



NOTES FROM THE FARMS

THE JOURNAL OF THE STICKLEY MUSEUM AT CRAFTSMAN FARMS



From the
Director's Chair

—Vonda K. Givens

*“They didn’t want any
humbug in the thing.”*

—Bernard Maybeck

Architect Bernard Maybeck’s First Church of Christ, Scientist in Berkeley, California is one of the most important sacred spaces in the world. Naturally, it was one of the most memorable stops on my 2017 planning trip for the museum’s upcoming Farms Afield: Bay Area Adventure.

Enthusiastic guide, Fred Porta, gave me a tour. In relating the building’s history, he said that Maybeck initially rejected the commission. He was pursued for the project by a group of ladies on the church’s building committee. They were undaunted by his rejection.

Led by committee head Eulora Jennings, a noted art teacher and local voice of the Arts and Crafts movement, they persisted in their pursuit of Maybeck. Two weeks later, the group went back to him. They announced that they had prayed on it and were resolute in their certainty that he was the right architect to put the congregation’s vision into physical form.

In an interview in his later years, Maybeck recalled them with admi-

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Architectural design: HMR Architects
Architectural Sketch: Pete Mars, Arange Design

The new Education Center (facing southwest)

A NEW EDUCATION CENTER AT CRAFTSMAN FARMS

Often, an organization’s growth cannot happen without dramatic change. For several years, the Stickley Museum at Craftsman Farms has experienced an ever-growing need for expanded facilities. More space has been needed for educational programs, collections storage, public use and staff offices. To meet these needs the museum Board of Trustees and administration are taking on the largest, and arguably boldest, project in its nearly thirty-year history.

As first announced in *Notes from the Farms* in the spring of 2017, the museum plans to re-imagine and rehabilitate one of Gustav Stickley’s original twelve buildings at Craftsman Farms—a three-level garage building that was severely damaged by fire in 1950—as a new Education Center. (For more on this original building’s

history, see page 3). The vision for a new Education Center, which will preserve the original ground-level garage while reestablishing the two upper levels atop Mr. Stickley’s historic stone foundation, took shape during a year-long collaboration led by Holt Morgan Russell Architects (HMR) of Princeton, New Jersey, with the Trustees.

The first stages of planning were driven by the organizational need to expand space for educational programs and public use. To that end HMR’s design for the ground level maximized the wide expanse of the original garage, preserving its remaining historic fabric while doubling the current education space, from 50 to 100 seated visitors. As plans for the ground-level took shape, the collaborative team turned its focus upward, to the floors above. The team forged a

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ration, noting of their vision, “They didn’t want any humbug in the thing.” In Maybeck parlance, humbug referred to something beneath his artistic standards. Impressed, Maybeck accepted the commission. The result is generally considered to be his masterpiece.

I love this story. It has been on my mind. Yes, First Church’s design is remarkable—it demonstrates all facets of Maybeck’s architectural genius—but I have equal admiration for the clarity of vision and tenacity of Eulora Jennings’ building committee.

In the spring of 2017, I announced the Stickle Museum’s plans to fully rehabilitate the Administration Building. Since that announcement, the project has taken on a better, more descriptive name—the Education Center—and it has taken an assortment of twists and turns (see cover story). Through each twist and every turn I have reflected on the story of Eulora Jennings’ building committee, which has given me both inspiration and determination.

This story reminds me to focus on our plans, years in the making, on our goals and the Education Center’s transformative impact on Craftsman Farms. I think about expanded program seating and no longer turning people away because of limited space. I think about flexible, multi-use space that will make the museum more dynamic and a greater community resource. I think about expanded climate-controlled storage and a planned area for researching and digitizing our paper collection and archives. I think about a ripple effect across the property. The Education Center will pave the way for moving the shop into the current education space and restoring the Log House kitchen. It also will provide a beautiful and suitable entrance to this property, which, like First Church, is a National Historic Landmark.

Now, before I go further, I should assert that I am in no way comparing our Education Center to Maybeck’s First Church masterpiece, but I can confidently declare that, like Eulora Jennings’ committee, we don’t want humbug in the thing either. From the beginning, we planned a building that honored Stickle’s original vision and adhered closely to its remaining historic fabric. We wanted a building that expressed the richness of Craftsman Farms’ original design and responded to the needs of a lively museum committed to sharing that richness with future generations.

