From the Director’s Chair
—Heather E. Stivison

Winter creates a different landscape at Craftsman Farms. After the leaves have fallen, our trees expose their pure forms and their inherent architectural structures — very much like a Craftsman home does. The woodland creatures that make their homes among these trees also change in the winter. The fawns lose their spots, and the golden brown deer become darker and greyer. Many of our birds go south for the winter, but the chickadees, woodpeckers and wild turkeys become much more visible.

A winter image at Craftsman Farm that stays with me was in the softly falling snow at twilight. A fox, in his heavy winter fur, caught my eye as we both headed towards the stone piers below the Log House. Reaching the piers I looked away from him to see the amber light glowing from the log house. The radiance of the Log House windows at dusk is always dreamlike and inviting. But that night last winter, the soft blue light reflecting off the fallen snow made the warm yellow glow from the windows truly moving. The house looked so inviting, cozy, and secure — it felt as if nothing could ever go wrong here.

But of course, things actually can go wrong. Stickley himself declared bankruptcy in 1915 and lost Craftsman Farms forever in 1917. And only twenty years ago his home in Winter comes Home for Christmas

Piano Lamp Comes Home for Christmas

It was a long-time coming, but a rare chandelier shown in early photographs of Craftsman Farms now hangs in its rightful place over the living room piano. Member and friend Michael Lehr purchased it from someone who originally bought it 20-30 years ago in New Jersey.

“It might be the one from The Farms, but I am not sure.” Michael says, “I knew when I purchased it, there were only two or three known examples. If I didn’t arrange for The Farms to have this one, they would probably never get one.” So he donated it to The Stickley Museum at Craftsman Farms nearly seven years ago.

The chandelier had been neglected over the decades and was missing its canopy and chain, and was also missing any lighting components (oil font). The patina was in poor condition with corrosion on copper as well as an overall dullness. The iron hooks and banding were rusty. The material used for the panels had been replaced with a paper material that did not allow any light through the cut-outs. There were not very many lengths of the small decorative chain hanging around the fixture. And of course, it was a bit out of shape and no longer really round.

Former director Tommy McPherson contacted Aurora Studios and eventually the chandelier was sent off for restoration in the fall of 2002. The good news was that the patina could be restored. Often, original patinas are either long gone (sometimes polished) or irreversibly damaged. Dawn Hopkins and Michael Adams of Aurora Studios were able to remove the corrosion, enhance the original patina and restore the iron work.

The main problem was the missing canopy. Because the fixture hung from a round log, the curve appeared to be accommodated with what they referred to as a “can” with a more typical Gustav canopy attached to it. They visited the Farms and did some profile measurements to properly fit the canopy to the log and then fabricated a canopy with a similar “can” shape.

They had one rather fuzzy photograph of the original piano fixture for reference. Fortunately, there were other references to use to fabricate the proper canopy — much like the way we see the woodlands in winter.

Continued on page 2
Notes from The Farms

Director's Chair continued from page 1

was nearly lost to the world forever to make way for townhouses. Now, as a museum and a National Historic Landmark it should be safe.

And the loving support of so many of you has kept it safe and cared for. In fact 2008 was an outstanding year of growth and activity for Craftsman Farms. For the first time in our history we are no longer only open seasonally — we are now open all year-round. Restoration projects have been funded, new spaces have been opened to the public, and educational programs have been expanded. The staff has grown, and membership has nearly doubled. We have so much to be thankful for!

And yet the winter winds are whipping around outside our glowing windows. Our national, and in fact our global, economy is in its own bleak midwinter. As we move deeper into the winter I wonder how our little bit of heaven will fare. Will the need for beauty and tranquility in our lives be reason enough to support a place like this? At a time when venerable corporations are toppling, what chance does a gentle little historic site have to weather the storm? Right now we are happily on a solid footing, but without strong support in the months ahead, might everything grind to a halt?

Now more than ever before I hope you will want to invest in something of beauty, integrity, and meaning. After all the consumerism of the past decades, don’t we all need to invest in something of substance that will be there for future generations? One of our Trustees, Dorothy Beattie, talks about her satisfaction in supporting something simple, honest, and solid. The gifts that support Craftsman Farms make a lasting difference in something of real value. If these things have meaning to you, consider making a generous end-of-year gift. You’ll keep Craftsman Farms warm, welcoming, and secure; and you’ll be so glad you did.

