



NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



FROM THE
DIRECTOR'S CHAIR

—Heather E. Stivison

I am in love with this world . . . I have climbed its mountains, roamed its forests, sailed its waters, crossed its deserts, felt the sting of its frosts, the oppression of its heats, the drench of its rains, the fury of its winds, and always have beauty and joy waited upon my goings and comings.

— John Burroughs

The thirty acres of Craftsman Farms never cease to delight the eye with tranquil vistas and unexpected beauty of the natural world. Even now, in my seventh year at Craftsman Farms, I can still find myself surprised and enchanted by the place. This year, for the first time, the area near the pond is filled with spikes of tall fox-gloves bending and waving in the afternoon breeze. It feels that we must be in the Cotswolds and not mere yards from a New Jersey highway.

Where were these gorgeous flowers all the other years? What made them appear this year? Will they ever come again? I have no answers except to say I will enjoy them while they are here.

Continued on page 2

A MAJOR GRANT MOVES CRAFTSMAN FARMS AHEAD!

Since 1989, when the Craftsman Farms Foundation was formed, the Foundation's goals have been to preserve and restore the buildings and grounds of Craftsman Farms, to operate the Log House as a historic house museum, and to establish the Center for the Study of the Arts and Crafts Movement in America. Over the past decades the Log House has been sensitively restored and furnished with many original pieces offering visitors a rare opportunity to see the home as Stickley designed it and lived in it. And, also fulfilling the dreams and plans of the founders, the Log House is now open to the public year-round serving over 13,000 visitors a year.

The original long term vision to develop the Center for Study of the Arts and Crafts Movement in America meant developing a standalone exhibition space and a library resource center on the property. Now, thanks to the visionary leadership of Parsippany's Mayor and Town Council, that dream is also about to become a reality.

The Township maintains a very forward looking Open Space Trust Fund designed to protect pockets of natural beauty and historic spaces within the community. At their May meeting the Town Council voted unanimously to use \$520,000 of these grant funds that had



The White Cottage as it looks today before the restoration and repurposing begins.



Director's Chair continued from page 1

Yesterday a large, graceful, and rarely seen egret appeared outside my office window. And a few short weeks ago, we did not use the side door on the administration building for fear of disturbing the downy chickadees that had just hatched in their little nest over the office doorway.

Some summer nights the air is filled with the sounds of chirping frogs. Sometimes the forest floor is completely covered with ferns. Some snowy mornings a small red fox makes his way across the rose garden with sleek fur and small feet. On October evenings we have often heard a small owl will hoot.

If we are lucky, we can catch the moment on a breezy afternoon in May when hundreds of lovely petals dance from the trees and cover the grass in a "pink snow" so beautiful it is like stepping into a haiku.

These are the unpredictable delights of the wildness at Craftsman Farms — just waiting to be discovered. Humans can't make those moments happen. Some of them are over so quickly we may miss them altogether if we don't make room in our lives for the gentle quiet time to look, to listen, or to breathe in the scents.

I hope you will make some time to fit *Mr. Stickley's Steps: The Craftsman Farms Walking Tour* into your own life. And then I hope you'll come back another time for a quiet walk on your own to see what surprises nature has waiting for you. The property is yours to use from dawn until dusk 365 days a year. Perhaps you'll see a brief double rainbow like one we spotted in the sky to the east of the property for just a few moments. Perhaps you'll hear a wood-pecker drumming on his favorite tree.

Those moments may be brief but they stay within our minds so that they can, as Thoreau says, "happen forever and ever, an infinite number of evenings..." in lovely memories.

PROJECT UPDATE: SAVE THE STONE PIERS!

Only a few short months have passed since we first announced the campaign raise \$36,000 to save four stone piers, and many of you have already responded! Please take a moment to read the names of the generous donors to this project that are listed on page 9 of this newsletter. Their gifts to the preservation of the piers now total \$19,659! This is more than halfway to our goal, and is enough to fully restore two piers!

Thanks to that support, Keystone Preservation Group has begun to perform a mortar analysis and will soon create a recipe for our mason, Viola Construction, to use on the project. Keystone will guide us in the correct types and proportions for the lime, cement, and sand, and will help us match pigment color, and texture of the historic mortar. Once that is complete we will be poised to begin the actual preservation of two piers. We know we are in good hands because the project is being led by Brian Bosenberg who is the author of our cultural landscape study.

Would you like to help save the remaining two piers? Just put "stone piers" in the memo line on your check or use the stone piers donate button at StickleyMuseum.Org. Either way you'll be making a permanent difference in saving a piece of Craftsman Farms and making photos like the one below a thing of the past!



Unrestored Stone Pier, 2013.

Major Grant continued...

been previously been set aside in the Open Space Trust Fund. They awarded that grant to Craftsman Farms for several very important restoration and adaptive rehabilitation projects.

