



NOTES FROM THE FARMS

THE NEWSLETTER OF THE CRAFTSMAN FARMS FOUNDATION



From the
Director's Chair

—Heather E. Stivison

Year-End Reflections . . .

At Craftsman Farms we can look back on 2007 with a great deal of pride. From important grant awards, to highly visible restoration and repair of the buildings, to dramatic increases in visitation and membership, to an event with over 500 attendees in a single afternoon, this past year has been a one of outstanding success.

Energized by this success we are looking towards the dawning of 2008 with new found optimism and solid plans for the year ahead. In 2008 our historic site master plan will be completed and will guide the future restoration and repurposing of our buildings and grounds. In addition to this site-based plan, the Board of Trustees has scheduled a retreat in mid-January to develop a three-year strategic plan for The Stickley Museum at Craftsman Farms. We are truly on the brink of fulfilling the promise of this inspiring place.

In the past year The Stickley Museum at Craftsman Farms has had visitors and members from twenty-eight states and seventeen countries. We are definitely broadening our reach! In fact we can be very proud of the exciting, affirming, and ever expanding universe of "touch points" as the

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North Cottage to Open

 We are proud to announce that the North Cottage will be "ready to use," by the end of the winter. This is one of the original structures built by Gustav Stickley on the Craftsman Farms site, which has been sitting vacant for over five years. Early in 2007 the Board of Trustees agreed to explore the possibility of putting this building in usable condition so we could gain much needed space for special programs and exhibitions, which have been limited to the porch of the Log House.

The Facilities Committee worked very closely with Historic Conservator Mary Jablonsky, to ensure that we could make the necessary repairs and improvements needed, while not jeopardizing or losing any historic materials, nor compromising our long-term plan to fully restore and interpret this building.

At the March 12th Board meeting the Facilities Committee made the following report: "The Facilities Committee has met and reviewed the North Cottage condition. We have determined that the cottage can be made presentable and usable. The repairs and improvements we propose will put this cottage in a condition that could be used for overnight guests, meeting area, special exhibitions, and possibly added as part of the regular tour. With the help of architects Mark Hewitt and Ed Heinle, and direction from Historic Conservator Mary

Jablonsky, we have determined that the proposed improvements will not have any negative impact on future historic restorations of this building. We have also followed the recommendation of Jablonsky, and removed all original windows and frames in North and South Cottages. They have been cataloged, boxed, and stored. The next steps are to secure funds and to select an approved restoration contractor."



Ray Stubblebine

The unrestored North and South Cottages.

Thanks to a special Open Space Trust Fund grant through the Township of Parsippany-Troy Hills, the project is well underway. It is exciting to see the glow of the beautiful chestnut walls, bedroom doors and wardrobes with matching details, a copper hearth and brick surround fireplace, and a built-in pass-through cabinet between kitchen and dinning area. Watch for your announcement of the upcoming reopening dedication event and join us as we celebrate another step towards fulfilling our mission.

— Davey Willans



Director's Chair continued from page 1

Farms connects with more and more different "communities" such as the NJ museum community, the philanthropic community, the regional historical community, the national and global Arts and Crafts community, and our new *local* community attracted by our recent "Family Day."

This is a time of genuine, exciting, multi-faceted change and it is all made possible by participation and partnership. We don't go it alone and wonderfully, the whole is greater than the sum of its parts...and we have an astonishing collection of "parts" – Board members, volunteers, members, docents, lenders, and donors.

In my role as president of the New Jersey Association of Museums (NJAM) I rarely open a meeting, workshop, or program without talking about collaborations and partnerships and how New Jersey's museum community is strongest when we know one another and can share ideas. Part of the mission of NJAM is to help museums share information, to increase knowledge and to improve museum practices. Craftsman Farms has directly benefited from many of the collaborations and partnerships that NJAM has fostered.

Just one example is our recent collaboration with the New Jersey Museum of Agriculture. One of their museum educators and one of their docents participated in our October Family Day, demonstrating cider pressing, wool spinning, and butter churning so that the hundreds of children who attended the event could learn about New Jersey farm life in the early part of the last century. We proudly handed out materials about their museum, knowing that increased participation in New Jersey's museums benefits all of us. That day

was also made richer by the involvement of the Parsippany Historic Preservation Advisory Committee and The Parsippany Historical and Preservation Society.

In the past year Craftsman Farms has enjoyed partnerships with the Morris County Alliance for Tourism and the Morris County Visitor Center. These partners in heritage and cultural tourism have helped us by successfully cross marketing events and have had an impact on our growing attendance numbers. We in turn have helped distribute their materials and have offered our site for their meetings.

One of the most significant partnership for Craftsman Farms is with the Township of Parsippany-Troy Hills. This has been described by Mayor Michael Luther, as well as many others, as a "model partnership." In fact we were recently contacted by a struggling historic house museum in New York State asking for advice on how to build such a strong partnership.

We are also fortunate to partner with many, many experts who share their gifts with the Stickley Museum at Craftsman Farms. Noted Arts and Crafts experts like Bruce Johnson, David Cathers, and David Rago have freely shared their time and talents with us. Numerous architects, historians, authors, and museum professionals share their expertise because of their passion for this very special place.

All of these people and organizations that I've mentioned, and many that I have missed, are our partners and share in our success. All of them have played an important role in the transformation Craftsman Farms is experiencing today. Thanks in large part to these partners, the Stickley Museum at Craftsman Farms is looking forward to a very bright tomorrow.

