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2020



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Welcome to the 33rd National Arts and Crafts Conference

by Bruce Johnson, Conference Director

Thirty-three years ago, when I was first describing the Arts and Crafts movement to people I knew – and many more that I didn't know – I kept throwing out the same three names: Frank Lloyd Wright, Elbert Hubbard, and Gustav Stickley. I always hoped my listeners would recognize just one of the three.

Thirty-three years later, those three familiar names will still appear in this catalog, but alongside them will be several others you may not be so familiar with, such as Jerrold Walton, Elizabeth Fisk, Eleanor Vance, and Lucia Mathews.

Over my many years as an Arts and Crafts collector, I have come to realize that in our rush to acquire the objects of the Arts and Crafts era, we often don't take enough time to think about the people behind them.

It took me several years of standing at auctions and digging through antique shops to stop and pause for more than a moment to think about the young man or woman who had brushed the glaze over the vase I was holding, who had pasted a paper label beneath the leather seat I was shining a light on, or who had carved away enough wood to let a delicate dogwood blossom rise to the top of a tray, a frame, or a print I was admiring.

These young men and women were more than a paper label, a pair of initials cut with a blade into damp clay, or a penciled signature scrawled across the dusty back of a bookcase. They were brothers and sisters, husbands and wives, friends and dinner companions. They were Republicans and Democrats, Baptists and Catholics, rich and poor. They walked or rode to work on fat-tire bicycles and electric trollies. They carried their lunch in metal pails and took home their pay in crumpled paper bills and tarnished silver coins.

And they would be shocked to know how much we value their work today, most often without us even knowing their names or the lengths they went to in order to fire a glaze to the critical temperature, to file a tenon that slipped perfectly through a mortised leg, or to strike a copper bowl a thousand times over to hammer it into the perfect shape for us.

Today we continue to admire their work, as we yearn to catch a fleeting glimpse of who each of them were. And we do so not only from our homes or offices, our faces lit by the glow of a computer screen. We also come here this weekend, not just to add another piece to our home, but to reach out to others who share our passion, our excitement, and our admiration for those unknown men and women who have enriched our lives, who have brought beauty and art, craftsmanship and utility into our homes, providing us with a safe haven from the stress of the outside world.

And here this weekend as well are the living craftsmen and craftswomen who not only are collected today, but whose work will be sought after one hundred years from now, when someone downloads a copy of this catalog, points to the list of artisans and artists here today, and says to their companion, "Can you believe who was at the GPI back in 2020?"

It is all of this and more which makes this one weekend in February so special. We gather pieces for our homes, but we also gather information and the insight that enables us to appreciate even more the young men and women who shared their talent with us, who poured their time, their energy, and their soul into each piece of clay, of oak, of paper, and of copper to create each work of art which we have the honor of protecting for the next generation.

And before we leave on Sunday we will have refreshed our treasured friendships with those special people who understand and share our passion, not only for the objects which symbolize the Arts and Crafts movement, but for the beliefs which form the foundation for each of them, and which enable us to create and foster and protect not just a style, but a lifestyle. Our lifestyle.

All of this and more is why, to the amazement of our family and friends back home, we are here again this weekend, secretly knowing that we don't collect Arts and Crafts because it's different. We collect Arts and Crafts because we're different.

Together we grow stronger.

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Friday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-3:00pm	
Grove Park Inn Walking Tour (p.18)	Grove Park Inn Walking Tour (p.18) Biltmore Industries Walking Tour (p.16)	Small Group Discussions (p. 32)	Grove Park Inn Walking Tour (p.18) <i>Lunch Options on page 74.</i>	Grove Park Inn Walking Tour (p.18)	Grove Park Inn Walking Tour (p.18)	
Pre-Conference Workshops: Pre-registration was required for all workshops. Please check with the staff at the Arts & Crafts Registration Desk (not the instructor!) for any last-minute openings. See page 75. Coppersmithing with Frank Glapa 8:00am-11:00am Dogwood Room, Sammons Wing Arts & Crafts Printmaking with Laura Wilder 8:00-11:00am Laurel F/G, Sammons Wing Arts & Crafts Embroidery with Natalie Richards 8:00am-11:00am Laurel Room H/J, Sammons Wing Jewelry Making with Ron VanOstrand (Friday only) 8:00am-11:00am Rhododendron Room K/L, Sammons				Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80) Silent Auction: 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24)		

Important Information For You

Your name badge is your entry pass to all conference events. Wear it proudly -- or be turned away!