We are delighted that approximately \$120,000 of the grant will enable us to complete some much needed repair and restoration projects on the Log House and begin developing a plan for the restoration of the windows on North and South cottages.

The remaining \$400,000 of this very significant grant brings us to a major turning point in our history. It will allow us to begin work on the somewhat derelict building known as the White Cottage. When completed, this building (shown on the front page of this newsletter) will be converted into office space and eventually will house the long awaited library resource center.

Once staff offices no longer need to occupy their current space in the administrative building, that building will be converted to the standalone exhibition space that the founders envisioned. And this will allow the Stickley Museum to serve many more people in more ways than ever before.

The full cost of these two conversions will definitely be well into the seven figure range and will require significant fundraising during the next few years. Thankfully the \$400,000 seed money from this grant will allow us to get started on the projects and help us to raise matching funds from other sources.

We're very grateful to the Township of Parsippany-Troy Hills for the confidence they have shown in the Craftsman Farms Foundation. The community will soon have a more vital cultural resource as we move forward on the ambitious projects that have been our dreams for nearly 25 years.

This generous grant truly moves us forward into the future!



STICKLEY FAMILY TO DEDICATE WALKWAY AT "FRIENDS OPEN HOUSE"

Join us for our Friends Open House, taking place on Sunday, October 6 as part of the Museum's Annual Gala Weekend.

This year's Friend's Open House will kick off with the dedication of the Ruth Cruess Glesmann Memorial Walkway. Join a very special gathering of Stickley descendants for a champagne toast and ribbon cutting ceremony at the Education Building at 11 a.m. Mrs. Glesmann, who passed away in 2012, was the last surviving family member to have lived at Craftsman Farms during Stickley's time here. She will be permanently remembered on the property thanks to the generous gifts of her children Cynthia McGinn, Louis Glesmann, and Nancy Calderwood. Participants in the ceremony will each receive a gift of Mrs. Glesmann's favorite flower, a yellow rose.

Would you like to have your own name, or that of someone you would like to honor, on the walkway? Engraved bluestone paving stones may be purchased for \$500 or \$1,000 depending on size. If you would like to ensure that your paving stone is installed in time for this celebration, *please be sure to submit your materials by August 9, 2013*. We are pleased to offer the option of an installment payment plan of \$50 per month.

Following the dedication ceremony, we will host the annual Friends Open House in the Log House and North Cottage, with docents stationed throughout. Experience the interiors at your own pace, see the newest acquisitions, take time to catch up with friends, explore the new goodies in the Museum Shop, and stop for light refreshments in the Education Room. This relaxed and fun Open House has become such a special annual tradition that members from across the country make their travel plans around it. Hope to see you there!

Yes, I want to claim a permanent place in Craftsman Farms history with an engraved paving stone!

I would like to purchase the following size:

12 x 12 (4 lines, 15 letters per line) \$1,000

4 x 8 (2 lines, 15 letters per line) \$500

Name(s) _____

Address _____

City _____ State _____ Zip _____

Phone _____

email _____

I have attached the wording on a separate paper.

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 and charge the balance upon installation

I authorize the Craftsman Farms Foundation, Inc., to charge my credit card in \$50 monthly installments.

Credit card # _____

Expires _____ Security # _____

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.

THREE WAYS TO SEE CRAFTSMAN FARMS WITH FRESH EYES!

The Stickley Museum is pleased to introduce a wider variety of tours to visitors. Part of the Fresh Eyes Tours series, these tours will run on a rotating schedule and offer returning visitors opportunities to see Craftsman Farms in three new ways.

MR. STICKLEY'S STEPS: THE CRAFTSMAN FARMS WALKING TOUR

Encouraging visitors to imagine themselves as guests of Mr. Stickley, this 2-hour tour includes a stop in the North Cottage and a visit to the exterior of the Stickley-designed farm complex. It will be offered on a regular basis on the 2nd, 3rd, and 4th Saturdays in July and August at 10 a.m. (weather permitting).

Choose from six Saturdays:

July 13, 20, 27; August 10, 17, 24

10:00 a.m. – 12:00 p.m.

FREE to MEMBERS; \$15 Non Members

Advance reservations are required

For tickets call 973.540.0311

or visit StickleyMuseum.org.

MR. STICKLEY'S DETECTIVES: TIME TRAVEL TOUR

This adventure is a new family tour for children age 6-9 accompanied by an adult. This time travel tour uses photo clues and handling objects to encourage investigation of life in the Log House in the early 1900s.

First Saturday of each month through December (excluding November 2)

11 a.m. – 12:00 p.m.

FREE to MEMBERS;

\$10 Non Member Adults, \$4 Children (must be accompanied by an adult)

Call 973.540.0311 or visit

StickleyMuseum.org.

