



NOTES FROM THE FARMS

THE JOURNAL OF THE CRAFTSMAN FARMS FOUNDATION



FROM THE
DIRECTOR'S CHAIR

—Heather E. Stivison

WE TOOK THE PLEDGE!

A few weeks ago the Stickley Museum took an important step in its continuing quest to achieve its mission. We publicly committed to strive to operate according to national standards and best practices and in accordance with our resources. We joined together with 980 museums across the nation (and ten other museums in the state of New Jersey) in signing that pledge with the American Alliance of Museums (formerly known as the American Association of Museums).

In doing so, we formally stated that we will strive to achieve 38 characteristics that are considered to be the best practice standards for museums. Broken into seven core categories, these broad outcome-oriented statements cover all areas of museum operations including public trust and accountability, mission and planning, leadership and organizational structure, collection stewardship, education and interpretation, financial stability, and facilities and risk management.

More specifically, we pledged to:

Be good stewards of our resources held in the public trust.

Identify the communities we serve, and make appropriate decisions in how we serve them.

Strive to be a good neighbor in our geo-

Continued on page 2

TAKING MAJOR STEPS TOWARDS PROTECTING CRAFTSMAN FARMS

Our commitment to protecting, preserving, and restoring Craftsman Farms is a deep one. That commitment goes far beyond the buildings' external appearance. Over the years it has included shoring up the sagging roof and stairs to guarantee the Log House will remain beautiful and sturdy well into its second century. These projects, while undertaken in ways that are invisible to the eye, protect the beauty of the building as much as the structure.

This winter we are beginning a major project to protect the Log House from the dangers of fire. It is a project that first began in June of 2009, when an Open Space Trust Fund grant from the Township of Parsippany allowed us to hire a heritage protection consultant to do an assessment of our needs, weaknesses, and potential hazards.

When that assessment was completed another Open Space Trust Fund grant from the Township was matched by a grant from the Morris County Preservation Trust to allow us to hire a team of historic architects and fire protection engineers to custom design a plan for fire prevention and protection.

Everything was considered, from where and how we store things, to updating the electric wiring, to creating fire barriers and enclosures, to a full-scale fire suppression system. Finally, in the winter of 2011-2012 we had a fully developed, detailed plan. This extensive proj-

ect even involved getting an archeologist's approval to bring in a new water main all the way from Manor Lane across the property to the Log House.

With approvals from the State Historic Preservation Office in hand, we applied for and were awarded two additional grants totaling more than \$548,000. These grants, also from the Township and Morris County, will allow us to implement a major portion of the plan. We will still need to seek funding for basement fire separation and a sprinkler system for the Education Building.

The implementation of this phase of the project will begin in December and will continue through the spring of 2013. But when this phase is completed our beloved Log House will have a custom designed, unobtrusive, state-of-the-art fire suppression system.

The project was designed by HMR architects of Princeton, NJ in cooperation with M&E Engineering, of Sommerville, NJ. We are grateful to them for their careful and respectful work. We are especially grateful to the Township of Parsippany and Morris County for their generous support. And we look forward to working with Merrell & Garaguso, Inc. of Swedesboro, NJ which will undertake the project.

It means so much to us to know that these efforts will protect the Log House for future generations.



Director's Chair continued from page 1

graphic area.

Be inclusive and offer opportunities for diverse participation.

Assert our public service role, placing education at the center of that role.

Demonstrate a commitment to providing the public with physical and intellectual access to the museum and its resources.

Be committed to public accountability.

Legally, ethically, and effectively manage, document, care for, and use our collections.

Conduct collections-related research in accordance with appropriate scholarly standards.

Provide public access to our collections while guided by its mission and ensuring their preservation.

Clearly state our educational goals, philosophy, and messages, and demonstrate that its activities are in alignment with them.

Understand the characteristics and needs of its existing and potential audiences and use this understanding to inform its interpretation.

Base interpretive content on appropriate research.

Present accurate and appropriate content for each of our audiences.

Demonstrate consistent high quality in our interpretive activities.

Operate in a fiscally responsible manner that promotes long-term sustainability.

Develop appropriate measures to ensure the safety and security of people, collections, and facilities.

Take appropriate measures to protect against potential risk and loss.

What does all of this mean to you? It means that the historic property and museum that you love and support will continue to thrive and be a source of pride.



American
Alliance of
Museums

Pledge of Excellence The Stickley Museum at Craftsman Farms

pledges that, in fulfillment of our educational mission,
we will strive to operate according to national standards and best practices
to the best of our abilities and in accordance with our resources.