The line for all shows each day will form near the glass elevator on the 10th floor. No one entering the 8th floor from any other direction will be allowed in until everyone in line has entered.

All events start on time. If you are late, please enter quietly -- and don't let the door slam.

Cell phones should be on 'Silent' all weekend. Cell phone conversations should be held in private areas.

No flash photography is permitted during the seminars. Ask for the exhibitor's permission before photographing any booth.

No antiques may be brought into the show. Any item leaving any show area must have a receipt.

For safety reasons, strollers are not allowed in the show. You may leave them inside the Ticket Booth.

If you've made an advanced Airport Shuttle Bus reservation with *Accents on Asheville*, please allow two hours between hotel departure and your flight. Sunday shuttle busses to the airport leave on time. If you are staying someplace other than the GPI and have made an advance Airport Shuttle Bus reservation with *Accents on Asheville*, please bring your bags to the GPI bell stand on Sunday. The bus will only leave from the GPI front door.

To call *Accents on Asheville*: (828) 251-9013

Cabs should be ordered in advance at the bell stand.

Checkout has been extended to 12:30pm on Sunday, but to avoid lines, but we suggest checking out prior to the morning seminars. The bellstand will store your bags for you.

Bus tour tables are near the Arts and Crafts Registration Desk in the Sammons Wing.

Friday Schedule

	3:00-4:00pm	5:00-6:00pm	6:00-7:00pm	7:00-8:00pm	8:00-8:30pm	8:30-10:00pm
	Grove Park Inn Walking Tour (p.18) <div> Book Club Dogwood Rm. 4:30-5:30 Sammons (p. 22) </div>		<i>Dinner Options Listed on page 74.</i>			
	Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80) Silent Auction: 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24)		Desert Social Hour: Presidents Lounge, Sammons Wing 6:30 - 8:00pm		Seminar: <i>Opening Remarks</i> by Bruce Johnson Heritage Ballroom Sammons Wing	Seminar: <i>An Evening with Jane Addams</i> Historically Portrayed by Annette Baldwin Heritage Ballroom Sammons Wing (p. 26)