MR. STICKLEY'S STYLE: BEAUTY, SIMPLICITY & HARMONY

This 1½ hour tour was developed with a special grant from The Arts & Crafts Research Fund. It will include a take-home resource guide and will introduce key elements of Mr. Stickley's style and Arts and Crafts design and explore ways to bring these elements into today's living spaces.

Choose from seven Saturdays:

September 14, 28; October 12, 19, 26; November 9, 16.

11:00 a.m. – 12:30 p.m.

FREE to MEMBERS; \$10 Non Members

Advance reservations are required

For tickets call 973.540.0311

or visit StickleyMuseum.org.



DESIGN FOR LIVING GALA CELEBRATES PEOPLE WHO HELPED SAVE CRAFTSMAN FARMS

Mark your calendars with October 5, 2013 for *Design for Living* — an exciting gala evening at the historic Mountain Lakes Club. This black-tie event begins with cocktails and hors d'oeuvres, live harp music, spectacular views of the sunset reflecting on the lake, and a gourmet dinner. The gala will also include an opportunity to bid on unique items including VIP tickets to The Colbert Report and the Jon Stewart Show, original oil paintings by Lamont Warner, and many other items.



Gala Chair
Elaine Hirschell Ellis

Chair of the event is **Elaine Hirschell Ellis**, who was instrumental in establishing the Craftsman Farms Foundation and served as its first chair. She is the founder of the well known organization, Arts & Crafts Tours. For many years she was Arts Consultant to Hometown Perry Iowa (HPI) and the Hotel Pattee for whom she produced two important international conferences on the Arts and Crafts Movement. She oversaw the design of the William Morris and Gustav Stickley rooms and other Arts and Crafts design features at the nationally acclaimed Hotel Pattee. She has lectured at numerous places including Winterthur, the Los Angeles Conservancy, Pasadena Heritage, the Gamble House, and the Center for American Culture Studies. She is a member of the Advisory Council of the Stickley Museum at Craftsman Farms, as well as serving on the boards of the William Morris Society in the United States, and the American Friends of the Arts and Crafts in Chipping Campden.

The honorees for this year's gala are three other distinguished individuals who have played significant roles in saving Craftsman Farms.



The late Assemblyman
Alex DeCroce

The gala will honor the memory of New Jersey's former GOP leader, **Assemblyman Alex DeCroce**, who was an active member of the Board of Trustees of the Craftsman Farms Foundation for ten years. He dedicated himself to serving the people of Morris County and the people of New Jersey in all facets of his life, not just through his government service, but through his work on charitable boards such as ours. Throughout his political career he was focused on improving New Jersey through positive leadership, and was chosen by his peers for numerous leadership positions including Chairman of the Assembly Transportation Committee, Deputy Speaker from 1994 to 2001, Assembly Republican Conference Leader from 2002 to 2003, and Assembly Republican Leader from 2003 until his passing.



Assemblywoman
BettyLou DeCroce

The *Design for Living* gala will also honor **Assemblywoman BettyLou DeCroce** who has been a long-time supporter and friend of the Craftsman Farms Foundation, participating in events and offering advice when needed. With extensive experience in private business and public service, BettyLou DeCroce joined the Assembly on February 16, 2012, filling the vacancy created by the sudden passing of her husband, Assembly Republican Leader Alex DeCroce. She currently serves on the Education Committee, the Higher Education Committee, the Women and Children Committee, and the Joint Legislative

Committee for Public Schools. Before serving in the Legislature, she was Deputy Commissioner of the New Jersey Department of Community Affairs, where she authored the Best Practices for municipalities.



Jasmine Lim

Our third honoree is **Jasmine Lim** who is the administrator for the Township of Parsippany-Troy Hills. Jasmine was instrumental in getting Craftsman Farms established as a National Historic Landmark, and was a past president of the Craftsman Farms Foundation. Jasmine holds a Master of Urban Planning degree from the University of Washington in Seattle and has worked in local government for over 30 years. For the past 22 years she has served as township administrator / manager or assistant administrator in the Townships of Parsippany-Troy Hills, Vernon, Randolph and Montville.

Jasmine has served on the boards of professional and community associations, including the Morris County League of Municipalities, New Jersey Municipal Management Association (past president), Morris County Employees Credit Union, Morris County Human Relations Commission (past chair), Kiwanis Club of Montville, and the Mental Health Association of Morris County. She is a member of the Leadership Morris Class of 1998 and also volunteers for her alma mater, Wellesley College.

For information about ways to participate in the *Design for Living* gala including tickets, advertisements, sponsorships, product placement, congratulating honorees, or making auction donations, visit StickleyMuseum.org or call 973.540.0311.