Open Space Funds to Help in Restoration

We are thrilled to announce that major restoration and repairs will take place at Craftsman Farms this winter. The Township of Parsippany-Troy Hills has awarded Craftsman Farms Foundation a grant of \$120,000 from the 2007 Open Space Trust Fund, and passed an additional resolution committing to \$45,000 from the 2008 Open Space Trust Fund (subject to availability and appropriation of funds for historic preservation in 2008). This is one more example of the wonderful partnership between the Township of Parsippany-Troy Hills and the Stickley Museum at Craftsman Farms.

We will use \$75,000 of this grant to complete the restoration of the master bedroom in the Log House. This room is the last remaining unrestored room that is open to the public in the Log House. You can look forward to seeing gleaming

woodwork and beautifully restored walls when the Museum reopens in April.

We will also use \$50,000 to create a lecture and activity room in the lower Annex complete with an handicapped accessible bathroom. This exciting feature will allow us to offer a general orientation for visitors, as well as adding programs, workshops, and special activities for school children. This will also lighten the wear and tear on the Log House porch.

The remaining funds will be used for repairs of the South Cottage roof and completion of the North Cottage as described on the front page of the newsletter.

All in all, it will be a busy and highly productive winter at Craftsman Farms!



H HOLLY DAYS OPEN HOUSE H

Hhe Stickley Museum at Craftsman Farms invites you to step back in time to experience Christmas in the style of the early 1900s. Period decorations will be carefully arranged throughout the Log House. Evergreen garlands will festoon the windows and the banister. The Christmas tree will be decorated with Bavarian blown glass ornaments. Poinsettias, which at that time were a newly introduced custom, will be prominently featured. Antique Christmas postcards will be on display, and the house will be filled with the sounds and smells of Christmas.

Seasonal refreshments, including mulled cider and freshly baked gingerbread cookies will be served.

Docents will be stationed throughout the house to guide visitors through the Stickley family preparations for the holidays.

Activities for Children

Numerous craft activities including making traditional orange and clove pomanders, paper chains, tins stars, and paper ornaments will be offered.

On Saturdays, "Mrs. Claus" will visit from 11 am to 2 pm. Children can learn about the 1899 origins of Mrs. Claus and other period holiday rituals.

Special Performances

A special addition to this year's festivities will be live performances of holiday music.

The Community Theatre's

Performing Arts Company will sing Christmas carols at 12:30 on December 2 and 16.

Joyful Noise, the bell choir of the First Presbyterian Church of Whippany, will perform at noon on December 8.

Joanne Egan will perform traditional Celtic harp music at 2:00 on December 9.

Be sure to do some holiday shopping at the Museum Shop where you'll find books, cards, pottery, textiles, art glass, jewelry, tiles, prints and more.

– *Laura Reilly*

Holly Days Open House
December 1-2; 8-9; 15-16
11 a.m. - 3:30 p.m.
Non-members \$7
Members \$6

Holiday Shopping

If you stop in at the Museum shop you will find some terrific new gift ideas such as real leaves with silver, gold or copper plating. They have been made into lovely pendants, pins, earrings and Christmas tree ornaments. They range in price from \$14 – \$18 and have become our most popular gift items.

We have also added many exclusive Craftsman Farms branded items.

Our cozy brown Craftsman Farms sweatshirts feature our favorite sketch of the Log House. These good quality sweatshirts sell for \$27. Another new high quality item is our \$39 green pique golf shirt with the *als ik kan* logo embroidered on the left chest. Aprons are available in natural canvas for \$12. Natural colored T-shirts with a brown line drawing of the Log House underscored with the words "Craftsman Farms" are priced at \$13. Cappuccino sized mugs are great stocking stuffers at \$9, as are the Craftsman Farms post-it pads for only \$2. Show

your pride in Craftsman Farms with these great items!

A wonderful new line of Christmas cards is also available. The cards feature the holiday covers of eight December issues of *The Craftsman* magazine. The cards are \$2.50 when purchased individually, or at a discount in sets of six or twelve.

The shop will be open during the first three weekends in December as part of our special Holly Days open house.

– *Marti Weinstein*



Images of eight December covers of the Craftsman Magazine are available on Christmas cards in the gift shop.



All types of gold, silver, and copper plated leaves are available as jewelry and Christmas ornaments.

OH WHAT A NIGHT!



US Congressman Rodney Frelinghuysen.

The beautifully restored Arts and Crafts era Mountain Lakes Club was the setting for The Craftsman Farms Annual Fall Harvest Gala Dinner and Auction, held on September 15th. The event attracted numerous dignitaries including U.S. **Congressman Rodney Frelinghuysen, Assemblyman Alex De Croce, Mayor Michael Luther,** and former **Senator Leanna Brown.** The Honorary Chair was **Bruce Johnson,** founder of the annual Arts and Crafts Conference at the Grove Park Inn, and author of more than ten books on Arts and Crafts antiques, home improvement, and history. The event's Silver Sponsor was **Bograd's Fine Furnishing.**

throughout the United States and Canada, and has been frequently heard on New York radio stations WQXR and WNYC and on NPR Stations in Georgia and Virginia. During a fabulous gourmet dinner, anticipation grew for the highlight of the evening - the Live Auction.

Our guest auctioneer was David Rago, of Rago Auctions in Lambertville. Rago publishes two quarterly magazines on Twentieth Century decorative arts and furnishings, lectures nationally, and is known to many as an expert appraiser on the Antiques Roadshow. Items he auctioned off for Craftsman Farms included four wonderful vacation homes, a private tour of an English style Arts and Crafts apartment in New York, a pair of Rookwood bookends, and an art quality photo session.