Heather E. Stivison
Heather E. Stivison
Executive Director

THE 26TH NATIONAL GROVE PARK INN ARTS & CRAFTS CONFERENCE

~ ASHEVILLE, NORTH CAROLINA ~ FEBRUARY 22 - 24, 2013 ~

What began twenty-six years ago as a small gathering of Arts & Crafts antiques dealers and collectors at the historic Grove Park Inn overlooking Asheville, North Carolina has grown into what the New York Times has declared "the most important weekend of the year for Arts & Crafts collectors."

Conference director and Stickley Museum supporter Bruce Johnson says, "If you are thinking about coming to the Arts & Crafts Conference for the first time, let me assure you: this three-day educational conference is designed for you. Every event, from the daily Small Group Discussions to the Seminar Presentations to the three shows is organized and structured with the typical Arts & Crafts collector in mind."

"Here" he continues, "you have the opportunity to do more, hear more and see more Arts & Crafts in three days than the average person could in an entire year."

As in the past, the Stickley Museum will have a booth on the exhibition floor. We will also have a case exhibition in the Great Hall, which will feature photos and items from the Museum's recent fashion exhibition, *Styling an American Family*. In conjunction with this display, the Museum will host a Small Group Discussion on Saturday, February 23 from 2:30-3:30. Please plan to join us for a lively discussion about fashion and furnishing design in 1910s America. The program will touch on how the exhibition came together, what we learned from it, and the exhibition's next installment.

And, of course, we will once again host the Conference's lively kick-off dinner on Thursday, February 21. Information and reservations are on the next page of this issue of *Notes From the Farms*.

Want to know more about the Arts & Crafts Conference? Visit Arts-CraftsConference.Com.

THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

ANNUAL GPI KICK-OFF PARTY!

Welcome to a Great Party! Arrive at GPI a day early to kick off the conference with an evening of casual fun at the annual Craftsman Farms Banquet. This popular event takes place in the Homespun Shops of Biltmore Industries, just steps from GPI and offers you a choice of two seatings. The evening begins with cocktail hour at the Grovewood Gallery where you can enjoy local crafts and **demonstrations from artisans**. Cocktail hour includes delightful appetizers plus **locally brewed beers** such as Highland Gaelic Ale, Highland Oatmeal Porter, and Highland Kashmir I.P.A., and wines like the Biltmore Estate Pinot Grigio.



*Featured speaker
Ann Chaves.*

Dinner will be served in the Grovewood Café which was originally the woodworking shop. The menu will include many **regional treats** like fried North Carolina trout, hush puppies, smoked pork loin with coffee molasses BBQ sauce, Texas caviar (black-eyed peas, red wine vinegar, jalapeños and green beans), spiced shrimp, and blackened chicken.

A highlight of the evening will be a fascinating program by **guest speaker Ann Chaves**, who will share beautiful examples of Arts and Crafts textiles from Britain and Europe in her talk, **“Textile Design Beyond America.”** Ann is a textile designer, teacher, and the owner of Inglenook Textiles. She teaches embroidery workshops and also lectures on needlework and clothing of the Arts and Crafts era. She produced and presented a live fashion show as part of the 20th anniversary GPI conference. Ann was curator for the exhibition “The Art and Craft of Textile Design 1860-1920” at the Pasadena Museum of History in 2009 and wrote its accompanying catalog.

Net proceeds from the Annual GPI Banquet directly support the educational programs and preservation of the Stickley Museum at Craftsman Farms. All inclusive tickets are \$140 per person. \$55 of each ticket is fully tax-deductible within the limits of the law. **Where else can you have so much fun while supporting such a wonderful cause?**

Reservations must be received by Feb. 12th.

GPI KICK-OFF PARTY R.S.V.P.

Name(s): _____

Address: _____ City _____ State _____ ZIP _____

Phone: _____ Email: _____

CHOOSE YOUR SEATING BELOW:

First Seating

5:30 -6:30 Registration, cocktails and museum visits
6:30 Dinner in the Grovewood Cafe
7:45 Dessert in Grovewood Gallery
Program with Ann Chaves:
8:15 upstairs in Grovewood Gallery

Second Seating

6:30 -7:15 Registration, cocktails and museum visits
Program with Ann Chaves:
7:15 upstairs in Grovewood Gallery
8:00 Dinner in the Grovewood Cafe
Dessert in Grovewood Cafe following dinner

Yes please reserve 1st seating tickets at @ \$140 per person Yes please reserve 2nd seating tickets at @ \$140 per person

A check in the amount of \$ _____ is enclosed.