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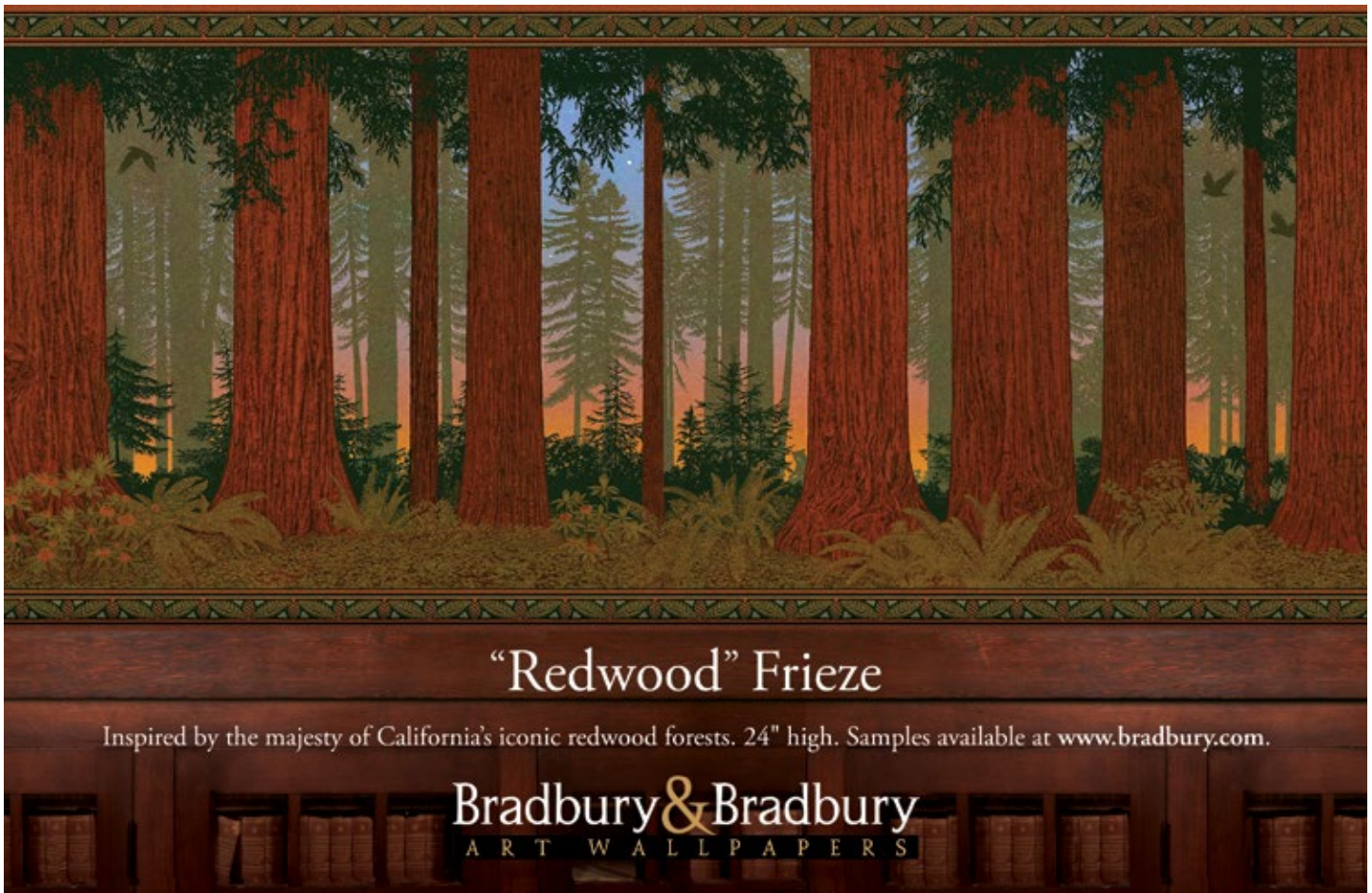
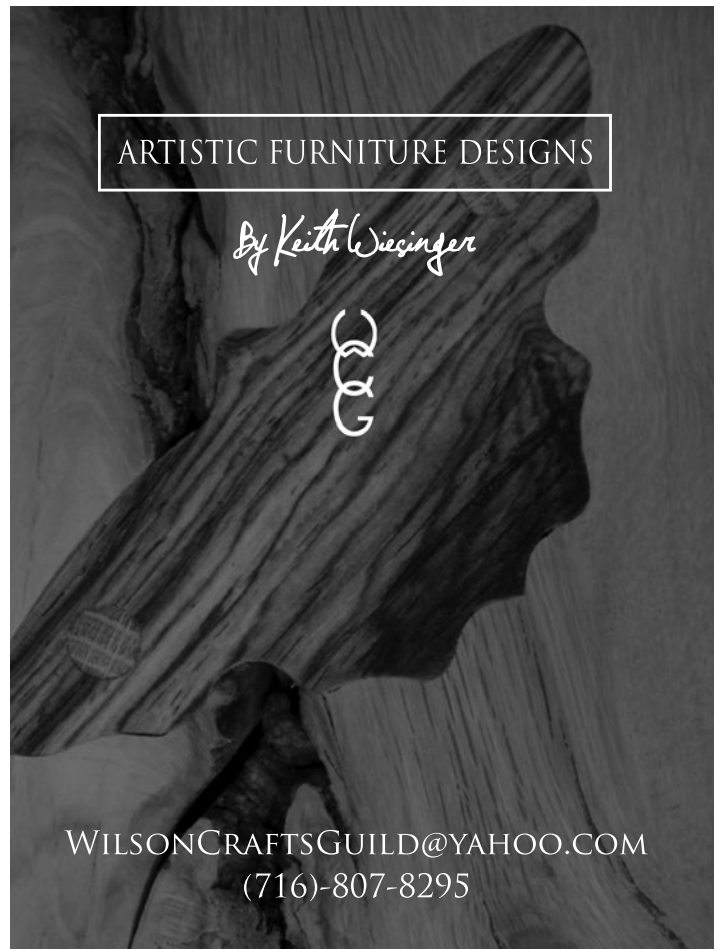
You can play an important role in furthering your own education and ensuring the future of the Arts & Crafts revival by placing your bids on the items on display in the 8th floor Vanderbilt Wing Atrium. Proceeds from the auction will benefit the non-profit Arts & Crafts Research Fund, which makes annual grants to assist individuals researching Arts & Crafts topics. Information on the application process is available at Arts-CraftsConference.com.