The 22nd Annual Arts & Crafts Conference and Antiques Show is scheduled for February 20-22, 2009, at the Grove Park Inn Resort in Asheville, North Carolina. This event is recognized as the premier weekend for Art and Crafts collectors and aficionados, offering lectures, an antique show, contemporary craft show, “hands-on” workshops, small group discussions, house tours, and much more.

The Grove Park Inn itself is a work of art and a piece of early 20th century history. Listed on the National Register of Historic Places, this 95 year old inn has hosted F. Scott Fitzgerald, Thomas Edison, Henry Ford, and a president or two. Visitors can still enjoy the same hickory rockers and Roycroft chandeliers that these prestigious guests experienced in another century. With one of the largest collections of Arts and Crafts furniture in the world, Grove Park’s ambiance makes it the perfect setting for the Annual Arts and Crafts Conference.

The Stickley Museum at Craftsman Farms will host its annual preconference Gala Benefit Dinner, on Thursday evening, February 19 at 6:00 p.m. Plan to come a day early and enjoy a fabulous evening, meeting old and new friends from around the country. The evening will begin with a cocktail hour, followed by a gourmet dinner. Entertainment will include a lively Arts and Crafts trivia contest with prizes. Advance reservations are required.

To make your reservation go to www.acteva.com/booking.cfm?bevaid=171606 or call The Stickley Museum office at 973-540-0311. You may also reserve via email at shaigler@stickleymuseum.org or by using the form enclosed in this newsletter and in Bruce Johnson’s GPI information packet.

Piano Lamp continued from page 1

The Piano Lamp chain the fixture hung from and the small decorative chain around the perimeter of the fixture. They replicated the original Gustav hardware that attaches the chain to the canopy and also made new panels of mica to finish the main body of the fixture.

There was a delay in the Farms receiving the fixture. It languished at the studio for some time waiting for an original oil font to be found. Although there were many people looking for one, it did not materialize. The decision was made for the studio to fabricate a hammered wiring assembly that would mimic a font with the glass hurricane.

At last, when the lamp was ready this fall, Board member Dave Rudd picked it up and drove more than four hours to personally assure its safe delivery to the Museum. It has now been installed in its place of honor over the piano where it graces the living room with its warm glow.

Special Thanks

Thank you to the following for the special ways they help further the mission of The Craftsman Farms Foundation:

Barbara and Henry Fuldner for a Cornell banner and Christmas postcards; Rosemary and Ed Kostansek for Tools and Trades of America’s Past; Peter Mars and Mike Dawson for 12 wicker chairs, 9 cushions, and 2 end-tables; Heather E. Stivison for 2 wicker end-tables, 3 cushions, and a coffee table; Richard Niedermayer for office supplies and an industrial vacuum cleaner; Laura Reilly for dinnerware and wine glasses; Stone Surfaces Inc. for the granite counter top in education room; John Vinchi for an early Gustav Stickley crib settle.
NOTES FROM THE FARMS

The log house will be fully decked out for our 1915 Holiday Open House to take place on December 6 – 7 and 13 – 14 from 11:00 – 4:00. Guests will enjoy yummy holiday treats on the porch like freshly-baked gingerbread cookies and warm mulled cider, and will be invited to stroll from room-to-room in the Log House imagining they are holiday guests of the Stickley family. The Open House features period Christmas decorations including evergreen garlands, which will festoon the staircase, holiday cards from the early 1900s, and poinsettias, which Stickley described as “the Christmas Flaming Star,” which will brighten the three fireplaces.

On Saturdays, from 11:00 – 2:00 “Mrs. Goody Claus” will spread good cheer and will tell visitors about seasonal rituals of the period, such as the introduction of the tin cookie cutter and the lavish dessert buffet. Children can try activities including orange clove pomanders, paper chain garlands, tin stars, and stringing popcorn.

The first weekend will also feature a craft trunk show offering families an alternative to the frenzied shopping mall experience. While parents check off names on their Christmas shopping list by buying beautiful, handmade items, their children can have fun in another part of the museum. The trunk show will take place on December 6 and 7 and will feature recent works from Door Pottery, Motawi Tiles, Zachary Bloom, Janet Taylor Pickett, Laura Wilder, and Rosalind Nzinga Nichol. Furniture maker Stewart Crick will demonstrate his craft throughout the weekend.