3RD ANNUAL EMERGING SCHOLARS SYMPOSIUM

SPONSORED BY LEIGH ANN AND BRUCE JOHNSON

The Emerging Scholars Symposium, which has become a core feature of the museum's programming, will be part of our biggest 2013 event, the "Design for Living" weekend, which takes place October 5-6. The Emerging Scholars Symposium will take place in the Education Room on Saturday, October 5, at 9:00 a.m.

Now in its 3rd year, the Symposium seeks to support and secure the future of rigorous scholarship in areas related to the Arts and Crafts movement. Held in partnership with the American Fine and Decorative Arts Program at Sotheby's Institute of Art, it also connects worthy up-and-coming scholars to an audience that shares an interest in their research.

Each year the Symposium is developed around a central theme in which graduate students (including recent graduates) are invited to submit related papers for consideration. This year's theme, "Integrating Art and Life," explores idealism, economics, and the Arts and Crafts Movement. The Arts and Crafts movement sought to address the tension between economic viability and a satisfied, artistic life. This tension was a constant concern for producers throughout the period. Selected scholars will present papers that explore the different aspects of this issue: Were producers able to meet these lofty goals? Were these goals shared by everyone? How did the movement's aesthetics shape perception about its products and the ideas behind them?

Continuing in the successful framework established by last year's Symposium address by Martin Eidelberg, the 2013 program will feature a keynote address by another distinguished guest scholar, Nancy E. Green. Green's ongoing research and lecture, entitled *Shared Dreams: Partnerships of the Arts and Crafts and the Reality of the Craftsman Ideal*, addresses issues at the core of the

Symposium theme. About her topic Green writes:

"What is it about the Arts and Crafts movement that continues to engage our interest 150 years after William Morris established his first commercial enterprise? A respect for fine craftsmanship and the ideals that the arts and crafts practitioners attached to the purity of their craft still resonate with us in the 21st century. There is also a keen sense of joy in the work that these artists created, a joy that transcended the political and societal milieu of the Victorian age.

Our fascination may also transpire from what today seems an anomaly – a tight knit group of friends, partners, lovers, all working harmoniously together towards common goals. In some respects, hindsight has glossed over this era with a patina of nostalgia for an imagined innocence. But the reality is more complex than a peripheral reading of this group would indicate. Like many relationships, those among the Arts and Crafts artists were challenging, engaging, supportive, critical, and fiercely loyal. The realities of these relationships and how they actually play out in day-to-day life, attempting to achieve the artistic ideal of the hand-wrought while cognizant of the reality of a need to make a living, will be the subject of this talk."

Join us to explore this engaging theme and to support the work of emerging scholars. The conference will end at 12:00 noon and conclude with a delicious optional lunch at 1:00 p.m. at the nearby Tabor Road Tavern.

**Emerging Scholars Symposium
Saturday, October 5
9:00 a.m. – 12:00 p.m.
In Stickley Museum's Education Room
\$15 Members; \$25 Non Members
Add \$35 for optional lunch
For tickets call 973.540.0311
or visit StickleyMuseum.org.**



Photo courtesy Nancy Green

KEYNOTE SPEAKER NANCY GREEN

Nancy Green is the Gale and Ira Drukier Curator of European and American Art, Prints and Drawings, 1800-1945, at the Herbert F. Johnson Museum of Art, Cornell University. She has received fellowships from the Getty and Winterthur to pursue her research on the Byrdcliffe Colony in Woodstock, New York; a Paul Mellon Centre Fellowship and a Harry Ransom Center Research Fellowship, as well as grants from Huntington-British Academy, the Wolfsonian, Center for Craft, Winterthur, Creativity and Design, and the Ragdale Foundation for a book in progress entitled *Shared Dreams: Collaborative Partnerships of the Arts and Crafts Movement*. Her catalogue *Arthur Wesley Dow and His Influence* received honorable mention in the Moe Prize competition for works in art history from the New York State Historical Association and in 2006 *Byrdcliffe* won the Moe Prize as and an award from the Metropolitan Chapter of the Victorian Society for Catalogue of Distinction. Green received her B.A. from Connecticut College and her M.A. in Art History from Williams College. Her newest exhibition is an exploration of the influence of the Japanese art exhibits at the international expositions on American art and design between the 1876 Centennial Exhibition and the Osaka World's Fair in 1976.

TWIGS, LOGS, AND BOULDERS: THE WILDERNESS AND RUSTICITY IN

“... the most impressive characteristic of American scenery is its wildness.”