Location: 8th Floor Atrium, Vanderbilt Wing

Drop-Off: Thursday 8:00am - 6:00pm
Friday 8:00am - 11:00am

Bidding: Friday 1:00pm - 6:00pm
Saturday Noon - 6:00pm

Pick-Up: Sunday 11:00am - 2:00pm





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Biltmore Industries: An Arts and Crafts Legacy

Located adjacent to the Grove Park Inn, the historic weaving and woodworking complex of Biltmore Industries still stands as a collector's point of interest with its Arts and Crafts legacy helping to cement Asheville's reputation as an Arts and Crafts capital. Founded in 1905 by Edith Vanderbilt and local inspirational teachers Eleanor Vance and Charlotte Yale, Biltmore Industries empowered local students with the ability to craft and find a career in the textile arts.

An accomplished woodcarver, Eleanor Vance began teaching children who lived in Biltmore Village near Vanderbilt's sprawling estate south of Asheville how to carve walnut bowls and picture frames in the Arts and Crafts style and philosophy.

While many crafts were taught in those early years, the hand weaving of fine cloth, woodworking, and woodcarving proved the most popular. Edith Vanderbilt took a special interest in the possibilities presented by the weaving of homespun fabric for men's suits and women's dresses, even arranging for Yale and Vance to travel to Scotland to learn even more about looms and the art of weaving quality homespun cloth from wool. Under the leadership of Yale and Vance, and with the benevolent

Free Daily Walking Tours:
The Biltmore Industries Museum
Friday 10:00am - 11:00am
Saturday 3:00pm - 4:00pm
Sunday 1:00pm - 2:00pm

guidance of Edith Vanderbilt, Biltmore Estate Industries soon established a reputation for quality craftsmanship of both woodworking and homespun cloth across the country.

After the departure of Vance and Yale, plus the unexpected death of her husband, Edith Vanderbilt decided in 1917 to sell the Arts

and Crafts enterprise. Only after assuring Edith Vanderbilt that he would "continue its educational features and develop the arts as it was commercial" did she consent to sell Biltmore Estate Industries to Frederick L. Seely, president of the Grove Park Inn. He shortened the name and moved the woodworkers and weavers onto the resort in a series of Arts and Crafts buildings.

Conference attendees can learn the story of Biltmore Industries in a guided tour that includes a visit to the historic Dye House, where you'll be able to view the original looms, carding machine

(Please turn to page 48.)



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Grove Park Inn Walking Tours

Having been built on the side of a mountain with the main level being on the tenth floor, it is no wonder guests sometimes get confused.

Add to that more than 106 years of history and a guest list that includes Presidents Coolidge, Hoover, Roosevelt, Eisenhower, Bush, Clinton and Obama, as well as Thomas Edison, Henry Ford, Eleanor Roosevelt, and scores more and you can understand why we offer historic walking tours at the beginning of this weekend's conference.

Many guests who come to the Grove Park Inn often leave without discovering the hidden history of this fascinating hotel. A knowledgeable Omni Grove Park Inn tour guide who loves to share with us her knowledge of the hotel will be leading historical walking tours

Friday: North Fireplace

9:00am - 9:45am

10:00am - 10:45am

Noon - 12:45pm

1:00pm - 1:45pm

2:00pm - 2:45pm

3:00pm - 3:45pm

for the Arts and Crafts Conference, adding to your appreciation for its Arts and Crafts heritage.

After meeting at the north fireplace in the Great Hall, your tour guide will take you on an informative journey through the Grove Park Inn and back in time. You will learn what happened to the original rock pillars, the Roycroft chandeliers, and the Heywood-Wakefeld wicker rockers in the

Great Hall.

Your guide will also take you to the Palm Court, the hotel's second lobby most people never see. Along the way you'll discover why the elevators are hidden inside the fireplaces, learn what happened to the original Arts & Crafts stencils, and see where F. Scott Fitzgerald lived – and nearly died.