As our journey continues, I’m sure I will continue to find inspiration in the First Church story. Like them, I am resolute that we will trust our plan and make it a reality. I hope you’ll be inspired too and join us in our efforts. Read on for more about the Education Center and our capital campaign. Like Eulora Jennings’ committee, we can make history together.

Source: *Bernard Maybeck: Architect of Elegance and American Masterpiece: The First Church of Christ, Scientist, Berkeley, CA* ([view it on youtube.com](#))

Education Center continued from page 1

plan to rebuild the two upper floors, resulting in a rehabilitated building that mirrors Stickle’s original building plan. With this decision came more key planning. A large portion of the rebuilt second floor would be set aside to create temperature-controlled storage space for collections, a much needed and long-desired museum objective, along with a workspace for the registrar and visiting scholars.

Once a complete, detailed plan for the building was in place, the museum made a formal request for project funding to the Township of Parsippany-Troy Hills, which purchased the property in 1989 and set it on a path to public use through an operating agreement with The Craftsman Farms Foundation (today The Stickle Museum at Craftsman Farms). The project will provide local residents with much needed meeting space and an improved voting facility along with new and expanded program and financial resources for the Stickle Museum. In a demonstration of generous and strong support, the Township has committed, in total, \$1.75 million to the project.

While construction was originally slated for late 2017, it is now expected to begin by the end of 2018. Over the past few months, the full project plan, both its objectives and budget, have been revisited by Trustees, along with an independent professional cost estimate. It became clear, through this process, that completion of the full project would require additional funding. After deliberating on all possible options, the Trustees chose to remain committed to their building plan—a plan that had been carefully contemplated over a full year—deciding to forge ahead and raise the funds needed to realize their original vision.

EDUCATION CENTER PLANS: INTERIOR

From surviving photographs, and taking cues from materials and details common to buildings throughout Craftsman Farms, HMR developed plans to suit the needs of a growing museum. Persistent water seepage in the garage will be remedied through new exterior drainage. The 30’ x 60’ ground level will be used for education programs, conferences, small short-term exhibitions, and district election polling. The light-filled space will offer a private, rentable meeting area, separated by a folding wall, a pantry, two ADA-accessible restrooms, concealed table and chair storage, and closets for storing education program materials.



2017 ADMINISTRATION BUILDING REHABILITATION!

Education Center continued from page 2

Above, like today, the first floor will be the administration office, newly built for efficiency. The top floor has two defined spaces: a temperature-controlled collections space designated for the museum's print, paper and photographic collections and archives, and an adjacent flexible workspace for the museum's registrar and visiting scholars.

EDUCATION CENTER PLANS: EXTERIOR

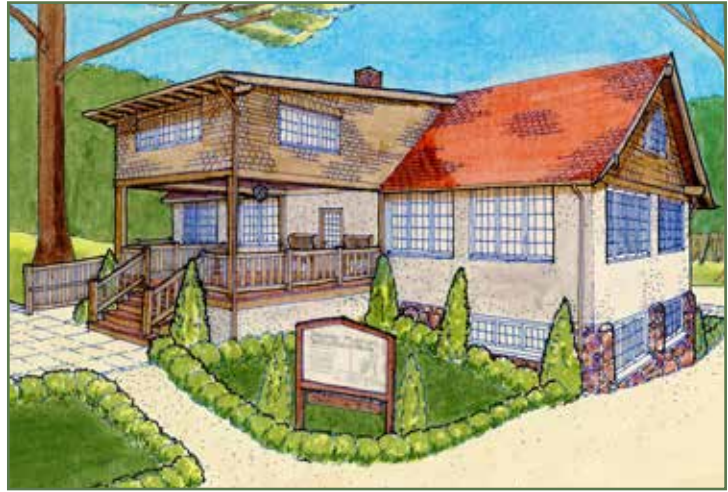
While the interior functions of the building are of great importance to the growth of the museum, the building's exterior will serve an important function as well. This is the first building to greet visitors upon arrival at Craftsman Farms. The current building that sits on Stickley's garage foundation makes a lackluster first impression. The new Education Center will once again relate to the architecture of the Farms as it was intended. The materials of local stone, stucco and wood shingles will set a tone of expectation for visitors, a tone that befits the museum's designation as a National Historic Landmark.