— Thomas Cole, 1835

The concept of wilderness and rusticity are major components of American identity; they encompass: a passion for nature and wildness, for direct experience, for reality and confrontation with the elemental. Wilderness allowed for the creation of a unique art in America in contrast to the old World. The location of American values in the wilderness and the attempt to express them visually, physically, and intellectually is an American trait that lies in opposition to other methods of defining American character, as for example through history, or borrowing architectural and art forms from Europe and abroad. Many of America's major heroes, Thoreau and Boone, painters, Cole and Bierstadt, writers, Jefferson and Burroughs, architects, Richardson and Davis, designers: Stickley and Durant partook in the development of an aesthetic that might be called "Rustic." Also aligned with the wilderness experience are the Native American and their crafts and legends. To call Rustic a movement, or even a style is too superficial even though there are certain defining elements such as the use of rough surfaces that appear to be natural (wood, stone), and a portrayal of the natural state. The concept of rusticity and/or wilderness can be found in paintings, prints, architectural drawings, fragments, and models, photographs, furniture, rugs, pottery, photographs (both original and contemporary), designs for landscape architecture, and other objects.

William Cullen Bryant one of America's great poets wrote in "A Forest Hymn." (1825):

*"The groves were God's first temples. Ere man learned
To hew the shaft and lay the architrave
And spread the roof above them, ere he framed
The lofty vault to gather and roll back
The sound of Atheneum, in the darkling wood"*

Many other American writers, Thoreau, Emerson, Whitman, Muir Burroughs and others all wrote movingly of the wild and how it was unique to the new country.

The American fascination and identification with wilderness led to the creation of one of our great contributions to civilization, the National and State parks which are intended to remain "forever wild." Yellowstone was the first National Park when the land was set aside in 1872 to save it from development by rail-

roads. Actually Yosemite was set aside earlier in 1865 to be preserved as wilderness but initially it was given to the State of California and did not become a National Park until 1890. These various parks-national and state such as the Adirondacks while appearing wild, rustic, and original, are in reality creations by designers and in many cases restorations.

Thomas Cole the great American painter who is considered the father of the Hudson River School wrote in 1835:

"The painter of American scenery has indeed privileges superior to any other; all nature here is new to Art. No Tivoli's Terni's Mount Blanc's, Plinlimmons, hackneyed & worn by the daily pencils of hundreds, but virgin forest, lakes & waterfalls feast his eye with new delights, fill his portfolio with their features of beauty & magnificence and hallowed to his soul because they have been preserved untouched from the time of creation for his heaven-favored pencil."



Chalet at Great Camp Pine Knot. Photo courtesy of the author.

Wilderness has many definitions as can be seen in the Oxford Dictionary such as "Wild or uncultivated land", or region, or tract, uninhabited, or inhabited by wild animals. The term appears with great frequency in the Bible (depending on edition more than 250 times) and is the place where individuals are banished, or alternatively where they try and find truth. Additional definitions include: "waste or desolate region", and references to character. In the US wilderness generally refers to the wild, uncultivated, and uninhabited. Most American "wildernesses" are really creations, both mentally, and also in actuality, since in many cases they have been converted back into wildernesses, i.e.: Adirondacks, Great Smokies, etc. One should keep in mind that the definition of wilderness has changed over the years, and that for Native Americans, wilderness as a concept is very different.

AMERICAN ART AND ARCHITECTURE, 1820-1940 -RICHARD GUY WILSON

“...the most distinctive, and perhaps the most impressive, characteristic of American scenery is its wildness.”

— John Muir 1866

Dictionary definitions of rustic generally encompass: country, crude, awkward, boorish, unpolished, plain, simple, rough, unhewn, and etc. All of these terms — and others — do cluster around the word as used in the United States, but, as it came to be used in the 19th and 20th centuries, Rustic meant a particular artistic expression that encompasses the wilderness (not just simply the country), wildness, untamed, rough and unhewn surfaces, and very visible natural materials. The hand of man can be present, but it is subservient to the materials — in paintings human figures if they appear are dwarfed by large rocks, timbers, and in three dimensional arts such as architecture and furniture, emphasis is placed on the natural qualities.

Central to rustic and wilderness is the myth of the log cabin. Although a few 17th and 18th century settlers — primarily of German origin — built houses of logs most of the early buildings were constructed differently. However, in the mid-19th century the “log cabin myth” started imbued with political meanings. A log cabin mania caught on and major hotels and houses of the very wealthy as for example in the Adirondacks employed log construction.



Bed at Great Camp Pine Knot.
Photo courtesy of the author.

Especially worthy of consideration is the development of a particularly American idiom that drew its sustenance from the wilderness and expressed itself in a rustic aesthetic. How Americans have reacted to the wilderness, sought intellectual and emotional sustenance, and made it a special “playground” helps provide an intellectual background, and shows how the meanings have changed.