Please charge my credit card Discover Visa MC AmEx in the amount of \$ _____.

Card Number _____ Expires: _____

Signature _____

Craftsman Farms GPI Kick-off Party: Thursday, February 21, 2013 at the Grovewood Cafe, Asheville, NC

Please mail this reservation with your payment 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. \$55 of each ticket is fully tax-deductible within the limits of the law. Reservations must be received by Feb. 12th.



LIVE LIKE THE VANDERBILTS! VACATION LIKE THE STICKLEYS!

Great Camp Sagamore Summer Retreat

At the turn-of-the 20th century the Vanderbilt family established Great Camp Sagamore as their rustically elegant retreat in the Adirondack mountains. This year, we invite you — our Arts and Crafts family — to meet us at this pristine, historic camp for an unforgettable weekend. Join old and new friends for a retreat like no other, and discover, as the Vanderbilts surely did, that some riches have nothing to do with money.

photo by Dave Scramton © ADKPictures.com



Leave traffic, televisions, and telephones behind. Panoramic views, the quiet peace of a pristine lake, canoe rides, and long walks await you. When the dinner bell rings, join friends old and new

for hearty fare in the dining hall. Wake early and take a seat in a red Adirondack chairs, enjoy a cup of coffee and watch nature come to life.

Meet us for a summer weekend retreat, July 19-21, at Great Camp Sagamore in Raquette Lake, New York. Built in 1897, Great Camp Sagamore was the wilderness retreat of the Alfred G. Vanderbilt family from 1901-1954. A 27-building complex,

the site is now a National Historic Landmark. Our Friday-Sunday Farms Afield will feature programs planned exclusively for our group by the Sagamore staff. Highlights include:

FRIDAY: A visit to the extraordinary **Adirondack Museum** with a **private program** for our group and a **welcome reception at Great Camp Sagamore**.

SATURDAY: A lecture from honored guest and **distinguished architectural historian Dr. Richard Guy Wilson**, the award-winning Sagamore site tour, and free time to explore Sagamore and its grounds.

SUNDAY: A **luncheon lake cruise and tour of Camp Pine Knot**, W.W. Durant's first Adirondack Great Camp.

Watch our website for more details about this one-of-a-kind opportunity! For more on Great Camp Sagamore, visit GreatCampSagamore.Org.

Please note: The retreat begins with a “meetup” on Friday, July 19 at the Adirondack Museum. Transportation is not provided. Registration is limited and all rooms at Great Camp Sagamore are shared.

July 19-21, 2013

Farms Afield Great Camp Sagamore Retreat
\$450 Members; \$495 Non Member
Advance Reservations Required

THE STICKLEY SOCIAL FOR GIRL SCOUTS

The Stickley Museum's 2012-2013 winter and spring Girl Scout schedule gets off to a big start in early January with a weekend series of nearly sold-out workshops. In conjunction with two new Girl Scout badges, the Museum offer a new badge-earning program called The Stickley Social for Brownies, 2nd and 3rd graders, and Juniors, 4th and 5th graders.

The Stickley Social reflects on life at Craftsman Farms when it was home to the Stickley family. During this time, it was the site of three family weddings and of lively dance parties hosted by Gustav Stickley's five daughters, whose parties received notice in the local newspapers, which referred to them as “The Misses Stickley.” The Stickley Social is focused on social history and customs and developing social skills, like making introductions, starting conversations, and practicing table manners, which are as necessary today as they were 100 years ago. The program culminates in a tour of the Log House and a tea party, where the girls will be able to put their newfound skills into practice.



Photo by Stephen Sartori

ON VIEW THROUGH JANUARY 6

Styling an American Family: The 1910s at Gustav Stickley's Craftsman Farms, features period fashions from Syracuse University's Sue Ann Genet Costume Collection. See the Log House in a new way, through January 6, 2013.



STODDARD, DURANT, AND THE GREAT CAMPS OF THE GILDED AGE

In preparation for the Farms Afield retreat to Great Camp Sagamore, we will welcome a visit and lecture Sunday, March 10 from the site's Assistant Director, Jeffrey Flagg.