The second weekend will feature special performances. On Saturday, December 13, the Joyful Noise Handbell Choir from the First Presbyterian Church of Whippany will ring in the season at the Log House. They will perform throughout the afternoon, beginning at 1:00, and Homer Hansen will delight guests with his demonstration of the art of papercutting from 1:00 – 3:00. The Community Theatre Performing Arts Company, a group of talented young performers ranging in age from 14-18, will perform holiday favorites on Sunday, December 14 at 1:00 and 2:00.

See our website at www.stickleymuseum.org for full details.
New Tour Series presents “Twilight at the Log House”

Saturday, February 7 is the kickoff for a new series designed especially for devotees of The Farms. The Fresh Eyes Tour Series will inspire enthusiasts of The Farms with a fresh or novel perspective on the site. Tours may be thematic with a spotlight on one aspect of The Farms, from the furniture in the Log House, to the landscaping of the grounds, to the architectural details on buildings around the site, but these tours may also take a wider view that encourages participants to appreciate The Farms in a new way.

Fitting into the latter category, the first tour in the series “Twilight at the Log House,” will be led by Weekend Site Manager, Pete Mars. Beginning at 4:00 p.m., this tour will focus on aspects of the Log House that especially come to life in the early evening and offer guests the opportunity to reflect on details that might otherwise go unnoticed.

“At twilight and after dark I’m more aware of how much thought went into designing the lighting of the Log House,” says Mars, who continues, “and evening light makes other design features, like the waxed surface of the logs, become more visible.”

The tour will begin outdoor and then move into the Log House. Participants are asked to dress for the weather. Light refreshments will be served. To purchase tickets or receive more information, please call 973-540-0311 or email info@stickleymuseum.org

Twilight at the Log House
Saturday, February 7
4 p.m.
$10 Members
$12 Non-members

Members’ Reception
On September 13 members celebrated the official opening of the new education room during the Museum’s fall members’ reception. They were among the first to see the first floor of the annex building transformed from an abandoned apartment into a beautiful education room, complete with a fully handicapped-accessible bathroom. The transformation was made possible by a special Open Spaces grant from the Township of Parsippany-Troy Hills. Old California Lighting Company donated the lighting, Crown Point Cabinetry donated the custom made cabinets, and Stone Surfaces donated the counter tops. The event also included an unveiling of a portrait of Gustav Stickley by Brian Stewart.

A standing-room-only crowd filled the new education room for its inaugural lecture delivered by Mark Weaver, an avid student of the American Arts and Crafts Movement, a writer for Style 1900, and a trustee of the Craftsman Farms Foundation. With Weaver leading the way, the crowd embarked on a journey to Maine with Mt. Desert Island as the destination.

Weaver’s conversational lecture and captivating images introduced listeners to this extraordinary island’s history, rich with Arts and Crafts connections and fascinating inhabitants endeavoring to live the Arts and Crafts lifestyle. Through digital images from the past and present, Weaver traced Mt. Desert Island’s 19th and 20th Century history as a “rusticators” paradise and led the group on an armchair tour of the island’s architecture and gardens, with side trips to discover the eminent architects and landscape designers associated with these sites. Saving Acadia National Park for the last stop, Weaver concluded his lecture with images of this beautiful landmark and a discussion of its development as a National Park, making it into a treasure on Mt. Desert Island that is available for all to enjoy.

The afternoon ended with wine and light refreshments on the porch.

Save-The-Dates for Family Day 2009
May 2: Spring Family Day
June 27: Summer Family Day
Sept. 26: Fall Family Day

Trustee Barbara Fuldner with Brian Stewart’s portrait of her great-grandfather, Gustav Stickley.

Members enjoy Mark Weaver’s lecture.

Executive Director Heather Stivison and Vice-President Ed Heinle watch project architect Mark Hewitt cut the Education Room ribbon.