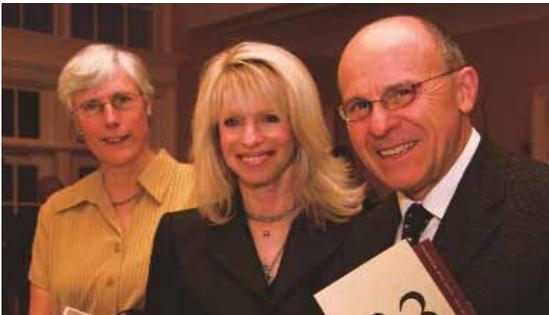
Many thanks to our members and attendees for their support in making this evening our most successful ever!

– Laura Reilly



Honorary Chair, Bruce Johnson.

The evening began with cocktails, and gave our guests an opportunity to browse the numerous silent auction items. These ranged from theater tickets, book collections, and sets of China, to block prints, hand crafted jewelry, and pottery. The ambiance was enhanced by the popular piano music of **Jim Blanton,** who has toured



Dorothy Beattie, Sheri and Irvin Lubis.



State Assemblyman Alex DeCroce and wife, Betty Lou, Mayor Michael Luther, and CFF Board President Davey Willans.



Trustee Marti Weinstein, Harold Kraus, Freida Greif and Mary Kraus



Silver Sponsor Marcia Bograd, Executive Director Heather Stivison, and Gala Chair and Trustee, Laura Reilly.

All gala photos by Bertha Feinstein



HARVEST FAMILY DAY A HUGE SUCCESS!

 Craftsman Farms held its first Annual Harvest Family Day on October 6 and it was an outstanding success! Over 500 visitors of all ages participated and enjoyed the perfect fall weather. Activities were designed to give children the opportunity to learn about farm life in 1911 in an entertaining way. Many visitors who might not normally participate in a museum experience enjoyed the welcoming atmosphere and learned that history can be fun. The activities were placed around the property, giving attendees a chance to explore our beautiful grounds. Through a wonderful collaboration with the New Jersey Museum of Agriculture, families enjoyed demonstrations of old fashioned cider pressing, wool spinning, and butter churning, which recalled the days when Craftsman Farms was a working farm. The Parsippany Historical and Preservation Society set up a fascinating and fun table offering information about old-fashioned dairy farming in New Jersey. The kids loved the cow "trading cards." Cider and doughnuts were also available. Three craft areas – painting pumpkins, stenciling in the Arts and Crafts style, and making rustic twig pictures frames –

drew eager participants. Drawing the largest crowds were the hayrides around the site – with Davey Willans giving riders a fascinating narrative history of The Farms. As visitors left, they were able to buy balloons and beautiful fall mums, to take home a memory of the day.

Thank you to the Program Committee and many volunteers who made this Farms event so memorable for so many.

– Laura Reilly



Dick Reilly



Doug Stivison



Doug Stivison



Dick Reilly



Doug Stivison



Doug Stivison



Doug Stivison



A WORD FROM OUR LANDSCAPE CHAIRMAN



Stickley was both principled and impassioned in planning the landscape of Craftsman Farms. Although only cultivating 150 of the 650 acres, he was determined to use that farmland as an important instructional element of his School of Citizenship where young boys would become responsible and self-sufficient adults. Unwritten was his basic desire to “return to the soil” – he had spent his early years in extremely rural farm country – Osceola, Wisconsin. Now he could combine those early lessons with the experience of his creative and commercial success in the education of young men.

Sadly, Stickley abandoned plans for the school, but he developed a truly idyllic farm which was an object of personal satisfaction. He stated in an editorial that “the man who works upon the soil is the master of his own fate.” Ironically, he enjoyed it for only a few short years.

We, as stewards of the small enclave that remains, are charged with re-creation of an historic legacy. Those who rebuild logs and doors or reclaim a priceless cabinet are indeed in the vanguard of restoration of Craftsman Farms. But others toil with hands and loppers and yes, chain-saws, to recapture the essence of Gus’ land – his gardens, his lawns and trees and his meandering paths. Our goal is to make the landscape harmonious with the log house.

We have had the good fortune to have many landscape partners. The Township of Parsippany-Troy Hills, its leadership and its Department of Parks and of Public Works have helped by providing not only basic maintenance, but also enabling larger projects including major tree work, road and path rebuilding, replacement signage, and new lighting. We are indebted to our partner, The Township, for these major improvements.



Members of Boy Scout Troop 73 of Westfield add topsoil and mulch to the border of the main parking lot.



Boy Scout Troop 73 at their recent Craftsman Farms workday.

The Partners-in-Parks program of the Morris Landscape Conservancy continues as a source of corporate volunteers for landscape projects. Their volunteers, together with our own members and other groups including Exxon retirees and Boy Scouts, resulted in nearly 350 volunteer hours during 2007.

Among our recent projects were:

- Reestablishing the terrace gardens with a variety of annuals.
- Planting a representative orchard of fruit trees near Stickley’s former apple and peach orchard.
- Planting ground cover and mulching the areas surrounding the parking lots. Eighteen Boy Scout volunteers worked on this project thanks to Board member Peter Copeland.
- Expanding the peony gardens along the south side of the log house organized by Dick Gottardi and other Exxon retirees. This project also brought a \$500 grant for landscape supplies.
- Extensive clean-up surrounding the cottages aimed to complement ongoing restoration of the building thanks to twenty volunteers from Glaxo Smith Kline.

We are able to make a difference in the appearance of the Farms, but much remains to be done. The Manor Lane tract requires general clean up. The pond and dam will require extensive planning for rehabilitation. Brian Bosenberg, a landscape designer and member of our historic site master planning team will guide us on these future projects.

I will soon move to Wisconsin, concluding twelve years as Chair of the Landscape Task Force. I have loved planning and overseeing each project. I have turned Gus’ soil, trimmed his trees and walked his paths. It’s hard to leave the land I’ve come to know so well.