Autographed copies of Bruce Johnson's *Tales of the Grove Park Inn* are available in the 8th floor Books Show, along with his novel, *An Unexpected Guest*, which will take you on your own private tour of the Grove Park Inn. The action all takes place on the night of August 27, 1918 – and will leave you wondering even more about the Inn's most famous ghostly guest, The Pink Lady.

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ARTIST SPOTLIGHT: JULIE LEIDEL

At the center of the The Arts & Crafts Movement was the principal that the head, heart, and hand should work as one. Colorado artist Julie Leidel carries on these traditions with her period style artwork. In 2016, she was accepted as a Roycroft Renaissance Artisan, continuing to honor the values and mindset set forth by Elbert Hubbard and The Roycrofters from East Aurora, NY in 1895.

Painting with either acrylic or gouache, Julie's artwork features over 55 mottos and motifs of the Arts & Crafts Movement. Craftsman-style quarter-sawn oak frames (many made by her husband, Brian Leidel) complement her artwork. Much of her Colorado work is inspired by the WPA & National Park poster era. Julie captures the essence of memory with over 56 gouache paintings from all over Colorado.

Julie was chosen as the featured artist in American Bungalow Magazine in 2016 and for the Colorado Tourism Guide in 2017. She's also a member of the Evergreen Artists Association, Foothills Art Center, and the Colorado Arts & Crafts Society.

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Preservation Society Hosts Historic Homes Tours

Saturday 1:00 - 5:00pm

Sunday 12:30 - 5:00pm

*(Please board 15 minutes in advance
at the Sammons Wing entrance.)*

The Preservation Society of Asheville is pleased to offer four unique historic homes for this year's Arts & Crafts Conference house tour.

Advance reservations are required, since seating is limited. Spaces were filled on a first-come, first-served basis. To check on the availability of seats on either tour and to confirm your registration, please stop by the Preservation Society's information table near the Arts & Crafts Registration Desk in the Sammons Wing.

The Sunday tour is the same as the one on Saturday. The cost of the tour is \$35 per person. All proceeds go to the Preservation Society to fund their efforts to protect and preserve Asheville and Buncombe County's architectural heritage.

All of the homes are located in Norwood Park, nestled at the base of Sunset Mountain. This Arts and Crafts neighborhood features numerous bungalows, all of which have experienced a resurgence of interest and have been restored by their owners.

The tour will include on-bus guides who will point out key buildings in Asheville's architectural history, as well as docents to answer questions in the homes. Participants



should be able to walk up to three city blocks and negotiate stairs and public walkways. Please dress appropriately for the weather and wear comfortable shoes, for some walking may be required between the bus and each stop.

Tickets will be held for pickup at the Society's tour table. Please pickup reserved tickets at least thirty minutes before your scheduled tour.



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Book Club To Meet

Friday 4:30 - 5:30pm

Ladies of the Canyons

by Lesley Poling-Kempes

Natalie Curtis, Carol Stanley, Alice Klauber, and Mary Cabot Wheelwright were plucky, intrepid women whose lives were transformed in the first decades of the twentieth century by the people and the landscape of the American Southwest. These ladies imagined and created a new home territory, a new society, and a new identity for themselves and for the women who would follow them.

Saturday 3:00 - 4:00pm

The Wayward Muse

by Elizabeth Hickey

The Wayward Muse is a work of historical fiction that takes place in the mid-19th century, where the struggle to bring the art world back from conventional technique troubles artist Gabriel Dante Rossetti until he meets "the plainest girl on Holywell Street:" awkward seventeen-year-old Jane Burden. Hickey paints a portrait of an infamous love triangle, marked by passion, tragedy, art and beauty.

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Led by 33-year attendee Pat Bartinique, our Book Club discussions continue to increase in popularity. Feel free to drop in even if you did not have a chance to finish either of our books. Each book discussion will take place in the Sammons Wing Dogwood Room (see map on page 88).



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Daily Arts & Crafts Demonstrations

The Making of an Arts & Crafts Tile

by Peg Morar

Taft Room 8th Floor, Vanderbilt Wing



Peg Morar of Asheville's own Peg Morar Studio will be on hand to present her process in these 20-minute sessions. A return conference demonstrator and a ceramic artist with more than 40 years of experience in tile making and public art, Peg is well known in the Asheville area as a potter and in Atlanta for her sculpting abilities.