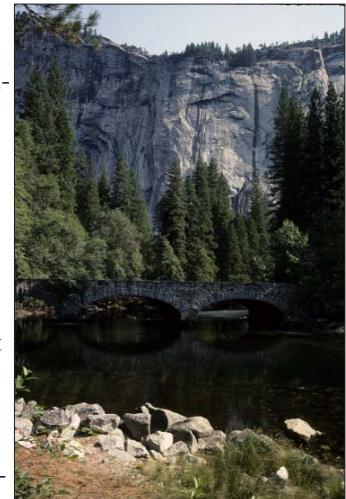
Rustic can be viewed as that part of the American character that locates itself with-

in the wilderness, and celebrates the forms found there, or deriving there from. Although particular stylistic elements might be associated from architecture and furniture such as rough surfaces, unhewn, and crudeness, still the tradition is much larger, since it involves the depiction of natural wilderness in two dimensions and on the written page. Almost all portions of the United States have examples of rusticity that can range from paintings, to architecture, (natural and wilderness) parks, furniture, and etc. More examples include paintings by Cole, Church and others, photographs by Watkins of the early Western exploring expeditions, architecture by A. J. Davis, H. H. Richardson, Robert Reamer, William West Durant, Mary Colter and others, and work by designers such as Gustav Stickley, and Adirondack furniture makers such as Seth Pierce, Ernest Stowe, and others, along with pottery and the work of Native Americans.

This American fascination is well expressed by Ralph Waldo Emerson in an essay,
“Thoughts on Art” (1841):

“No one can walk in a pine barren, in one of the paths which the woodcutters make for their teams, without being struck with the architectural appearance of the grove, especially in winter, when the bareness of all other trees shows the low arch of the Saxons. In the woods, in a winter afternoon, one will see as readily the origin of the stained-glass window with which the Gothic cathedrals are adorned, in the colors of the western sky... Nor, I think, can any lover of nature enter the old piles of Oxford and the English cathedrals without feeling that the forest overpowered the mind of the builder, with its ferns, its spikes of flowers, its locust, its oak, its pine, its fir, its spruce. The cathedral is a blossoming in stone, subdued by the insatiable demand of harmony in man.”

About the Author: Richard Guy Wilson holds the Commonwealth Chair in Architectural History at the University of Virginia. He is well-known as a television commentator for “America’s Castles,” “American Experience” and the History Channel, as the author of numerous books and articles. His most recent book is *Edith Wharton at Home*. Dr. Wilson received the Outstanding Professor award in 2001 at the University of Virginia and was the Thomas Jefferson Fellow at Cambridge University, England in 2007.



Yosemite Bridge.
Photo courtesy of the author.



Participants in the 2013 Stickley Design Invitational, which was funded by Cara Corbo and Ted Lytwyn in memory of Nancy Strathearn

2013 STICKLEY DESIGN INVITATIONAL

On Saturday, April 27, twelve talented high school students were welcomed to Craftsman Farms for the 2013 Stickley Design Invitational, which was funded by Cara Corbo and Ted Lytwyn in memory of Nancy Strathearn. A daylong competition, to which students must apply for entry, the Invitational supplies participants with a design challenge — this year, to design housing for artists-in-residence at Craftsman Farms. With six hours to work on the challenge, participants must include a three-dimensional model with their designs.

We asked this year's first place winner, Taylor Tracey, to describe her winning project:

....When I saw that we would be designing spaces for artists-in-residence, I was immediately happy. As both an aspiring artist and writer, I was excited for this challenge...I had worked on designs in my drafting class, but had never built a model and had never heard of parti or bubble diagrams....My idea for my design came to me when they were giving us a tour of the space on the property we would be using for our design. I saw the space, and I saw the hill that was there and I immediately thought of creating a village like set-up that progressed up the hill instead of one building. I wanted my design to flow with the hill and not be too overbearing for the space. I ultimately chose to create a space for two painters and two writers. Each artist would have an individual house with a bedroom and studio space to work on, a set-up I decided on because each artist has their own working style and I wanted to give them their own introspective space. The artists' studios had an entire wall of windows facing north, the optimal direction of light for artists to work in. The writers' studios' windows overlooked the property, giving them a view that would no doubt inspire their work. Behind the area of artists' huts was the public space which included a kitchenette, a dining room, living space, utility space and a bathroom.... I chose to have the public building, the largest, the farthest up the hill so it would appear the smallest from the museum and areas open to the public. At the bottom of the hill, the closest to the public's access, I placed a gallery where the artists and writers could share their work with the general public. This was not required but I felt it was logical to include for the purpose of the project. Inside all of the buildings, I kept the materials and design finishes modern but consistent with Stickley's craftsman style."

Visit StickleyMusem.Org to learn more about this event and about second place winner Kristen Stuzynski's project.

GOLD AWARD FOR GIRL SCOUT

Thanks to the work of Girl Scout Dana Farkas, a senior at Parsippany Hills High, the Stickley Museum will soon offer a brochure for visitors featuring a map of the Craftsman Farms grounds. The brochure, which is Dana's Gold Award project (the highest award a Girl Scout can achieve), is now in production. It features photographs of all buildings on the property with brief details about their use in the Stickley era. It will be a valuable resource for all visitors.