– Don Stahl



FOUNDATION HOSTS BENEFIT DINNER AT ARTS & CRAFTS CONFERENCE

The 21st Annual Arts & Crafts Conference and Antiques Show is scheduled for February 22-24th, 2008, 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 Stickley Museum at Craftsman Farms will host its annual pre-conference Gala Benefit Dinner on Thursday evening, February 21st. Plan to come a day early and enjoy a fabulous evening, meeting old and new friends from around the country.

Save the Date
6:00 p.m. on Thursday, February 21st, 2008

MENU

Host-Sponsored Cocktail Hour;

Chesapeake Crab Cake with Roasted Corn and Tomato Citrus Beurre Blanc, Greek Salad, Lemon-Balsamic Baked Chicken with Sweet Pepper Coulis, Chef's Selection of Vegetable, Marble Cheesecake, Coffee, Tea or Beverage. Vegetarian Entree on request.

ENTERTAINMENT BY

"Two Guitars." Lou Mowad and Jasmin Berkson are a classical guitar duo named "Showcase Artist" by Southern Bell/PACE. They perform internationally and have been recognized by the National Endowment for the Arts.

RESERVATIONS FOR CRAFTSMAN FARMS GROVE PARK INN DINNER 2008

_____ I/We will be there (number in your reservation)
 _____ Total amount @ \$125 per person
 (\$40 is a tax-deductible contribution to The Stickley Museum at Craftsman Farms)
 _____ Total amount of enclosed check
 _____ Charge my credit card (Discover/Visa/MasterCard/American Express) this amount
 _____ I would like to become a member at the following level:
 _____ \$20 Senior _____ \$30 Individual _____ \$50 Dual-Family _____ \$100 Friend _____ \$150 Patron

PRINT Name

Signature if Credit Card

Credit Card Number

Expiration Date

Address

City

State,

Zip

Phone Number

You may photocopy this reservation form and mail it with your payment to:
 The Stickley Museum at Craftsman Farms, 2352 Rt. 10 W. #5, Morris Plains, NJ 07950.

If you are charging with a credit card you may fax the form to 973-540-1167
 or call the Museum at 973-540-0311.

Your cancelled check or charge slip is your confirmation.

We must have your reservation no later than Thursday, February 14th.



REMEMBERING GUSTAV STICKLEY at t



n a clear fall day in 1908 at 8:30 a.m. sharp, Gustav Stickley emerged from his West End Avenue apartment building. A fifty-year-old businessman, trim and fit, he wore a slightly rumpled tweed suit, a vaguely outdated hat, and whistled his favorite Wagnerian theme. He could easily have been taken for a Columbia University professor. Stopping for a moment, he watched the pigeons flutter and noted the progress of the newly planted saplings. Tradesmen in horse-drawn wagons went about their daily rounds. "To think that 40 years ago I was a boy toting my lunch pail to school ... and now this," he said to himself, gazing in the direction of Central Park.

He set off toward the subway stop for his daily trip downtown. "Why, people are going to flock to the upper west side now that it's got the subway." Gus paid his nickel and boarded the IRT, which had been open for a few years. He read the morning paper until reaching his stop at 42nd Street and took a brief detour to check the progress at the new library on 42nd and 5th. "Where once stood the

Croton Reservoir, now rises a great symbol of education and democracy – a temple to the gods of the self-taught man," he intoned silently. He arrived at his office and showroom – the Craftsman showroom – where his staff sold the solid furniture and lighting fixtures that he manufactured in Syracuse, New York.

Gus passed through with hardly a glance at the merchandise, heading straight for Mary Fanton Roberts' office. He was there for an interview. Mary, the editor of *The Craftsman*, was to write a biography of him just in the event that he was accepted for a longer listing in *Who's Who in America*.

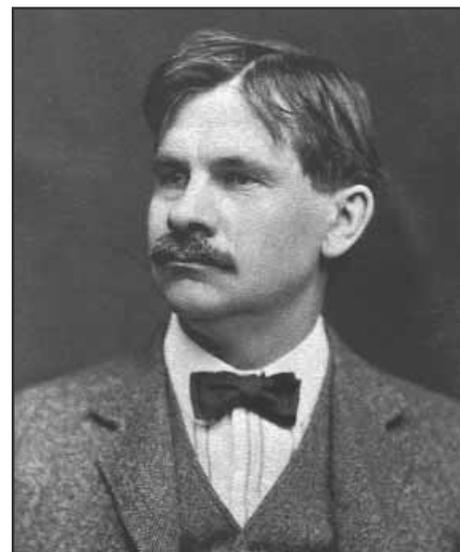
"It will be a good lesson to the new generation of boys who can do nothing for themselves. They seem to have lost their God-given sense ..." Mary heard him coming down the hall and readied her notebook.

"Good morning, Mr. Stickley," she called. "Ready to get started?"

"Ready," he answered.

If only this scene had actually taken place we'd be able to publish Gus' rags-to-riches-to-rags story here and now. But the entry in *Who's Who* was a single

paragraph and Gus Stickley supplied only scanty recollections of childhood in bits and pieces in the pages of *The Craftsman*. Other information has since come to light through research, but the whole story of Gustav Stickley's life will never be known. In general terms,



Gustav Stickley in 1910.

his story is typical of so many people of every era, who find that the realization of the American dream is just beyond their grasp.