Peg will reveal the process of tilemaking in her demonstration "The Making of An Arts and Crafts Tile," bringing her decades of expertise to the conference as she'll show the basics of tile making, meant for observers of all experience ranges. As an experienced teacher, she creates an easy-to-understand process of tile carving and designing, showing a tile mold in different staging and showing examples of glazed and non-glazed pieces with her standard blue and green glazes. She will additionally bring examples of tiles for purchase.

Friday	2:00pm	3:30pm
Saturday	2:00pm	3:30pm

Peg Morar Studio
29 Killian Road Asheville, NC 28804
(828) 215-4920 1pegge@att.net

Mortise and Tenon Joinery

by David Van Epps

Taft Room 8th Floor, Vanderbilt Wing

A collector and woodworker for more than 50 years, David Van Epps of Northwoods Restoration will return to the Grove Park Inn to teach attendees about the finer details of Arts and Crafts furniture.

David will teach attendees about mortise and tenon joinery and will bring plenty of examples to show. David's informal demonstration will be designed for Arts and Crafts woodworkers as well as collectors with furniture that have mortise and tenon joinery. Attendees can expect to learn about the 12 different varieties of mortise and tenon joinery, their different uses, the advantages and disadvantages of each, how to identify false tenons – and of course, David will answer any questions you may have during these informal sessions.



Friday	2:30pm	4:00pm
Saturday	1:30pm	4:00pm
Sunday	12:30pm	2:00pm

David A. Van Epps Northwoods Restorations
5930 County Route 24 Canton, NY 13617
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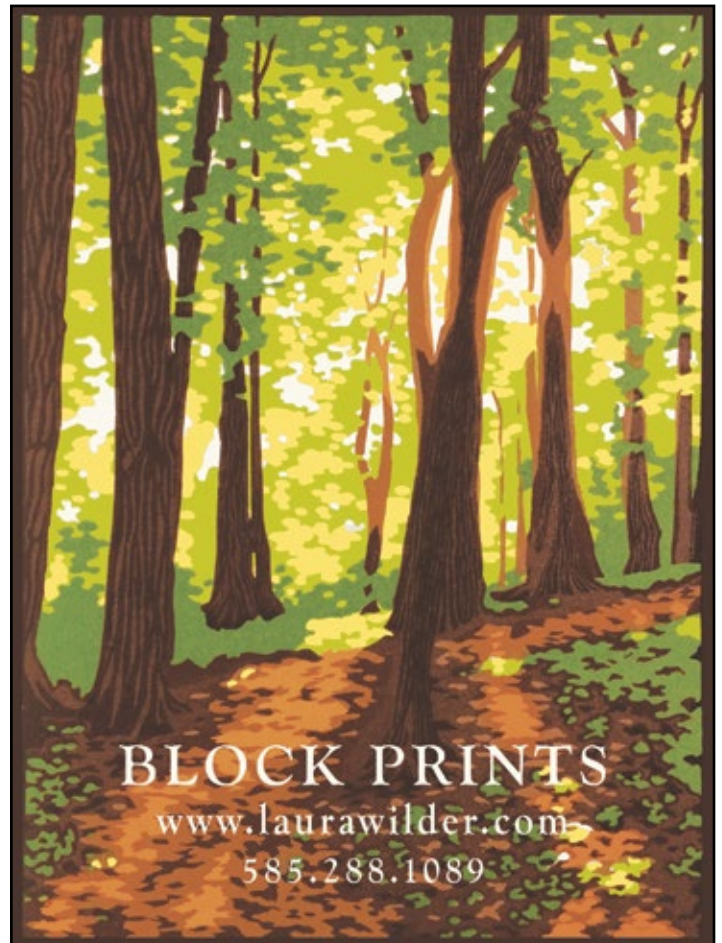
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Friday Seminar:
Heritage Ballroom
8:00pm

An Evening with Jane Addams

Historically Portrayed
by

Annette Baldwin

Small Group Discussion:

"Jane Addams: Behind the Scenes
of a Historical Portrayal"

Hosted by Annette Baldwin.

(See p. 32 for more information.)