While Flagg's presentation, entitled "Stoddard, Durant and the Great Camps of the Gilded Age," will primarily focus on the history of Great Camp Sagamore, which was built in 1897 and is a National Historic Landmark today, Flagg will establish Sagamore's context within the era of Great Camps and discuss the contributions of William West Durant, who as Flagg states "is widely considered to be the father of what is now commonly referred to as 'Adirondack Rustic' architecture."

Flagg continues, "In 1898, as part of the effort to promote his development plans for the central Adirondack region, Durant hired well-known Adirondack photographer Seneca Ray Stoddard to take a collection of photos of Sagamore, which were compiled into an elaborate photo album." Stoddard's photos will be featured in Flagg's presentation.

Jeffrey Flagg is the Assistant Director of Programs and Marketing at Great Camp Sagamore, located in Raquette Lake, NY. He earned his Ph.D. in American Culture Studies at Bowling Green University, with an academic focus on environmental history and ethics. His dissertation traces the evolution of a comprehensive land ethic in the Adirondack State Park, which led him to Sagamore following his graduation in 1999. At Sagamore, Dr. Flagg has developed a variety of academic programs centered on Adirondack history and culture, for groups ranging from elementary pupils to graduate students, and from school teachers to Elderhostel participants.

A reception will follow Flagg's lecture.

Great Camps Lecture
Sunday, March 10 at 6 p.m.
\$10 Members; \$12 Non Members
Advance Reservations Recommended

HUNDREDS OF YOUNGSTERS ARE ENCHANTED BY FALL FAMILY DAY

On Saturday, September 22, the Stickley Museum welcomed more than 700 visitors for its sixth Annual Fall Family Day. Children enjoyed the traditional fall festivities designed to celebrate Craftsman Farms' heritage as a working farm.

As part of the Museum's continuing commitment to education and community outreach Fall Family Day offers approachable, affordable, family-centered programming. Low tech activities are designed to give children the opportunity to learn about life in 1911 in an engaging, hands-on way. Activities are designed to help children make direct and personal connections with Craftsman Farms and the architecture and natural landscape which were Stickley's world.

During this fun-filled afternoon, families enjoy hayrides across the site, practice square dancing on the lawn, and try hands-on demonstrations of crafts like woodworking, embroidery, and pottery. A scavenger hunt, old-fashioned cider pressing, games of Simon Says, and sack races were among the other popular activities rounding out the afternoon.



Photo by Barbara Weiskittel

CRAFTSMAN PORTIÈRES FROM OSCEOLA LODGE, THE CHARLES HOSMER MORSE

A highlight of the Morse Museum's American Arts and Crafts collection is a set of rare Craftsman portières, or door curtains, that were tucked away at Osceola Lodge in Winter Park, Florida. The historic house, still retained by the Morse Foundation, was cleared out for conservation five years ago and is today home to the Winter Park Institute, Rollins College's visiting scholars program. Hidden away in a tall, upstairs closet, Morse staff found a box storing these extraordinary contents, three panels, which had been neatly folded and hidden for nearly a century. Apparently little used, if at all, and protected from light, these curtains are pristine examples of Craftsman textiles. They represent prime samples of the color, design, and material available from the workshops of one of America's leading Arts and Crafts spokespeople, designer Gustav Stickley (1858–1942).

Osceola Lodge was built in 1888 and purchased as a seasonal residence by Charles Hosmer Morse (1833-1921) in

1904. An entrepreneur who soon headed Fairbanks, Morse & Company, Morse produced the scales and locomotive engines that drove the industrial revolution at its national heart, Chicago, then a hotbed for innovation and design after the devastation of the Great Fire in 1871. In the succeeding decades, Morse, originally a New England native, further immersed himself in Chicago's renaissance by sitting on the board of a furniture manufacturer. And, having decorated his own Chicago mansion in 1893, he was especially aware of the latest trends in interior design and theory.

Approaching retirement around 1905, Mr. Morse began spending more time in Florida and transformed Osceola Lodge into a modern residence fitted with the latest and best furnishings in the Arts and Crafts style. A handwritten note, presumably from a Morse relative, mentions that Morse's daughter "Elizabeth went with her father to New York to select furniture for the new house." Evidence of this visit survives in the

numerous pieces of Arts and Crafts furnishings purchased for the updated dining room and living room that remained in the home through the 1990s. This collection includes core works by Gustav Stickley, as well as work produced by Stickley's brothers, and by the Tobey Furniture Company in Morse's adopted city of Chicago.