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Mother Nature smiled down on Fall Harvest Family Day with a generous dose of warm sunshine. This season’s Family Day was partially funded by a generous grant from the Blanche and Irving Laurie Foundation, and their support meant that families could easily afford to spend the afternoon participating in this fun, educational, and cultural event. Thanks to Mother Nature, the support of the Laurie Foundation, and the efforts of a huge team of volunteers, a steady stream of families began arriving at Craftsman Farms at noon. Demonstrations of apple-cider pressing, butter churning, potato stamping, rug hooking and quilting recalled farm life from the early 1900s. Hay rides, one of the most popular activities of the day, added to the fun, offering families a leisurely, scenic ride through The Farms. Children crowded around the carnival-style games trying their luck at the rubber duckie ring toss, the challenging clothespin drop, and the pumpkin ring toss and winning small trinkets, from candy to farm-animal charms, for their efforts.

Apple cinnamon doughnuts and fresh apple cider offered a taste of fall harvest and gave everyone an energy boost just in time for mid-afternoon square dancing. Joining with the Ironia Reelers Square Dancers after their performance, families dosy-dosed together around the rose garden. Pumpkin painting, stamping neckerchiefs, and making balloon cows, a reminder of Craftsman Farms’ long ago dairy operation, rounded out the activities. By the end of the day, hundreds of painted pumpkins had been laid out to dry in the sun, while small herds of balloon cows hovered over the festivities.

Volunteers participated in every aspect of this event, taking on numerous thankless jobs, like unloading a mountain of pumpkins, hanging a clothesline-full of colorful quilts, setting up a massive wooden cider press, blowing up hundreds of balloons, cutting many yards of muslin for neckerchiefs, peeling bushels of apples for pressing, and cleaning hundreds of pumpkins for painting. For taking on all of these big and small jobs, we extend our volunteers a hearty thank you. With their hard work, warmth, and energy, it was our family of volunteers that, quite appropriately, made this Family Day a big success.

—Vonda Givens
hen Gustav Stickley purchased 650 acres in Morris County, New Jersey to realize his dream of developing a farm that would encourage self-sufficiency and artistic creativity, he chose a property that was well-suited to his plans. The site had a southern exposure for orchards and vineyards; expansive views of the surrounding countryside; an on-site spring for water; agricultural fields for crops; and pastures for grazing cows and horses. Today only about 30 acres remain of the original Craftsman Farms property, but these 30 acres contain the heart and soul of Stickley’s vision. A closer look at the property reveals that many of the landscape features that he integrated into his plan have survived to the present day.

Most visitors to Craftsman Farms during Stickley’s time entered the property from Tabor Road and traveled on a lane that crossed the railroad tracks, heading uphill to his home, farm and gardens. As they traveled towards the Log House they would see a beautiful ravine through which a small stream runs, splashing over boulders on its way downhill. Stickley preserved this natural feature and called it “Wood Thrush Glen,” leaving it wild and untouched so that he could enjoy the sound of splashing water and singing birds. Today’s visitors can still see many of native plants growing along the stream throughout the ravine.

Upon reaching the top of the hill, Stickley’s beautiful log house would come into view. Today, a sunken lawn area, bordered partly by a stone retaining wall and the road, is located just below the house. During Stickley’s time, this sunken area was a rose garden from which he could pass through stone piers and ascend up the stone steps towards the house. A restful bench centered on the wall of the garden provided a peaceful spot from which to enjoy the distant view and scents of the rose garden. Just below the sunken rose garden, steppingstones lead to a pond located at the edge of the ravine created by damming a spring that ran beneath the garden.

Across from the sunken rose garden is another set of stone piers which today seem, at first sight, strangely disconnected from their setting. A closer look through the piers provides a view of another set of piers with an expanse of lawn between them. Originally, this lawn area was Stickley’s vegetable garden where he grew produce for his table and the local market. The second set of piers provides an exit from the vegetable garden and the entrance to a pasture beyond. Historic photos show Holstein cows grazing peacefully in a pasture of wildflowers provoking the imagination into seeing peaceful bovine grazing there on a lovely summer afternoon.

Stickley used stone piers to designate entrances to the outdoor spaces or “rooms,” connecting different areas of the farm with one another to show the relationship of the landscape to the residences and the working areas of the farm. They also framed the original vistas, which historically were quite expansive. During Stickley’s time, the tops of the piers were filled with soil and planted with colorful annuals flowers. The piers also demonstrated Stickley’s fondness for using local materials. They were built of a native “puddingstone,” which was found on site.