SERVING COMMUNITY, VISITORS AND MUSEUM MEMBERS AROUND THE WORLD

Traditionally, museums have been tasked with holding cultural materials in the public trust, a task that is more important than ever. Concurrently, for museums to remain relevant, they must respond to the needs of their communities. For the Stickley Museum this means serving the local, nearby community along with the worldwide community of Arts and Crafts enthusiasts. By making Craftsman Farms more accessible to more people, for a wider variety of uses, the new Education Center will aid the museum in achieving all of these objectives, ensuring its resilience and readiness for a vibrant future.

GARAGE BUILDING HISTORY:

Little is known about Stickley's garage building (see right). With ground-level parking and two floors above that may have housed servants and a laundry, no plans and only a handful of photographs exist to document the exterior. The building's upper floors burned in 1950, leaving a sturdy stone foundation upon which the second owners of Craftsman Farms constructed a single story building with two rental apartments. These apartments are the museum's current administration offices. Downstairs, Stickley's garage space has been mostly unusable due to water seepage.



Architectural design: HMR Architects
Architectural Sketch: Pete Mars, Arnge Design

The new Education Center (facing northeast)

A MESSAGE FROM THE MUSEUM'S TRUSTEES:

The museum's Trustees invite you—our members and friends around the world—to join us in building the future of the Stickley Museum at Craftsman Farms! We will be launching a capital campaign in the coming months to support all aspects of this important building project, from beginning to end. Help us make this transformative vision into a reality that will advance the museum's mission and nurture its growth for generations to come. Watch for more information about how you can be a part of it!



The Stickley garage circa 1940s

STICKLEY, MILLENNIALS AND GENERATION Z: BUILDING THE FUTURE AT

Over the past four years, as the Stickley Museum's leadership has worked on plans to construct a new Education Center (see page 1), that process has required thinking about and strategizing for the future. We have simultaneously planned for a building that will serve current needs and the needs of the organization we want to become. During this process, we have contemplated Stickley's original vision for the property. We have considered the dreams of those who saved it from development and revisited the mission and goals of the Craftsman Farms Foundation, today known as the Stickley Museum at Craftsman Farms, over its nearly 30-year existence.

Our planning also has required us to think about the priorities of those who will inherit Craftsman Farms and lead it into the future. We have considered: What will Stickley and the Arts and Crafts ideals he cherished mean to future generations? More importantly, how do we protect the authenticity of Craftsman Farms—from its buildings to the ideals it represents—while ensuring it will be an engaging, vibrant museum for years to come?

Executive Director Vonda Givens turned to two staffers, Maeve Forde and Kristen McCauley, for their perspective on these questions. Both Forde and McCauley are of the generation commonly known as millennials (born between 1980 to 1996) and both are well-educated on Stickley, Craftsman Farms and the Arts and Crafts movement. Tasked with considering our approach to sharing Stickley with Millennials, Forde, our Visitor Services Associate, on staff for 1 year, reflected upon the importance of maintaining a community around the ideas of the Arts and Craft movement—a strategy that was, of course, pursued by Stickley himself and that has played a vital role

in the success of the Arts and Crafts Revival and indeed, in saving Craftsman Farms.

McCauley, the museum's Senior Manager of Education and Interpretation, on the staff for 7 years, wrote about the generation following millennials, popularly called Generation Z. In her position, McCauley shapes the museum's current strategies for educating the generation to whom we will bequeath Craftsman Farms. One key strategy, as McCauley writes, is teaching through experience or learning by doing—a strategy built upon and continuing the original principles around which Stickley developed his (unrealized) school at Craftsman Farms. **An excerpt is printed here. Visit StickleyMuseum.org/blog for the full article.**

VG: What will attract Millennials to Stickley?

MF: When I first started learning about Gustav Stickley, I really didn't expect to find many similarities between me and my peers and a man who was born nearly a century-and-a-half before we were. I think most people of my generation (and probably most people in general) can't name many furniture designers, magazine publishers, architects, or business magnates, let alone name one person who was all of those things. But the more I learn about Stickley, the more he seems to me like a pre-millennial millennial. Or, maybe my generation is a bunch of post-Stickley inadvertent Craftsman-lifestyle enthusiasts. Either way, my generation and Gustav Stickley have more in common than people might think, and that will be what draws millennials to Stickley....