The Morse Museum's archival information suggests that the Morses visited the largest Stickley showroom in New York City, acquiring then many of the Stickley works in the Morse collection. Because this flagship showroom in the Craftsman Building at 6 East 39th Street offered metalwork, lighting, textiles, periodicals, and even entire homes — in addition to furniture, suggests at least the possibility that the Morse Craftsman portières were purchased on this trip.

Stickley adopted textiles into his production after visiting England in 1903. Stickley's overall designs were promoted

as "strong and assertive...in order to meet the demands of the position in which they are placed." Design themes for the textile lines paid homage to nature and included peacock, seedpod, ginkgo, pinecone, apple, tulip, checkerberry, and lotus motifs. The pattern on the Morse's curtains is described in *The Craftsman* as "the oldest of all floral patterns, the lotus, although it here appears in an obscure and 'simplified' form." Conventionalizing, or providing an "interpretation of simple plant forms," was typical of the decoration on Arts and



Interior of the Osceola Lodge living room, c. 1915.

MUSEUM OF AMERICAN ART, WINTER PARK, FLORIDA — JENNIFER PERRY THALHEIMER

Crafts objects, and distinctive from the Victorian decorating schemes that copied nature more realistically and from the hyper-stylized depictions of nature rendered by Art Nouveau designers.

The Morse Museum's set of portières is made from Craftsman Canvas in the brown series that reminded the makers of finished oak "with enough red to make it almost a dark russet." The patterns for the linen appliqué were offered in a variety of colors that would be chosen to contrast with the curtain's canvas: the Lotus appliqué on the Morse piece is described in a 1904 catalogue as a "light wood brown." The most striking element of the appliqué's design is its heavy, couched outlines. The hand-stitched outlines were cleverly designed to reveal a beautiful design on the face, while concealing the curtain's construction on the back; each panel's couched hemline provided an appealing border on both sides. The linen floss used for this stitching was acquired from The Linen Thread Company of New York City and was custom dyed according to the Craftsman color palette.

The most likely use for the panels such as these in the Morse collection is for windows or doors. Typically portières were used in doorways to cut off drafts between rooms. They were especially popular in geographical regions with more seasonal climate changes than Florida. Door coverings, desirable in winter but not in the summer when air circulation was of prime importance, were made to be removed seasonally. Charles Hosmer Morse was primarily a winter resident of Winter Park, and he most likely needed these panels for his doorways because the home would have been susceptible to cold drafts from the entry hall.

To verify the original placement of the Morse's panels at Osceola Lodge, we turned to the objects' measurements, the house itself, and archival images.

Catalogues from the period describe the standard sizes for curtains as 54, 72, or 81 inches long, and portières as 108 inches long. The Morse's curtain panels appear to have been custom sized or altered because two measured 77 inches and the third 90 inches in length. Measurements of all the windows and door frames were then taken at Osceola Lodge to narrow down the spaces that might fit these specific dimensions.



Portière, c. 1910; No. 908, Lotus design; Craftsman canvas and appliquéd linen; Gustav Stickley; from the collection of The Charles Hosmer Morse Museum of American Art, Winter Park, FL

Finally, archival photographs from the home dated c. 1915 provided the last bit of information. The windows in both the dining room and living room were clearly originally hung with roller shades covered by lace curtains, and the doorways hung with portières. In one image, a doorway between the parlor and the dining room unmistakably shows the use of two portières in a space that would precisely accommodate, with the addition of loops and a pole for mounting, the height of two of our curtain panels. A second image, showing the corner of the living room, confirmed the use of another portière in the doorway

leading to the entry hall that fits the dimensions of the longer panel.

Though the portières in these rooms appear to be similar in size, texture and color, they were clearly not the Craftsman panels that were discovered; perhaps the panels had been lined, or, more likely given their pristine condition, even rejected and replaced by the simplified versions seen in the photographs. In either case, these portières from Osceola Lodge remained providentially stored until our happy discovery.



Detail of portière.

About the Author:

Jennifer Perry Thalheimer is Curator and Collection Manager at the Charles Hosmer Morse Museum of American Art in Winter Park, Florida. She holds a Masters of Arts degree in the history of decorative arts from the Cooper-Hewitt, National Design Museum/Parsons School of Design Graduate Program in NY, and received a bachelor's degree in historic preservation from Penn State University. Ms. Thalheimer has published and lectured on the subject of American decorative art and most recently curated the Morse Museum's exhibition, *Virtues of Simplicity: American Arts and Crafts in the Morse Collection*.