Like so many of us then and now, Gustav Stickley was a second-generation American. Both his parents had emigrated from Germany. Gus' mother's family, the Schlagers, had come in the 1830s and settled near Scranton, Pennsylvania. Nothing is known of his father's arrival. But it seems most likely that Leopold Stoeckel (who changed the family name in the early 1870s) met Barbara Schlager in Pennsylvania sometime around 1846 and together they set out for the frontier to start a new life. Their earliest known residence was in Waukesha, Wisconsin (18 miles west of Milwaukee), where their first child, daughter Mary, was born. Later, they proceeded to the farming area just across the St. Croix River from Stillwater, Minnesota. Within the next few years, they moved several times, sometimes living in Wisconsin, sometimes in Minnesota. They added three more children to the family, before 1858, when Gustav (Gustavus), their fifth child, was born in Osceola, Wisconsin. At that time Leopold Sr.



Stickley with his first granddaughter, Barbara Wiles, on the lawn of Craftsman Farms. Photograph courtesy of Barbara and Henry Fuldner.

he 150th ANNIVERSARY of HIS BIRTH

was a stonemason and owned a farm where he operated a lime kiln as an added source of income. He often worked across the river in St. Paul or in Stillwater, where in 1870 a massive prison was under construction. Barbara took care of the children, the home, garden, and farm. Between 1858 and 1870, she bore four more sons and two daughters.

Gus informed *Craftsman* readers that his life on the frontier (Wisconsin had been Indian territory only 10 years before the Stickley family settled there) was rugged, but through hard work and unity of purpose, the family overcame its difficulties. Gus hinted at dreamy Huck-Finn-like seasons, during which he tramped through the woods, observed wildlife, fished in rivers and streams, and tinkered with farm equipment. He probably even whitewashed a fence or two.

Gustav Stickley's tale was not uncommon among the men and women of his generation. In fact, in many ways it parallels Hamlin Garland's (1860-1940) autobiographical account published ten years earlier in *Main-Traveled Roads* (Garland later wrote for *The Craftsman*). Many a frontier boy grew up to become a self-taught businessman, author, or manufacturer in those years. The same was even true of girls. Mary Fanton Roberts, for example, although born in Brooklyn, spent several girlhood years living at an Indian agency and passed her teens quite eventfully in her father's Deadwood, Dakota, hotel and restaurant. She had only one or two years of formal education, yet became a writer, editor, and world traveler. Such stories served as an inspiration for Horatio Alger (1832-1899), who wrote 135 best-selling dime novels describing down-and-outs who attain middle-class security, stability, and a solid reputation. In turn Alger gave his readers the feeling that any-

thing was possible.

Life was more difficult than Gus let on in his published recollections, perhaps more difficult than he recognized or wished to discuss. The Stickleys were a family of Germans in a town founded and run by educated New Englanders. They must have felt the social burden of being outsiders. Leopold Sr. worked as a stonemason wherever he was needed, including St. Paul. It's more than likely that he spent weeks at a time in boarding houses, leaving his wife and children to fend for themselves. Leopold and Barbara formally separated in about 1872, leaving 12-year old Gus as the 'man of the house.' Barbara's family may have sent money, but life would have been very difficult for the single mother.

In 1876, Barbara Stickley and her minor children left Wisconsin for Brandt, Pennsylvania, a small town less than 25 miles from Binghamton, New York. Her brother, Jacob Schlager, a tanner who had come into possession of a furniture factory as a result of a defaulted loan, hired his eldest nephew to help make chairs. Gus took to the work quite well and within a few years he became the factory's foreman.

From there, Gus's business life seems to have been one success after another. After marrying Eda Simmons, he moved to Binghamton and went into the retail furniture business with brothers Charles and Albert. Soon they began to manufacture simple Windsor chairs, which they sold in their store. As the younger brothers

Leopold and John George joined the workforce, the brothers split and reformed businesses several times. By 1900, Albert was established in Grand Rapids, Charles remained in the retail business in Binghamton (mother Barbara lived with Charles and his family), Gustav was manufacturing furniture in Syracuse, and Leopold and John George were soon to become his competitors in nearby Fayetteville.

Over the next 16 years, Gustav Stickley became famous for his Arts and Crafts furniture. It was philosophically based on the principles of the British Arts and Crafts movement, but – especially in the first few years – took a form that was as square as Teddy Roosevelt's square deal, and rough and ready enough for decades of use by men, women, and children, schools, hotels, and doctor's waiting rooms. While Frank Lloyd Wright and Greene and Greene may have designed more refined, custom-made pieces for elite clients, Stickley's furniture was an offering from the middle class to the middle class. Made to reflect the idealistic principles of a frontier democracy, it was virile, honest, and had nothing to hide. The details of model numbers and dates of Stickley's furniture, the contents of



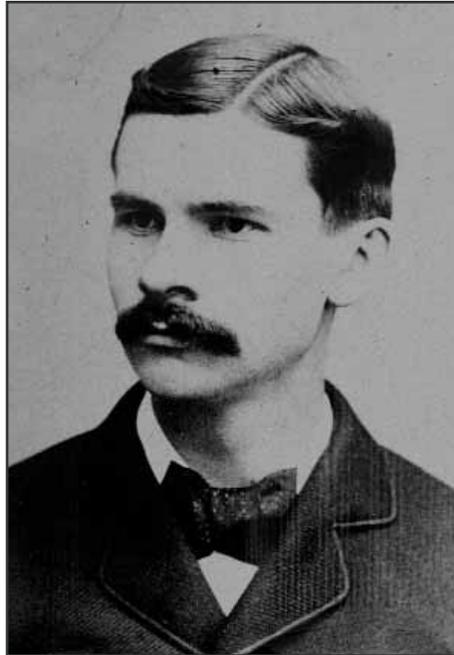
Gustav Stickley with daughter and son on vacation in the Adirondacks.

his magazine, and a compendium of the houses designed under his name have been widely published. There is no point in repeating them here.