As today’s visitor passes by the sunken rose garden the road forks, one part taking a sharp left between the Log House and the Stickley’s cottages and the other part continuing straight between the cottages and the vegetable garden. Past the end of the cottages the road appears to disappear but a closer look will find that it continue to the left, now overgrown and barely discernable. The road winds around alongside the cot-
Landscapes to the west along the foot of the hill, bordered on one side by large boulders. This “road” was originally a farm lane that provided the route by which livestock passed from the barn to the lower pasture. The large boulders provided a natural “fence,” delineating the farm portion of the property from the residential areas.

The south-facing hillside located to the north of the farm road just past the cottages hides another hidden feature of Stickley’s landscape—the vineyard! Stickley planted the hillside with table grapes, which were a popular treat during this era. Currently covered with trees and invasive vines, there doesn’t appear to be any sign that a vineyard once occupied the hillside. Slowing walking up the hill reveals very clearly the pronounced terracing of the old vineyard facing south. An historic photograph shows both the farm road and the planted vineyard.

Stickley loved evergreen plants and planted a native species of arborvitae (Thuja occidentalis) that occurred naturally on the site. He also used Japanese barberry (Berberis thunbergii) in his plantings. Both the arborvitae and barberry have now naturalized and are untamed reminders of Stickley’s historic plantings. Even a few mature hardwood trees from the historic era remain near the Log House and cottages. The American chestnut trees, which were so abundant on the site and used as lumber for Stickley’s buildings, were eradicated by blight but have survived through the beautiful wood they provided for the buildings on the property.

The landscape at Craftsman Farms is naturally dotted with boulders left by the retreating Wisconsin glacier. Some of these are in the form of rubble stone, which Stickley used in the construction of his buildings. He also used them to build retaining walls and to accent or divide outdoor spaces on the property. This use is very evident in the area where the farm buildings are located and in the sunken rose garden.

A more curious feature of Gustav Stickley’s landscape is the somewhat obvious placement (or retention) of a few large, prominent boulders that can be found sticking up, sentinel-like on the property. Perhaps these can be seen as a form of rustic sculpture. As with much of Craftsman Farms hidden landscape, its interpretation, contemplation and enjoyment is left to the observant visitor.

About the Author:
Brian W. Bosenberg is Principal & CEO of B.W. Bosenberg & Co. Landscape Architects with offices in Far Hills, NJ and Damariscotta, Maine. The firm practices landscape architecture throughout the northeast with a special interest in historic landscapes, landscape preservation / restoration and landscape master planning. Brian has always loved Stickley Furniture but sadly owns ‘new’ Stickley furniture. Email Brian at brian@bwbosenberg.com.
Museum to be Open Weekends Year-Round

Friday, November 14 marked the last weekday The Stickley Museum was open in 2008, but visitors will still have plenty of opportunities to visit on the weekends. For the first time, Stickley Museum and the Museum shop will be open on the weekends year-round. Previously the museum maintained a seasonal schedule, from April 1 through November 15, plus the weekends of the Holiday Open House.

Staying open during the weekend throughout the year is a big step, and an important one, that will help the museum continue to grow and thrive. Craftsman Farms enjoys support internationally, and it is exciting to be able to offer visitors from around the world the opportunity to visit and tour the Log House throughout the year.

On Saturday and Sunday, tours will begin at quarter-past the hour starting with 11:15, and the shop will be open from 11:00 – 4:00.

Be a Shopkeeper

Shopkeeping is a fun and gratifying volunteer job and a great way to get involved at The Stickley Museum. Shopkeepers interact with visitors, handle transactions, help maintain inventory, provide customer service, and assist with general upkeep of the shop. Training is provided, and shopkeepers are encouraged to train at their own pace, shadowing practiced shopkeepers until they feel they are ready to be added to the schedule. If shopkeeping sounds like the job for you, call director of education, Vonda Givens at 973-540-0311. Shopkeepers are needed on weekends year-round and on weekdays April through November.

Docents-in-Training

A studious group of volunteers have begun docent training at The Museum. Working with weekend site manager, Pete Mars, and director of education, Vonda Givens, these docents have been attending training meetings, shadowing well-practiced docents and studying the life of Gustav Stickley and the history of Craftsman Farms. The training is set to continue through the end of the year, and these new docents are expected to be ready to join our dedicated docent crew in early 2009.