Millennials are known for being constantly on their phones. But, they're not just texting into the void, they're

making connections and forming communities. Gustav Stickley, throughout his career, didn't just build furniture, he fostered a community. He was a pioneer of Arts and Crafts in America, and the style's popularity here is at least partly due to his stewardship. He wasn't just selling furniture, he was promoting a whole lifestyle... While millennials write tweet threads that they can instantly share with the world, Stickley published his own magazine to get his ideas out there. Millennials don't often hesitate to share pictures they like on their Instagram, and Stickley, similarly, presented his ideal images through his magazine, but also through his company's catalogue and his work.

When a millennial learns more about Stickley and sees how drawn he was to the idea of community—the idea of sharing thoughts, ideas, and plans with like-minded people—that young person will likely see a reflection of him or herself or peers. Stickley didn't have social media like we do now, but he did have a drive to share his work and to engage with people about it. He wanted Craftsman Farms to be a community. In his editorials in *The Craftsman*, he speaks with warmth and familiarity to and about his readers. We know that Stickley was friendly with other Arts and Crafts artists, but he also was open to influences from other styles from other parts of the world. He effectively communicated his own ideas and cultivated a following for them in a way that rivals modern communication over social media...

Simply put, what will draw millennials most to Stickley is all that they have in common. The way they see communication and their relationship to the world around them, though separated by a century of technological ad-



CRAFTSMAN FARMS — VONDA K. GIVENS, KRISTEN MCCAULEY, AND MAEVE FORDE

vancement, is ultimately similar. Both millennials and Stickleby reach out to others to share similarly held ideas, to build communities off those connections, and to share influence...

VG: How do you approach sharing Stickleby with Generation Z?

KM: ...I think a lot about how a visit to the Stickleby Museum can be a meaningful and memorable experience for our younger visitors...

From the very beginning, there has always been a place for children in the Craftsman movement. Stickleby wrote in *The Craftsman* magazine that the movement “stands for the rights of the children to health and happiness, through an education that will develop hands as well as heads” (1). He envisioned Craftsman Farms as a place where young people could develop useful skills, be inspired by nature, and find some relief from the hectic pace of life during a new industrial age. The plan for his farm school was to provide a practical education as well as an academic one, to use the farm as a teaching tool in order to give his students “brains behind his fingers as well as in his head” (2). Our goals today are not entirely dissimilar. We want the museum experience to be fun and engaging, encourage thinking, wondering, and questioning. It should also be an interactive experience with opportunities for hands-on learning.

Gen Z is generally defined as kids born after 1998. Today’s kids have always known technology—they’ve grown up with internet and smart phones, smart

boards at school, and online video tutorials for just-about-anything—they are great multi-taskers, and they are more likely than previous generations to follow non-traditional paths in life, thanks in part to seeing older generations struggle economically during and after the recession. This generation is huge and hugely diverse. And they are our future. They’re paying attention. And if recent current events are any indication, they are not content with the



McCauley leading a tour for Girl Scouts during the Newcomb pottery exhibition.

status quo. They are challenging norms wherever they go.

About seven or eight-years-old is when children first develop a sense of the past and an understanding of chronological time—past, present, future... If we are successful in engaging these young visitors at this pivotal time, I believe we can make a significant impact that will benefit the individual child, as well as the collective future of the Arts and Crafts movement...

For example, our programs for Girl Scouts...focus on hands-on activi-

ties like embroidery, bookmaking or pottery. For many of these kids, it is the first time they get to hold clay in their hands or thread a needle. We talk about how Mr. Stickleby was part of a group of designers and craftspeople who valued making things by hand; how the time and effort that go into making a thing by hand adds to the thing’s value, both sentimental and monetary. Then—and this is important—they get to do the thing—make the pinch pot, embroi-

der the sampler, bind the book, etc. It is well established that we retain more information (about 75%) by doing a thing, versus just reading (10%) or hearing about it (20%). Most of us can’t become a skilled potter just by reading about it. So every time I overhear a young girl, on her way out of a workshop, whisper to a friend that she has plans for a book series or to ask a parent if she can go to the craft store for more embroidery thread so she can keep cross-stitching,

I’m elated! Our goal is for kids to leave feeling proud of what they accomplished here and inspired and motivated for what comes beyond...

Notes:

1. Stickleby, Gustav. “The Craftsman Movement: Its Origin and Growth.” *The Craftsman* Vol. XXV, Number 1 (October 1913). Page 18.

2. “A Visit to Craftsman Farms: The Study of an Educational Ideal.” *The Craftsman* Vol. XVIII, Number 6 (September 1910). Page 642.

COLLECTION NEWS

Good things don't always come in small packages...