This essay originally appeared in the Stickley Museum's 2010 exhibition catalogue, "Mr. Stickley's Needle-Work." Images for this article courtesy of: The Charles Hosmer Morse Museum of American Art, Winter Park, FL © The Charles Hosmer Morse Foundation, Inc.

THE FAMILY SEAT

Like Archie Bunker, each of us has the favorite chair that represents home to us. These special pieces of furniture become more than just somewhere to sit, but family seats where we witness moments in time. Thanks to the generosity of one Colorado family, the Stickley Museum at Craftsman Farms (SMCF) has been entrusted with the care of one of their family's seats, a 1902 Gustav Stickley #2341 reclining chair in nearly perfect original condition. 1911 images of the Log House interior at Craftsman Farms show only one reclining chair form in them, and that form is the #2341.

In 1901 a successful and forward thinking attorney/businessman named John L. J. Jerome decided to build his family a summer home southwest of Denver on Christmas Hill near the town of Buffalo Creek, Colorado. According to Jerome's great grandson James G. R. Hart, "He would not build it in the traditional English Tudor or garish French provincial style. It must be in appearance more reminiscent of the homes in the Adirondacks that he and Lucy (Jerome's wife) loved: comfortable, casual, open, cedar-shingle clad, with enclosed porches and windows to take advantage of the stunning views. It must combine, he thought, the refinement of the East and the wide-open feel of the West. To his delight, Lucy warmed

to the idea. It would be her sanctuary, surrounded by a natural moat."

La Hacienda — as the home would be known — was sighted and designed by the noted Colorado architect Frederick Junius Sterner (1862-1931) in a manner that could have come right out of Gustav Stickley's magazine *The*

(along with wall coverings by William Morris) informed *La Hacienda's* interior scheme.

Over the last century, generations of the Jerome-Hart family have lovingly cared for the home and its furnishings. Through a turn of events, the family became interested in donating their chair to the SMCF. A consortium of friends of the Museum consisting of John Toomey, Robert Kaplan, Beth Cathers, Marilee Boyd Mayer, and David Rudd worked with the Hart family to bring their gift to Craftsman Farms, where it was officially presented to the museum this past October at its annual fundraising gala.

James G. R. Hart stated in his essay accompanying the chair that, "It gives the Jerome-Hart family great pleasure to pass on to the Stickley Museum at Craftsman Farms this Gustav Stickley Morris Chair. It occupied a keystone and beloved place in *La Hacienda*, witness to all that went on there. Our hope is that many people will see and appreciate it for its quality, artistry, and provenance."

— Mark Weaver
Collection Committee Chair



Gustav Stickley early Flat-Arm, Sling Seat Morris Chair with Cushions, Model No. 2341. A Gift of James G.R. Hart, Barbara G.R. Hart, and Richard Hart.

Craftsman. During a 1902 trip to Auburn, N. Y., Jerome purchased 35 pieces of early Gustav Stickley furniture for his home from G.W. Richardson & Son, early retailers of Stickley's furniture. Shipped in crates by train to Colorado, the furniture

A GALA EVENING!



Debbie Goldwein, Bruce and Leigh Ann Johnson.



Louis Glesmann bidding at the auction.



Trustee Ray Stubblebine, Ula Ilnytsky, and Aminy Audi.

THOSE YEAR-END APPEALS

With roughly one million charities in the United States — and most of them seeking year-end gifts — your mailbox bulges with appeal letters as the calendar winds down.

Sorting through the mail, you may wonder, *how did these people get my name?* And to add to the onslaught of mail, your telephone rings with callers saying, “Please help us meet our financial crisis!” or “We’ll have to close the doors if we don’t pay our bills.”

It’s confusing . . . and sometimes downright irritating.

As you consider the variety and intensity of the financial appeals you receive, we hope you will remember these things about the Stickley Museum at Craftsman Farms:

1. We count you as part of our family. Whether you are a recent friend of the Stickley Museum or a longtime member, we value your interest and involvement. You are part of our family, and together we share a common commitment, a common mission.

2. We remain true to our mission. We continue working year after year to preserve, protect, and further restore Craftsman Farms. We welcome visitors from across the nation (27 states last year) and around the world. We continually seek new ways to make Craftsman Farms relevant and meaningful, through original educational programs, exhibitions, and publications. We want you to know that we have not veered from our mission, nor do we intend to. We lay our plans, build our budgets and monitor our results to better achieve this mission. You can have confidence that we are “staying the course.”