To find a good idea for her Gold Award project, Dana only had to look out her kitchen window. We asked Dana to write about her experience with this project:

"The culmination of all my years as a Girl Scout has finally arrived: What project would I choose to complete my Girl Scout Gold Award? I racked my brain for any ideas. Staring out my kitchen window, pondering the possibilities of options, an idea appears right before my eyes; literally and figuratively. My backyard connects to the Stickley Museum at Craftsman Farms, and I suddenly decided to go explore this unknown land right beside my house. After walking down the street and meeting with the Museum advisors, I decided to create a grounds map for Craftsman Farms, which would be available for visitors on off-hours as well as online in a PDF document. After months of researching, planning, picture-taking, meetings, tours and synthesizing, I created an informational grounds map of the property.

Although I was hesitant at first to look into the needs of the Stickley Museum, I am so glad that I chose to complete my Gold Award by helping out the historical site. Not only have I provided a valuable tool to the Museum and its visitors, but I have also discovered a hidden historical gem right in my own backyard."



FAMILY FUN AND GAMES DAY!

Though the weather was rainy, families weren't deterred from joining in the fun at the Stickley Museum's first Family Fun & Games Day on Saturday, May 11. With 209 in attendance, visitors enjoyed activities built around the theme of home. During three sold-out live-animal shows from Animal Experiences, featuring a hedgehog, chinchilla, and other amazing animals, children learned about animals and their habitats. The classic children's book *The Best Nest* was featured at the lively Bilingual Storytime, led by Amparo Codding in English and Spanish. Children learned about Mr. Stickley's home through a Treasure Hunt inside the Log House and a Scavenger Hunt on the grounds. The event also featured a bubble station, old-fashioned toys, rounds of Silly Simon Says and Telephone, and the Treasure Hunt Photo Share, which utilized social media, like Twitter and Instagram, by inviting children to take picture of "treasures" they found in our nature "home" and post them to the #stickleyfamily.

RECENT GRANTS:

We are grateful for a recent grant from:
Arts & Crafts Research Fund;
National Film Preservation Foundation;
Open Space Fund of the Township of Parsippany-Troy Hills.

GIFTS IN KIND

We are grateful for a gift in kind from:
Tom Bird & Joan Albin;
Amparo and Mitchell Codding;
Elaine Hirschell Ellis;
Vonda Givens and Wes Sherman;
Duncan Goodwin;
Bruce Johnson;
Pete Mars;
Patricia and Robert Perlett;
Jeffrey Preston and Judith Budwig;
David Rago and Suzanne Perault;
Laura Daly Russell and Guy Russell;
John Toomey;
Su Walenta;
Barbara A. Weiskittel.

GIFTS TO THE COLLECTION

We are grateful for a recent gift to the collection from:
Tom Bird & Joan Albin;
Elaine Hirschell Ellis;
W. Michael McCracken.

A NEW LOAN

Gustav Stickley's Great Granddaughter Cynthia McGinn and her husband Timothy have lent a Sterling silver hairbrush with repousse floral design. The hairbrush originally belonged to Gustav Stickley's daughter Mildred. It is engraved with Mildred's name and the year 1897 and is yet another touch of authenticity in the Log House's interpretation. We are grateful to the McGinn's for this generous loan of their family heirloom, which helps us to better imagine the Stickley family life in the Log House.



IN MEMORY:

We are grateful for gifts in memory of
Nancy Finby
from:
Angela and Frank Calabria;
Sandra Cherniack;
Joyce Garrow;
Vonda Givens and Wes Sherman;
Pete Mars and Mike Dawson;
Julia and Robert Peterson;
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Heather E.
and Rev. Douglas S. Stivison;
Martha and Gerald Weinstein.

STONE PIERS:

We are grateful for generous gifts to restore the stone piers from:
Anonymous;
Ellen and Jeffrey Cohen;
Sandra Cherniack;
Thomas P. Edwards
and Clinton L. Rataczak;
Susan and Frank Finkenberg;
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Genie Keese;
Robin Kelsey and Michael Lehr;
Linda W. Stansfield;
Heather E.
and Rev. Douglas S. Stivison;
Martha and Ron Thomas;
Diana and Joseph Zanko.

IN THE GARDENER'S COTTAGE: A REFLECTION

BY DONALD STAHL M.D.

Beleaguered as the Postal Service may be, I find my daily delivery surprisingly predictable early each afternoon. Today's mail included the spring issue of *American Bungalow*, a hope for spring on yet another snowy day. Our Wisconsin winter had been remarkably mild until just recently, when snow and cold seemed to flow in from the west. All had conspired for a lazy afternoon's read by my fireside.