By around 1912, Gustav Stickley had reached his peak. He had moved his wife and six children from a remodeled Syracuse house to a 600-acre farm, Craftsman Farms, in New Jersey, where they lived in a brand new, four-bedroom, three-bathroom house constructed of chestnut logs. It was originally intended as a clubhouse for the boys' school community that he'd failed to bring to fruition. Instead, he redesigned the building slightly to accommodate his family. Instead of being the head of an almost utopian community, he raised Herefords, grew grapes, and maintained an orchard, pig house, cow barn, and smoke house. In quiet moments, he sat on a settle or chair of his own manufacture, enjoying the warmth emanating from one of his five fireplaces. The rose garden and the arborvitae hedge had taken nicely and a snazzy Locomobile sat in the yard. Despite the warnings of his son-in-law, lawyer Ben Wiles (married to Gus and Eda's oldest daughter, Barbara), Gus planned to rent a new 12-story building on 39th Street, just off of 5th Avenue in New York. There he would have a Craftsman housewares store, the Ikea of its time, selling everything from furniture to birdhouses, and with a restaurant on the top floor. Stickley's magazine was going strong, enabling him to publicize his products at the expense of his advertisers. It was hard to imagine anything better. Alas, the downhill slide was not far off.

Gustav Stickley's life was as strongly influenced by his childhood as all of our lives are. He and his parents were all pioneers of a sort. Each had left familiar territory and each tried to start something new. It may have been their independent spirits and willingness to gamble that were the greatest strengths and weaknesses of mother, father, and son. Perhaps Barbara shouldn't have

taken a chance on a frontier life and insisted on remaining near her prosperous family in Pennsylvania. True, Leopold Sr. managed to support her and their children for 25 years, but eventually left his wife and children to fend for themselves. He reappeared for one year after the family had relocated to Pennsylvania, but no one knows what became of him after that. Gus did his father one better. He supported Eda and the children for 35 years, although, during that time, he always seemed to be miles ahead and psychologically detached from them. When the family lived in Binghamton, Gus lived in Auburn; when they moved to Auburn,



An early photograph of Gustav Stickley.

he moved to Syracuse; when they moved to Syracuse, he moved to New York City; and when they settled in New Jersey, the life of Gus's nuclear family was nearly at its end. After decades of hard work, he wagered the family farm and lost.

As Ben Wiles had warned, Gus had overextended himself with his outsized gentleman's farm and the big store just down the street from the New York Public Library. By 1916, Gus was bankrupt. Enthusiasm for the Arts and

Crafts style had waned, the magazine folded, the store in New York closed, and in 1917, Craftsman Farms was sold with all of its contents at auction to the Farny family. Eda died in 1918, probably as a result of the influenza epidemic. The children were all married or at least on their own. Gus tried to continue working but after nearly 40 years in his own business, he couldn't comfortably reenter the workforce. Who among us can fail to understand that?

Meanwhile, Barbara and Ben Wiles had moved to Syracuse, into the very house that Gustav once owned. He went to live with them and their children, and there he remained until his death in 1942. According to tradition, he lived on the third floor, where he experimented with paint finishes and listened to opera on his Victrola. During the summers he would spend time at the lake in nearby Skaneateles, enjoying nature with his grandchildren.

He may have felt defeated by his rise and precipitous fall. Or maybe he felt that he'd accomplished quite enough for a Wisconsin farm boy with a sixth-grade education. Although he may not have had many leisure hours while his business affairs constantly compelled him to plan ahead, now he had decades to ponder the richness of his life: his frontier childhood, pioneering parents, brothers and sisters, wife and children, colleagues and competitors, successes and failures. If only he'd written it down – but by then he had no reason to believe that anyone would be interested.

– Marilyn Fish

About the Author:

Marilyn Fish is an independent decorative arts historian, freelance writer, and editor. She enjoys spending every Friday with her grandchildren, Hannah, Joseph, and Ben. She can be reached at MFish105@aol.com.

Childhood Remembrances of Great-Grandfather Gus

When I was small, Mr. Stickley (as he was always addressed by my grandfather Ben Wiles) lived at 438 Columbus Avenue in Syracuse, New York. During my lifetime, the home, which was often referred to as "Mr. Stickley's house," was owned by Grandpa Wiles, who was better known as "Old Buck." Old Buck and Gus' daughter, Barbara, brought up their six children, including my mother (also Barbara) in the house. Gus had a separate apartment on the third floor. I don't recall ever being in it.

Gus was part of my life for his last, my first seven years. During that time I was Old Buck's only grandchild, so Gus spent time giving me attention. We all summered together at the Wiles summer home, "The Pump House," at Skaneateles Lake, near Syracuse. Gus loved it there.

I remember that Gus had a small chair factory for a while in Mottville, outside Skaneateles. It closed and Skaneateles Toys eventually took over the building and woodworking craftsmen. You may remember those wonderful and popular wooden trains with wooden tracks. We visited the toy factory one day and all the workers, who had once worked for Gus, stopped work and gathered around him. I didn't know why, but they really seemed to like him. Remember that I was very young and no one ever told me that he would become well known. I guess he was to them.

My memory of Gus is that he looked a lot like Carl Sandburg, was very quiet, and seldom was without his corn cob pipe. He loved gardening around the Pump House and made an exceptional rose garden for my grandmother. I remember the red wooden wheelbarrow with the sides that could be taken off. He used it constantly. I loved helping him, but, at my age, I was probably not very much help.

We had a long driveway down to the lake and a turnaround at the bottom. This was all fine dirt which generated dust every time a car came. Old Buck would have large bags of salt delivered. Gus and I would get out the red wheelbarrow for the salt and spread it around the turnaround.

