3-dimensional model, for Craftsman Farms. A group of distinguished architects and designers, who provided guidance and encouragement throughout the challenge, were impressed with the students' focused hard work, poise under pressure, and thoughtful designs. The guest architects and designers, Tracie Feldman, Don Hafner, Ed Heinle, Damon La Capra, and Pete Mars, then took on the difficult task of selecting 1st and 2nd place winners. Another special guest, architect Philip S. Kennedy-Grant, led the students in a discussion about his career and careers in design and architecture. The program culminated in a critique session and award presentation. First prize was awarded to Mike Fogarty, a junior from West Essex High School, who describes his winning project like this:

My design is based around Craftsman Architecture. I wanted to keep the design simple so it would fit in with its surroundings. I used visible supports for decoration and to give the building elegance. The building is placed at the bottom of the sloped terrain so it would be easy for the audience to look down at the stage. The seats are the field which coincides with Mr. Stickley's vision of a natural and low maintenance design. The design of the building is simple yet effective and follows the form and function design. There are pergolas which have flat land underneath them for handicapped people. Simplicity is the most important aspect of my design.

Second prize went to Jack Campbell, a junior from Westfield High School, who describes his project like this:

In designing the outdoor performance space and surrounding area at the Stickley Design Invitational, I tried above all to respond to the site. My concept both flowed with the slightly sloped pasture and also reflected the historic, Arts and Crafts setting. By using curved surfaces and a fairly low roof in my structure while integrating flowing pathways and scattered vegetation in the surrounding area, I tried to weave the structure into the landscape.

Although not evident in my model, the material choices (primarily wood and stone similar to the exterior of the fireplaces at Craftsman Farms) were intended to connect with the Stickley Arts and Crafts style. The historic pillars would act as borders to a walkway to the theater. Functionality, including the arrangement of rooms, the slope of the pasture in relation to the theaters placement, and ease of access by road were also important factors to consider while designing. The design was not intended to be bold or to steal attention from the historic Craftsman Farms, but to fit unobtrusively in the nearby pasture.



First place award winner, Mike Fogarty poses with his award winning project.

The Stickley Invitational class of 2012 represented the following schools: Franklin High School, the Hudson School, Mahwah High School, Montclair High School, Mountain Lakes High School, Morris Hills High School, Morris Knolls High School, Pequannock Township High School, the Pingry School, West Essex High School, Westfield High School, and Whippany Park High School. A packed reception in honor of the 2012 Invitational class, attended by proud families, teachers, and friends, brought an enthusiastic end to a dynamic program.



A peek into the room with the design underway.

The Stickley Design Invitational was funded, in part, by the Robert Busch School of Design at Kean University, H|AI Architecture, and by Gustav Stickley's great-grandchildren Cindy McGinn and Louis G. Glesmann III, who share the passion and vision of their great-grandfather toward creative design for everyday life. Additional funding was provided by generous grants from PSE&G and the Arts & Crafts Research Fund.



Congratulations to all fifteen students who qualified to participate in the 2012 Stickley Design Invitational.



*Oak Saw
Horses,
Gustav Stickley,
The Craftsman
Workshop,
c. 1910.
A Gift of
David and
Susan Cathers.*

THESE OAK SAW HORSES TELL QUITE A STORY!

During the six years they lived at Craftsman Farms, the Stickley family hosted weddings, dances, parties and other occasions with many guests; the girls' threw lively dances often inviting friends from out of town, Stickley's daughters had their weddings on the property, among other events and gatherings. Now, we have a new clue as to how these soirées took place.

In 1971, Arts and Crafts scholar Robert Judson Clark interviewed Barbara Wiles, Gustav Stickley's daughter. Barbara told him her father had the factory make a collapsible table to be used during social events or any time a large number of people were dining in the log house. The tabletops were likely oak planks, butted together like a typical Craftsman tabletop, but they were supported on elegant Craftsman saw horses. During a visit to Craftsman Farms at around the same time, Clark found a pair of those saw horses still present, and acquired them from the Farnys, who owned the Farms at the time. They supported his desk for the next twenty years before he sold them to distinguished Stickley scholar David Cathers, who for the past twenty-one years used them to support *his* desk. Now, wanting to share these unique pieces with others, Cathers had new supports made for his desk and he

and his wife Susan kindly donated the pair to the Museum.

The saw horses represent a form traditionally reserved for the carpenter's workshop; a straight long bar supported by four canted legs joined by an "H" stretcher. Here, Stickley has cleverly adapted this common form into beautiful and unique pieces of furniture for his home. The tenons on each saw horse come through the legs at an unusual angle to compensate for the slant of the A-frame and the keys are elongated and visible, emphasizing its structural qualities. They are held together at the top with metal fasteners, presumably so they could be readily disassembled and put away until they were needed next, and are finished in a mellow medium brown. They are unique examples of Craftsman furniture made specifically for Craftsman Farms and, according to experts, are the only known Craftsman saw horses in existence.

Now, once again residing where they did 100 years ago, these saw horses offer some additional insight into the Stickley family's social life at Craftsman Farms, how they lived and entertained, and the many parties, dinners, dances, and weddings that the family hosted while they lived here.

SPECIAL THANKS:

Apple Spice Junction;
Atlanta Bread Company;
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Mark E. Weaver;
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GIFTS TO THE EDUCATION COLLECTION

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from Barbara N. Fuldner.

IN HONOR:

We are grateful for gifts in honor of:

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The 50th Wedding Anniversary of
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February 1, 2012 to April 30, 2012

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

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

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

Closed on Major Holidays.

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YEAR ROUND:

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

ADDITIONAL Tours, Apr. 1 — Nov. 16 only:
Wed. & Thurs.

12:15 p.m. and 1:45 p.m.

Group Tours available by reservation.

Call 973.540.0311

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Fri., Sat. & Sun. — 11 a.m. to 4 p.m.

ADDITIONAL Hours Apr. 1 — Nov. 16 only:

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The Stickley Museum at Craftsman Farms is committed to assuring that all individuals can participate in our programs. If you require the use of assistive listening devices or other special assistance please call at least two weeks in advance.

CONTACT US

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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 gratefully acknowledges a grant from the New Jersey Historical Commission. The Craftsman Farms Foundation gratefully acknowledges a grant from the New Jersey Cultural Trust. Educational programs are funded, in part, by grants from the Arts & Crafts Research Fund and PSE&G.

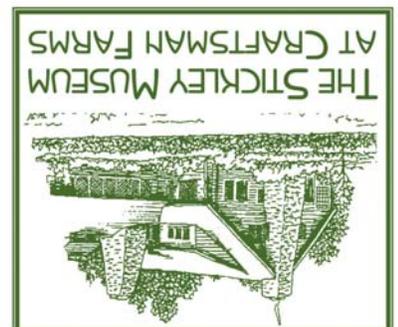


Exhibition and program news, newest acquisition, and new research on designer Harriet Jour

Special Features Inside!

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