The *American Bungalow* cover article highlighted Frank Lloyd Wright's Buffalo Cottages. That impressive residential enclave was designed and built by Wright from 1902 to 1909 for wealthy Buffalo businessmen, among them, Darwin Martin. The 15,000 square foot Prairie-style, Darwin-Martin house is adjacent to the smaller, four-bedroom Barton house built for Martin relatives; they surround the grounds with pergola, conservatory, and greenhouse. Another home on the historic site, and the last-built, is the compact (22' x 36'), but no less attractive Gardener's Cottage. All have been painstakingly restored, mostly by the Martin House Restoration Corporation and are now the site of public tours.

Surprisingly, however, the Gardener's Cottage was privately owned as recently as 2006 by J. Gregory Kinsman. He personally oversaw restoration of the home once occupied by Martin gardeners. Quoting the *American Bungalow* article: "the furniture (in the Cottage) today consists mostly of items Kinsman either made or collected over the years." At that, my ears perked up.

A caption on the image of the Gardener's Cottage's kitchen and dining nook in the article indicates: "the bookcase is a reproduction Stickley made by Kinsman and described by him in an article in *American Woodworking* (May/June 1993)." My ears were burning, my lazy afternoon now disrupted!

I have grown older and quite contented out here in my modest home in Middle-America. Often the afternoon mail and a walk with my golden retriever, Maggie, to retrieve it is the high point of my day! However, every now and then I am aroused from my languor by a clutch of undeniable *déjà vu*. Now I was instantly transported back 20 years — to a time and to a woodworking article that was a benchmark in my life's journey. At that time, I was contemplating retirement from my busy practice of orthopaedic surgery and from Morristown Memorial Hospital, where I had chaired the orthopaedic department and, more recently, had been Chief of the Medical Staff. My wife Amy and I realized that activities-planning would be important to my retirement and a central part would include my lifelong joy in woodworking. I had recently made a few reproduction pieces and subscribed to several woodworking journals, leading up to my planned 1994 retirement.

As my first retirement-project, I decided to reproduce the oak bookcase that I had seen a few months earlier in *American Woodworking* —yes, the same one pictured and referred to in today's *American Bungalow* article, which briefly mentioned Kinsman's original 1993 *American Woodworker* project.

Back then, I was unfamiliar with Stickley, his materials and techniques, but I finished the large two-door bookcase, complete with antique glass from Tracy's Morris Plains Glass Studio and hardware from Buffalo studios. Amy, my ultimate critic, was pleased with it and gave it a prominent spot. Soon after, learning that a Stickley museum in Parsippany was gaining early recognition, she suggested a Sunday afternoon visit. The rest, as they say, is history. That bookcase was the start of a fourteen-year love affair with Craftsman Farms. My retirement years became an unexpected joy.

I still have the 1993 issue of *American Woodworker* that was the original stimulus. I no longer have the bookcase.

A more satisfying iteration of that piece involved reproducing a Stickley china cabinet similar to one I had long admired while leading docent tours at Craftsman Farms. It once occupied a corner at the south end of the dining area. With more modest dimensions, it appeared to be an adaptation of the popular Stickley #716 Bookcase. It remains one of my favorite reproductions in my Fox Point home.

The earlier bookcase, being much larger (64" x 42") was victim of the difficult decisions made when selecting furniture for my 2008 move to Wisconsin. Amy's brother, Bruce, helped me move it into Heather's office at Craftsman Farms, where it represents my early time as a rookie at the Farms, a time when I was just learning the basics of Gus' craftsmanship in my own workshop.

In my time at Craftsman Farms I loved being a docent, telling the story of Gus — his life and his thoughts about life; the story of his expanding empire and, sadly, his failures. On the Landscape Task Force I reclaimed gardens and paths on his soil. And I reproduced his tables in my workshop. The cabinet I imperfectly fashioned on the basis of that 1993 article is, I hope, a reminder of my perfect appreciation.

Donald Stahl M.D. is a former member of the Board of Trustees of the Craftsman Farms Foundation, and a current member of the Advisory Council. Before moving to Wisconsin he was an active docent and chaired the Museum's Landscape Committee. He was the 2007 recipient of the Foundation's prestigious Als Ik Kan Award.

RECENT MEMBERSHIPS

February 1, 2013 to June 1, 2013

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

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VISITING CRAFTSMAN FARMS

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

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

Free to members and children under 2
Adults: \$10; Seniors & Students \$5

Closed on Major Holidays.

MUSEUM TOUR SCHEDULE

HOURS:

Thursday through Sunday, year-round
Tours depart hourly 12:15 to 3:15 p.m.

Group Tours available by reservation.
Call 973.540.0311

MUSEUM SHOP HOURS

Thursday through Sunday Noon to 4 p.m.

CONTACT US

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



The Stickley
Museum at
Craftsman

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

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



Design for Living Gala and Symposium Weekend News!

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