The most fun I can remember with Gus was the electric boat rides. We lived about a mile from downtown Skaneateles and Gus would take me to town in our wonderful electric boat. We would stop often to visit with his



Gustav Jr., Mildred, an unidentified woman, Marion, her husband Carl Preim, Gustav, and in the front, Edith, and the author's mother, Barbara Wiles.

friends. His friends always had gardens, which were crux of every talk. There was a small frame white house, the smallest on Genesee Street, with a narrow right-of-way down to a patio on the lake. Along the right-of-way, with chain link fence on either side, were the most fantastic roses. Gus would offer suggestions on how to care for them. I never knew who these folks were, but they seemed to be very close friends to Gus. If I ever lived in Skaneateles, that is the house I would want.

We often stopped at one of the Smith estates. These were two of the several estates around Skaneateles owned by the folks of the Smith-Corona fortune.

When we stopped, it was only to see the grounds-keepers and gardeners. The talk again was always about the trees, lawns, and gardens. We never seemed to be in a hurry to get back home from town. I loved the boat rides.

My close memories of Gus were in the summer. Gus came down to meals in the winter at 438, but I can't remember him much there. I think he spent a lot of time in his apartment. My Dad often brought a bottle of gin when we visited. On one occasion the gin disappeared, only to be found with Gus. He was not using it for drinking, but as a thinner for finishes he was developing. I can't vouch for my Dad, but I can tell you that I came into possession of Gus' 9-drawer chest with at least three different trial finishes under each drawer.

My final Gus story started before I was born. Gus was trying to develop a waterbased finish or paint similar to Kem-Tone®.* He had used many common ingredients including sugar, as a binder. The test was a beautiful red used on a dining room wall at the Pump House. The wall was black for some time until the ants gave up or the paint cured. Much of the paint remains on the brick today and will never be removed as long as a member of the family still summers in the Pump House.

– Skip Nitchie

About the author:

Charles "Skip" Nitchie II is great-grandson to Gustav Stickley. Skip and his wife, Mary Ann, enjoy retirement on their house boat in Portland, Oregon.

* *Kem-Tone, a product of The Sherwin-Williams Company, was the first commercially successful water-based interior wall paint that could withstand washing.*

Endowing Your Values



When you establish a named endowment fund with Craftsman Farms you do more than endow an educational program or historic building – you endow your values. Through your gift, your commitment to the mission and ideals of Craftsman Farms will carry forward for generations to come. With every annual payout of your endowment, your name will echo through the grounds, the buildings, and the community as a person who believes in the Farms and what this special site represents.

Imagine the effect of this on your children and grandchildren . . . and on their offspring. Even though family members of future generations will not have known you personally, they will know about you by your endowment. They will know something of your values and your generosity. And, quite possibly, your example may influence

them to contribute to your endowment or, perhaps, to establish one of their own. Endowments are powerful conveyers of values.

You may think it takes a large amount of money to create an endowment. But you may be surprised at how simple it is to contribute to one over time, including a final gift through your will. CFF requires a minimum of \$50,000 to create a named endowment. But that amount may be paid over a number of years and does not need to be given all at once.

Some people establish their endowments now so they can enjoy watching them make a difference. We encourage donors to fund their endowments over a five-year period. Spreading cash gifts over several years may also have tax benefits for you.

Do you have highly appreciated stock? Since CFF can sell your stock without incurring a capital gains tax, this may be the perfect funding

method for you.

While it may not be feasible to start an endowment now, your estate will likely have enough resources at your death. Consider these possibilities:

The Remainder of a Trust. Donors sometimes establish a trust to provide themselves with ongoing income. Later, whatever remains in the trust is disbursed according to instructions in the trust document. This can include funding an endowment at Craftsman Farms.

A Bequest From Your Will. The most popular way to fund an endowment is to earmark a portion of one's estate.

A Gift From an IRA. Did you know the Pension Protection Act of 2006 Permits donors age 70½ or older to make charitable gifts of up to \$100,000 in 2007 directly from a Traditional or Roth IRA to a 501(c)3 nonprofit organization like The Craftsman Farms Foundation? This is a one-time allowance that ends 12/31/07; just in time for you to make a 2007 gift to the CFF Endowment. Congress has given a small window of opportunity; donors have until the end of this year to complete a tax-free IRA transfer.

Gifts from your IRA to Craftsman Farms will not generate taxable income, nor will you get a charitable income tax deduction. However, you will help the Foundation preserve and restore The Stickley Museum at Craftsman Farms so that the only location ever designed by Gustav Stickley for his own use can be protected, cared for and preserved.

Whatever approach you choose, you will know that generations from now, people will remember your name and will benefit from your thoughtful generosity.

Your support will ensure that this very special place will continue to be a source of inspiration for generations to come.

Tribute Gifts

We are grateful for the following gifts given in honor and memory of friends of Craftsman Farms.

**In Honor of
Catherine Mathis and Robert Burchell**
from
Janelle Shiner

**In Memory of
Maggie Rapp**
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Janet E. Bachinger & Edward S. Trudnak
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Eileen M. Ziegler

**In Memory of
Amy Stahl**
Arganey L. Lucas, Jr.
Mary Ann Windsor



LATEST ACQUISITIONS

From time to time the Stickley Museum at Craftsman Farms is able to purchase items for its Collection, but more often the Museum acquires worthy items for its Collection through generous donations of its Members and other supporters. In 2007, the Museum received several such gifts that add considerably to the breadth and depth of the Collection that is on display in the Log House.