While becoming a docent requires study and practice, all of this work is rewarded with the enthusiasm of visitors who discover Craftsman Farms through guided tours. By introducing visitors to the site and engaging them in its history, docents perform a vitally important part of the mission of The Stickley Museum at Craftsman Farms.

Potential new docents may contact director of education, Vonda Givens at 973-540-0311 at any time for more information. As volunteers sign up, a new docent class will be set up.

Farms Afield Trip

On a warm fall day, 30 Farms Afield participants made their way to the Wadsworth Atheneum Museum of Art in Hartford, to see the exhibition, At Home With Gustav Stickley: Arts & Crafts From the Stephen Gray Collection.

Fortified by a wonderful lunch at the museum’s café The Russell, the group embarked on the private tour led by Stephen Gray himself. Participants began the tour by stepping through a portal mimicking a bungalow porch into a gallery painted in a Marblehead blue hue by Cecil Adams of the museum’s Design Department. Gray shared his knowledge of the early work of Gustav Stickley (1900-1904), explaining the significance of each piece in regard to its design and construction. Gray also explained the philosophy he used towards assembling his collection over more than 30 years.

Along with the best examples of early Gustav Stickley furniture, participants viewed fabulous examples of Marblehead, TECO, Overbeck, and early Newcomb pottery, and selected woodcut prints by Arthur Wesley Dow, Pedro de Lemos, Margaret Jordan Patterson, Edna Boies Hopkins and other luminaries of the craft. Examples of tonalist and impressionist paintings, photographs by Edward Curtis, and examples of Native American baskets from the Museum’s collection are also featured.

The exhibition was curated by Linda Roth and Elizabeth Mankin Kornhauser and will be on view until January 4, 2009. The catalogue, featuring photographs by Allen Phillips and essays by Stephen Gray, David Cathers, and former Craftsman Farms director, Tommy McPherson, is available in The Farms gift shop.

— Mark Weaver
The Stickley Museum at Craftsman Farms’ annual fundraising gala was held at the Mountain Lakes Club on Saturday, October 4. Approximately 150 members and friends from six states attended the black-tie optional event. The gala evening was entitled *By the Light of the Silvery Moon*, and was styled after a 1914 supper club. Attendees celebrated Stickley’s 150th birthday and bestowed the Museum’s highest honor, the *Als Ik Kan* Award, to Dr. Donald C. Stahl of Fox Point, Wisconsin.

Many of the guests came in 1914 style clothing reflecting the period when Stickley built his home at Craftsman Farms. They danced to period music provided by The Andy Sherwood Trio, whose members are also part of the U.S. Coast Guard Dixieland Band. Rob Gawley, a New Jersey native and an antiques dealer for more than 30 years served as auctioneer *extraordinaire* for the auction which included items like a Luster Vessel by the renowned Paul Kattrich, a Tiffany bangle by architect Frank Gehry, and vacations in Scotland, Cape Cod, Block Island, and Vermont.

Notable attendees included U.S. Congressman Rodney Frelinghuysen: Former State Senator Leanna Brown; Mayor Michael Luther of Parsippany-Troy Hills; and Councilman Michael DePierro also of Parsippany-Troy Hills. Laura Reilly of Basking Ridge and Marti Weinstein of Boonton were gala co-chairs. Bograd’s Fine Furnishings of Riverdale, New Jersey served as the generous corporate sponsor of the event. All of the funds raised at the gala directly support the Museum’s educational programming and help care for the historic buildings. Thanks to everyone for making this the most successful fundraiser ever!

A good time was had by all. Music and laughter filled the room.

*Co-Chairs Marti Weinstein and Laura Reilly.*

*“Als Ik Kan” Award winner Don Stahl.*

*US Congressman Rodney Frelinghuysen, Executive Director Heather Stivison, and Board President Davey Willans.*
Until recently the log house porch was the place where visitors sat on white folding chairs to learn about Stickley and to view historic photographs of Craftsman Farms. Now the folding chairs and card tables are gone and the porch is appropriately furnished with dark green wicker furniture, like a vision of long gone summers. Achieving this welcoming setting is a longtime wish of Executive Director Heather Stivison, and it was my great honor to help make it a reality.