This past January, the Museum was excited to receive a travel trunk for its collection that once belonged to Marion Stickley Preim, Gus and Eda's second-youngest daughter (pictured below).

Having descended through her family, the piece was most recently owned by Kevin Nolan (a nephew of Carl Preim, Marion's eldest son) and his wife Sandra, who acquired it while clearing out Marion's Oceanport, NJ, home, following her death in 1987.



Manufactured by L. Goldsmith & Son in Newark, NJ, most likely in the 1920s, our example is from the "Neverbreak" line of wardrobe trunks. Typical of the period, the exterior is covered in "vulcanized fiber." The interior has three stackable storage compartments and is fully-lined in the original powder blue cloth. The trunk also retains its original hardware and leather-pull handles, has a "Neverbreak" tag on its lid, and is marked with Marion's initials, "M.S.P.", on one side.



STICKLEY SUSTAINERS

BE A SIX-DOLLAR STICKLEY SUSTAINER!

What are Stickley Sustainers?

People who care deeply about the Stickley Museum at Craftsman Farms and its future and donate monthly to "sustain" and support its mission.

Why not become a Six-Dollar Stickley Sustainer and make a difference each and every month. For the price of two coffees, you can make a long-term impact on the operations of the Museum!

Here are the top reasons to sign up:

1. Monthly donations are easier to manage and add up over the course of a year,
2. Donations are automatic; no paperwork to complete or checks to write,
3. You can help SMCF plan by having a reliable and steady stream of support,
4. You will be part of a loyal and committed group of supporters, and
5. You will have the satisfaction of knowing you are making a difference.

To become a Sustainer, call us at 973.540.0311 or visit us at StickleyMuseum.org.

Thank you to all of our current monthly donors.

EVENTS CALENDAR

Except where noted, all events take place at the Stickley Museum at Craftsman Farms and advance registration is required. Visit StickleyMuseum.org or call 973.540.0311.

Saturdays, June 15, 22 & 29 at 6 p.m.
Summer Evenings Tour, see at right

Thursdays in July and August
Parsippany Neighbor Days, see StickleyMuseum.org
No registration required.

Tuesday, July 10-Friday July 13
Farms Afield: Bay Area Adventure
in Berkeley, CA **WAITING LIST ONLY!**

Saturday, September 15, 12 to 4 p.m.
Fall Family Day
Registration not required.

Saturday and Sunday, October 13-14 THE STICKLEY WEEKEND

Saturday morning at 10:00 a.m.
8TH ANNUAL SCHOLARS SYMPOSIUM
featuring a Panel Discussion with the authors of
American Art Pottery, *The Robert A. Ellison Jr. Col-
lection at the Metropolitan Museum of Art*:

Dr. Martin Eidelberg, Professor Emeritus, Rutgers
University;

Alice Cooney Frelinghuysen, Curator of American
Decorative Arts, Metropolitan Museum of Art;

Adrienne Spinozzi, Assistant Research Curator of
American Decorative Arts, Metropolitan Museum
of Art.

For early registration, call 973-540-0311.

Saturday evening at 6 p.m.
(location TBA)

THE CRAFTSMAN GALA
Honoring Robert A.
Ellison Jr. with Auctioneer
David Rago of Rago Arts
& Auction Center.
**For info on support-
ing, sponsoring or
attending the Gala, call
973.540.0311.**



Sunday afternoon, 12-4 p.m.
OPEN HOUSE AT THE STICKLEY MUSEUM AT
CRAFTSMAN FARMS. Registration not required.

SUMMER EVENINGS AT THE STICKLEY MUSEUM

*"Sweet is the homecoming at eventide, when
welcome glows from heart and hearth."*



Take advantage of summer's longer days and warmer weather!
Evening tours of Gustav Stickley's Log House will run on a
limited basis this June, unlocking the museum after-hours for an
out-of-the-ordinary experience. In the early 20th century, evenings
were for entertaining; from quiet leisure activities to formal parties
and lively dances.

Our popular guided tours are personalized and illuminating; our
guides are well-informed and enthusiastic. And in the warmth
of an early summer evening, before the sun sets on the day, the
bygone world of this iconic building comes to life in a whole new
light! Afterwards, you might even ask your guide to recommend a
charming area restaurant. What better way to end a summer day?

Summer Evenings at the Stickley Museum

Fridays, June 15, 22, and 29 at 6:00 p.m.