3. We depend on your giving. Admissions cover approximately 2% of the costs of operating this National Historic Landmark. Whether a modest annual gift or a larger estate gift, we rely on your financial support to help us accomplish our important mission. The more you give, the more we can do. It’s that simple. On the other hand, without you and our other supporters, we could not exist.

4. We pledge financial fidelity. We want to affirm to you that financial integrity is extremely important to us. We maintain strict accounting and reporting rules. Our financials are audited, and we invite any donor to scrutinize us.

Your contributions to the Stickley Museum at Craftsman Farms are treated carefully and with a keen sense of stewardship.

As the year-end appeals come and your thoughts turn more toward charitable giving, we hope you will remember the Stickley Museum at Craftsman Farms in your year-end giving.

SPECIAL THANKS GIFTS IN MEMORY:

We are grateful for gifts in memory of Ruth Glesmann from:

Kay Johnson
Kitt Sawitsky and Heather Sawitsky

We are grateful for gifts in memory of John Clarke from:

Becky Bernie
Patsy and William Porter

GIFTS IN HONOR:

We are grateful for gifts in honor of the 50th Wedding Anniversary of Nancy and Davey L. Willans from:

Barbara Fuldner

COLLECTION GIFTS

James G.R. Hart, Barbara G.R. Hart, and Richard Hart: Gustav Stickley Flat-Arm, Sling Seat Morris Chair with Cushions, Model. No. 2341.

Mark E. Weaver: *The Craftsman* magazine, bound volume VII (October 1904 - March 1905 issues).

Anonymous: *The Craftsman* magazine, February 1907 issue, with collection of associated ephemera; and *The Craftsman* magazine, bound volumes IV (April - September, 1903 issues) and V (October 1903 - March 1904 issues)

EDUCATION COLLECTION

Nancy Willans: Antique wooden glove stretcher

JoAnn Young: Empress Eugenie hat, c. 1910-15; sheet music titled "Smiles," copyright 1917.

INTERPRETIVE GIFTS

Elyse Reissman: Collection of fourteen assorted books, published between 1869 and 1930



Stephen Gray with long time partner Laura Harris at our 2008 Farms Afield trip to see his exhibition at the Wadsworth Atheneum.

REMEMBERING STEPHEN GRAY

All of us at the Stickley Museum were saddened to learn of the death of Stephen Gray, who passed away on October 27 at the age of 77. He was the father of Jeffrey and Lowell; grandfather of Rebecca, Samantha, Josephine, and Alexandra; brother of Frances Archipenko Gray; and beloved partner of Laura Harris.

He collected decorative arts from the American Arts and Crafts period and his collecting passion resulted in research, and publishing venture known as Turn of the Century Editions. His collection was featured in the major exhibition *At Home with Gustav Stickley: Arts and Crafts from the Stephen Gray Collection* at the Wadsworth Atheneum in Hartford, Conn. in 2008. In 2011, he received a Lifetime Achievement Award at the annual Grove Park Inn Arts & Crafts Conference.

Gray was a longtime supporter of the efforts of the Craftsman Farms Foundation, and was especially supportive of the Stickley Museum's educational programs. We are grateful to him for his generous donation which helped complete our Education Room.

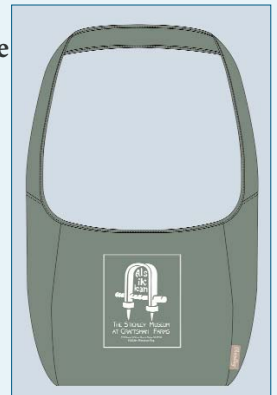
He will be deeply missed.

GIVE A GIFT THAT LASTS ALL YEAR

Share the beauty of Craftsman Farms — a national historic treasure — by purchasing a gift membership for that special someone on your list.

Gift memberships are always the right size, never disappoint and start at only \$40!

PLUS, when you purchase a membership at the Friend level (\$150) or above, we'll give you this eco-friendly Chico Sling Bag as our gift to you!



Why not take a moment to share this hidden gem with someone on your gift list? To purchase a gift membership, visit the Museum Shop or call 973.540.0311.

**MEMBERSHIP —
THE PERFECT GIFT...**

WINTER HOURS

Winter hours began on Friday, November 23.

**Fridays, Saturdays, and Sundays,
11 a.m. to 4 p.m.**

TIPS FOR CALLING

When calling on a weekday, the best way to speak to us is to call the administrative offices at 973.540.0013. On weekends call the Museum Shop at 973.540.1165.

RECENT MEMBERSHIPS

August 1, 2012 to October 31, 2012

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 three months.