In our creature-comfort society, today’s museum visitor is very likely to remember individual treatment and personal comfort above all in their museum experience. To this end, the chairs allow visitors to relax in comfort while docents pass around furniture joinery samples, an original terra cotta roof tile and period photos of the Farms before stepping inside to tour the house interior.

I first visited the Log House in 1991. As a recent design school graduate, I was very aware of Stickley at the time and read about the Farms in *Progressive Architecture* magazine. Feeling the need of a pilgrimage, I made the trip to Morris Plains. I saw what seemed like a rustic beach house with white painted walls, blond maple floors, track lighting and almost no furnishings. There was magic in the potential and I wanted to help but I didn’t have the time or means.

It was sixteen years before I came back. I was completely blown away! The restoration, the completeness of the collection and the passion of docent Jan Wells made me want to get involved. After training as a docent I started diving into the period photos of the interiors. The more I learned, the more I saw the gaps in the collection and the more I yearned to see these articles in place: the first floor curtains and bookcases and the portieres for the interior doorways. I wished I had the power to make them complete.

This past spring, Heather excitedly showed me a catalog featuring a dark-green stained wicker chair that looked remarkably like the #500 willow chair Stickley had produced. Although no photographs exist to show what the inside of the Log House porch looked like when the Stickley’s lived here, she thought that something was needed to help set the porch mood. She also wanted comfortable furniture so visitors could enjoy sitting for a portion of the tour before going into the house.

The pricing of the chair and table was reasonable, but with no funding the furnishing remained just out of reach.

Months went by. I forgot about the furniture—but Heather hadn’t. In late summer, Education Director Vonda Givens mentioned Heather was excited because the furniture was being marked down. When I heard the price, that clichéd light bulb went on in my head: I can make this happen for the museum! My long-felt want, to help Craftsman Farms in a physical way, could become reality.

That evening, my partner Mike and I went on treks to Pier 1 stores all over North Jersey that culminated in a gift of ten chairs, ten cushions, four end tables and a coffee table. Mike got so caught up in the project that he donated four chairs and cushions to the gift shop, replacing the worn office chairs for the comfort of waiting visitors.

Reaction to the furniture has been rewarding. Visitors comment on how inviting the porch looks. They often linger there, soaking up the feel of the landscape outside the windows. It gives me great pleasure to know I’ve helped make that happen.

— Pete Mars
Thank You

Membership
August 1 - October 31, 2008

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 in the past two months.

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Recent Grants
The Craftsman Farms Foundation is profoundly grateful to the following for recent grants.

Blanche and Irving Laurie Foundation
New Jersey Cultural Trust
New Jersey Historical Commission
New Jersey Historic Trust

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Thank you to the following individuals for their generous donations towards a walkway to the Log House:

Joan Albin and Tom Bird
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Vonda and Allen Breed
Barbara and Henry Fuldner
Bruce E. Johnson
Ann and John Reynolds
NOTES FROM THE FARMS

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 www.stickleymuseum.org.

Free to members and children under 6
Adults: $7; Seniors & Students $5
Closed on Major Holidays.

YEAR ROUND TOUR SCHEDULE:

Saturdays and Sundays
Tours Leave: 11:15 a.m., 12:15 p.m.,
1:15 p.m., 2:15 p.m., and 3:15 p.m.

Additional Hours, April 1 — November 16:
Wednesdays, Thursdays, and Fridays
Tours Leave: 12:15 p.m. and 1:45 p.m.

Group Tours are available by reservation.
Call Peter Mars at 973.540.0311

YEAR ROUND GIFT SHOP HOURS:
Sat. & Sun. — 11:00 a.m. to 4:00 p.m.
Additional Hours April 1 — November 16:
Wed. to Fri. — Noon to 3:00 p.m.

The Stickley Museum at Craftsman Farms is committed to assuring that all individuals can participate in our programs. If you require special assistance please call at least two weeks in advance.

CONTACT US:
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Email: info@stickleymuseum.org
website: www.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 received an operating grant from the New Jersey Historical Commission.

1858 – Celebrating the 150th Anniversary of the Birth of Gustav Stickley – 2008