\$5 Members; \$12 Non Members

Advance reservations required.

Tickets at StickleyMuseum.org or 973.540.0311



*Potato sack race at
Fall Family Day*



MUSEUM SHOP EXCLUSIVE!

Featured above is a new item that can be found in the shop the next time you visit Craftsman Farms! Yoshiko Yamamoto's beautiful woodblock print design of Craftsman Farms' Log House has been featured on exclusive prints and laser-cut wooden puzzles, and now you can even wear the unique design in the form of a vibrant scarf!

Created exclusively for the museum by McGovern and Company, a producer of high-quality souvenirs for many National Park museum stores, the design on this rectangular scarf (72" x 30") celebrates the 2011 Centennial of Craftsman Farms. You can find these new scarves, as well as many other items, in the Stickley Museum at Craftsman Farms gift shop and in our online store!

Visit: StickleyMuseum.org/Shop



THE CRAFTSMAN GUILD

January 1 to December 31, 2017

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We are extremely grateful to the members of the 2017 Craftsman Guild Donor Circle whose generous support had a significant impact on the operations of the Stickley Museum at Craftsman Farms. The name Craftsman Guild was chosen because Gustav Stickley deeply admired the medieval practice in which artisans worked cooperatively within a guild. Our Guild is an alliance of advocates working together to further the mission of the Stickley Museum at Craftsman Farms.

Robin Kelsey and Michael Lehr
Emily and Robert Leon
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We are most appreciative of significant funding which supports preservation and capital projects.

Morris County Historic Preservation
Trust Fund
Township of Parsippany–Troy Hills



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January 21, 2018 to March 22, 2018

We extend a warm thank you to the following members who joined or renewed their membership during the past few months.

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*Interested in making a gift?
Reach out to us at:
info@stickleymuseum.org
or call 973.540.0311
for more information.*

LASTING IMPACT

Karen and Stu Slifkin had some very simple criteria for their estate planning—“what things had an impact on our lives.” For over 20 years, the Stickley Museum at Craftsman Farms played an important role in the Slifkin’s lives as they volunteered, attended events and supported the museum’s activities.

Karen began her long involvement as a volunteer docent and board member after she saw an article in the newspaper and attended the exhibition *Gustav Stickley: His Craft* (1992-93). “I was hooked and four days later began on-the-job training as a docent,” Karen explained.

Although her career was in the sciences (chemistry), Karen always was interested in homes and interiors and spent time reading, attending lectures and going to the annual National Arts and Crafts Conference at the Grove Park Inn in order to hone her volunteer skills.

After much research planning their retirement several years ago, the Slifkins decided upon Murrell’s Inlet, South Carolina—an area that offered golf, nearby colleges/universities, and historic homes. Not surprisingly they are fully engaged in all three activities, especially at Hobcaw Barony (the former home of Bernard Baruch, an advisor to President Franklin D. Roosevelt).

Settled into their new, exciting lifestyle, Karen noted they still are influenced by Stickley. “We sold our American traditional pieces—and now are surrounded by what I call ‘Stickley at the Beach,’ a softer, more relaxed environment.”

By including the Stickley Museum at Craftsman Farms in their will(s), the Slifkins have ensured that future generations will have the opportunity to make it a “part of their lives” too.

If you would like to learn more about leaving a gift in your will or estate, please contact Executive Director Vonda Givens at 973.540.0311.



Karen and Stu Slifkin

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 \$7

Closed on Major Holidays.

MUSEUM TOUR SCHEDULE

HOURS:

Thursday through Sunday, year-round
Tours depart at 12:15, 1:15, 2:15 and 3:15 p.m.

Group Tours available by reservation.

Call 973.540.0311

MUSEUM SHOP HOURS

Thursday through Sunday, Noon to 4 p.m.

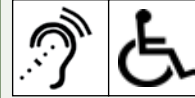
CONTACT US

Offices: 973.540.0311

Fax: 973.540.1167

info@StickleyMuseum.org

StickleyMuseum.org



**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.**

Craftsman Farms, the former home of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated by The Stickley Museum at Craftsman Farms, Inc., ("SMCF") (formerly known as The Craftsman Farms Foundation, Inc.). SMCF 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. SMCF received an operating grant from the New Jersey Historical Commission. SMCF gratefully acknowledges a grant from the New Jersey Cultural Trust. Educational programs are funded, in part, by grants from the Arts & Crafts Research Fund.



New Education Center!

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