PATRON

Brian and Beth Bosenberg
Catherine L.
and Nicholas H. Carlozzi
Linda and Walt Dlugolecki
Christine Halka and Ian Haring
Michael Taranto

FRIEND

Gladys and James Banta
Christine Campbell
Patrick DiViantonio
Reverend Dr. Sally
and Ronald Dolch
Thomas P. Edwards
and Clinton L. Rataczak
Frederick Fagerstrom
Polly Franchini
and George Garland
Gene Gitelson
Kathryn and James Gouldie
Elaine Hirschl Ellis and John Ellis
Tori Simms
and Raymond Hofmann
Mark Samuels Lasner
Elizabeth Earley and Mark Mishler
Laura and Michael Mulhaul
Debbie Goldwein
and David Rudd, Jr.
Linda W. Stansfield
Heather E.
and Rev. Douglas S. Stivison
Mary and Karl Wiles

DUAL/FAMILY

Joanne and Edward Baron
Natalie and Jack Beck
Dawn Bindel
Julie Branch
Amy and Penny Burlingame
Nancy Stickley Calderwood
and Stephen Calderwood
Alan Coen and Susan Coen
Maddy Cohen
Christine and Byron Connell
Paula Klimek and Robert Cornett
Nancy Iacomini and Daniel Donahue
Anne L. Elvgren
Karen P. Gajewski
and Anthony Calcaterra
Andrea and John David Gilch
Ellen Gorman Forbes
and Edward W. Forbes
Cecilia A. Hale
Sarah and R. H. Hopkins
Daniel Johnson and Tom Elkas
Carol and David Kelley
Gail and Rollin LaFrance
Elyssa Kane and Jeffrey Levine
Lana and Peter Mars
Christina P. Mayer and Kevin Cooney
Victoria and Richard McGlynn
Howard Prince
Cameron Quintal and Brian Smith
Diane and Patrick Reilly
Caryn Richert and Scott Sokerka
Ruth Ross and David Braun
Rose Marie and Robert Tiefenbacher
Pennie and Jim Vanderlin

INDIVIDUAL

Marcia J. Anzperger
Hensley M. Ball
Judith Budwig
Marcus C. Delters
Graham Finlayson

Peter Frei
James Garrambone
Phyllis Hancock
Joan A. Knudsen
Mrs. Olga Kravitz
Helen Logan
Sandra Pancrazi
Sharon Pitts
Mark A. Porter
Janet Reckenbeil
Miles Schmidt
Douglas B. Sutherland
Karen Toepper
Sherri Zuckerman

SENIORS

Rosalie Berberian
Sherry Coulter
Wayne Farmer
Warren L. Forman, Esq.
Diane L. Freedman
Wanda Givens
N. Gordon Gray
Deborah Harrington
Janet Heise
Ann D. Korinda
Harold Krauss
Irvin G. Lubis, M.D.
Denise Marshall
Nan H. Mutnick
Frances S. Owen
M. Elaine Patton
Clare C. Porter
Paul J. Rickerson
Daree Rose-Stroffolino
Carol Steen
Kristine Steensma
Peter Steensma
Virginia Steensma

INSTITUTIONAL

Denville Free Public Library
Friends of the Madison Public Library
Friends of the Washington Township
Free Public Library
Rutgers, The State University of NJ



VISITING CRAFTSMAN FARMS

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

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

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

Closed on Major Holidays.

MUSEUM TOUR SCHEDULE

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

MUSEUM SHOP HOURS

Fri., Sat. & Sun. — 11 a.m. to 4 p.m.

ADDITIONAL Hours Apr. 1 — Nov. 16 only:

Wed. & Thurs. Noon to 3 p.m.



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

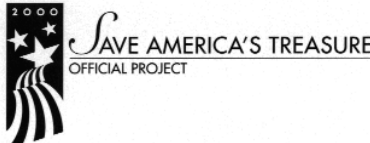
Offices: 973.540.0311

Museum Shop: 973.540.1165

Email: info@stickleymuseum.org

website: stickleymuseum.org

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.



*Join us at
the Grove Park Inn Arts & Crafts Conference,
and later at Grea Camp Sagamore!*

Non-Profit
Organization
U.S. Postage
PAID
Caldwell, NJ
Permit No. 1003



2352 Route 10 West, Morris Plains, New Jersey 07950
voice: 973.540.0311 email: info@stickleymuseum.org
www.stickleymuseum.org

Return service requested