Trustee Barbara Fuldner (a great-granddaughter of Gustav Stickley) and her husband Henry donated two wonderful pieces: One item is the original Grueby lamp base that is believed to have occupied the large library table by the fireplace in the Log House. The lamp base is about 15½" tall and about 9" across. The piece is marked with the round Grueby Pottery Boston USA mark on the bottom and the number "220." Barbara inherited the lamp base from her grandmother, Barbara Stickley Wiles. The second item is a large chafing dish from the former Craftsman Restaurant in New York City bearing the *Als Ik Kan* logo. This piece will help to illustrate the breadth of Gustav Stickley's "Craftsman" empire at its peak around 1912.

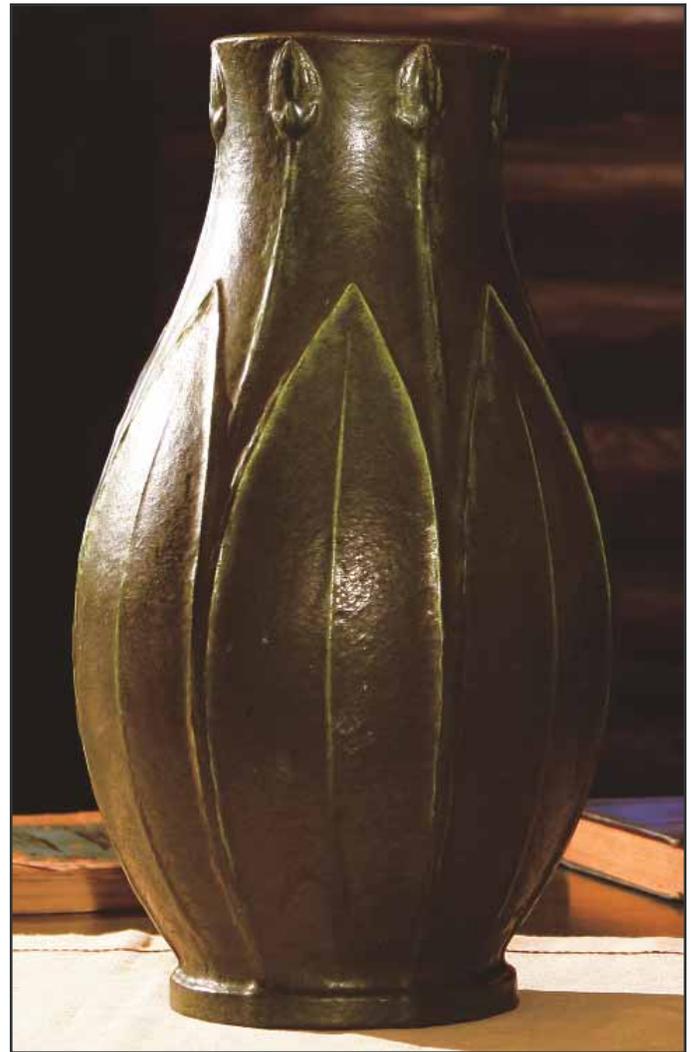
The Museum also was the recipient of two original Gustav Stickley "Monk" stools thanks to Dorothy Beattie, a special friend of Craftsman Farms now living in California. Dorothy, while visiting the Farms in connection with the September Gala fundraising event, noticed that a photograph of the dining room in the Log House showed three "Monk" stools beneath the table. The Museum had only one in its Collection – that is until Dorothy generously offered the two "Monk" stools from her home to the Museum to complete its grouping. Today there are three "Monk" stools on display in the Log House, just as shown in the period photograph displayed in the dining room.

Another special gift to the Museum, an authentic "Craftsman Farms Dairy" eight-ounce milk bottle, was donated by Martin Rapp, the son of Maggie Rapp, a long time supporter and docent at Craftsman Farms who sadly passed away late last year. Martin explained that Maggie often referred to the bottle in giving her tours of the Log House and that she would have wanted the bottle shared with others visiting the Museum.

During 2007 the Museum received several other significant gifts for its Collection, including period sheet music, an early twentieth century globe, and a number of reference books. For all of these gifts, the Museum thanks the generous donors.



Silver Chafing Dish from the Craftsman Restaurant, a gift of Barbara and Henry Fuldner. Peter Copeland



Grueby Lamp Base, believed to be original to the Log House, a gift of Barbara Fuldner.



The Craftsman's Guild

We are deeply grateful to the following members of the Craftsman Guild Donor Circle whose generous support has a significant impact on the operations of The Stickley Museum at Craftsman Farms.

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Membership

July 1- October 31, 2007

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 three months.

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Special Thanks

Bograd's Fine Furnishings recently donated a beautiful Stickley reissue conference table for our new Board Room. We thank them for this wonderful gift and for the many other ways they are true friends of Craftsman Farms.

Thanks to Javier and Debbie Santiago of **Nest & Co.**, for their recent gift to our gala and auction.

Thank you to **Bobbie Chase** for meticulously restoring the bedspread and curtains from the girls' bedroom in the Log House.



Visiting Craftsman Farms:

The Stickley Museum at Craftsman Farms is open afternoons April 1-November 15th and the first three weekends in December. 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: \$6; Seniors & Students \$5

Closed Monday, Tuesday, & Major Holidays.

April-November Tour Schedule

Wednesdays, Thursdays, and Fridays
Tours Leave: 12:15 p.m. and 1:45 p.m.

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.

Group Tours are available by reservation.
Call Elaine Esposito at 973-540-0311

Gift Shop Hours: Wednesdays - Fridays
Noon to 3:00 p.m.

Saturdays and Sundays
11:00 a.m. to 4:00 p.m.

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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 and operation 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 Historical Commission, The New Jersey Historic Trust, and individual members.



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