Annette Baldwin has been researching and performing her first-person monologues since launching her portrayal of humanitarian and peace advocate Jane Addams in 1987.

With a deep interest in mid-19th through early twentieth century women's history, Chicago history, plus living just 22 miles from the famed Hull-House, recreating Addams was a natural pairing for Annette.

In reading her first biography of this internationally known and beloved social reformer, she was especially drawn to Addams' struggle to find meaning and purpose. Discovering Addams' advisement to "keep one main thought and you will never be lost," Annette embarked on her journey to create historical portrayals for performance. She continues to find Addams a muse.

Annette has performed as Jane Addams for the former Hull-House Association; the National Museum of American History at the Smithsonian Institution, Washington, D.C.; the University of Oklahoma's School of Social Work; the Council on Social Work Education, and the Hull-House and Toynbee Hall International Conference in Chicago. Baldwin also portrays Coco Chanel, Dorothy Thompson, Elizabeth Van Lew, Louise Nevelson, and five American woman suffrage leaders in her production "The Long Road to Victory." Baldwin has led dozens of discussions that focus on women's social, professional and political history, and her past professional experience has inspired and guided the development of programs on architecture and 20th-century fashion design.



Jane Addams: Humanitarian and Advocate for Peace

Jane Addams co-founded the Hull-House – an iconic example of the Settlement House Movement – in 1889 with Ellen Gates Starr. The Hull-House would become crucial in the development of local social and economic change in legislation in 19th century America, notably with the publication of the Hull-House Maps and Papers and the creation of the National Federation of Settlements, of which Jane became president. Among the many hats Jane wore included being an officer with the National American Women's Suffrage Association, a founder of the National Association for the Advancement of Colored People, the head of the Women's Peace Party, and the President of the International Congress of Women. Jane became the first American woman to win the Nobel Peace Prize for her contributions to the social rights of American families.



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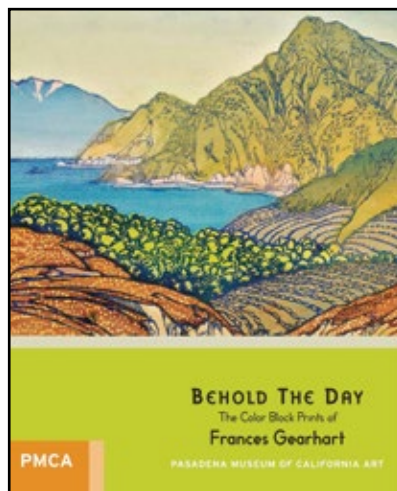
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Author Signed Books Available

The Arts and Crafts movement evolved out of books written by John Ruskin and William Morris. Today books continue to be essential tools for Arts and Crafts collectors. This weekend you will be able to find books penned by some of our exhibitors, as well as a selection of books in The Parchment Press booth on the eighth floor.

Some of these books were written by our conference attendees who will be stopping by the The Parchment Press booth to autograph copies. Susan Futterman will be signing copies of her book, *Behold the Day: The Color Block Prints of Frances Gearhart*. Conference speaker Ellen Lippert will be signing her new book, *George Ohr: Sophisticate and Rube*. Book club discussion leader Pat Bartinique will be on hand to sign copies of her book *Gustav Stickley - His Craft and The Tobey Furniture Company, Chicago, IL - A Brief History*. Mike and Je' McCracken will be signing their book, *Oscar Onken and The Shop of the Crafters at Cincinnati*,



and additionally Mike McCracken will be signing his book, *The Manufacture of Arts & Crafts Furniture by Gustav Stickley*. Jill Thomas-Clark also will be signing her books, *The Arts and Crafts Furniture of J.M. Young & Sons, Camden, NY* and *The Indian Splint Manufacturing Company, Geneva, NY*. Signing times for these and other books will be posted at The Parchment Press booth.

Other Arts and Crafts books and publications, some autographed by the authors, will be available in other booths in the show, including Knock On Wood Publications (Bruce Johnson), Clinker Press, The Stickley Museum at Craftsman Farms, and the Roycroft Campus Corporation. Some of our exhibitors will have books for sale in their booths. Many of these books will represent the last remaining copies of a small printing, so don't miss this opportunity. They not only will enable you to appreciate your collection to a greater degree, but will make special gifts for your Arts and Crafts friends back home.



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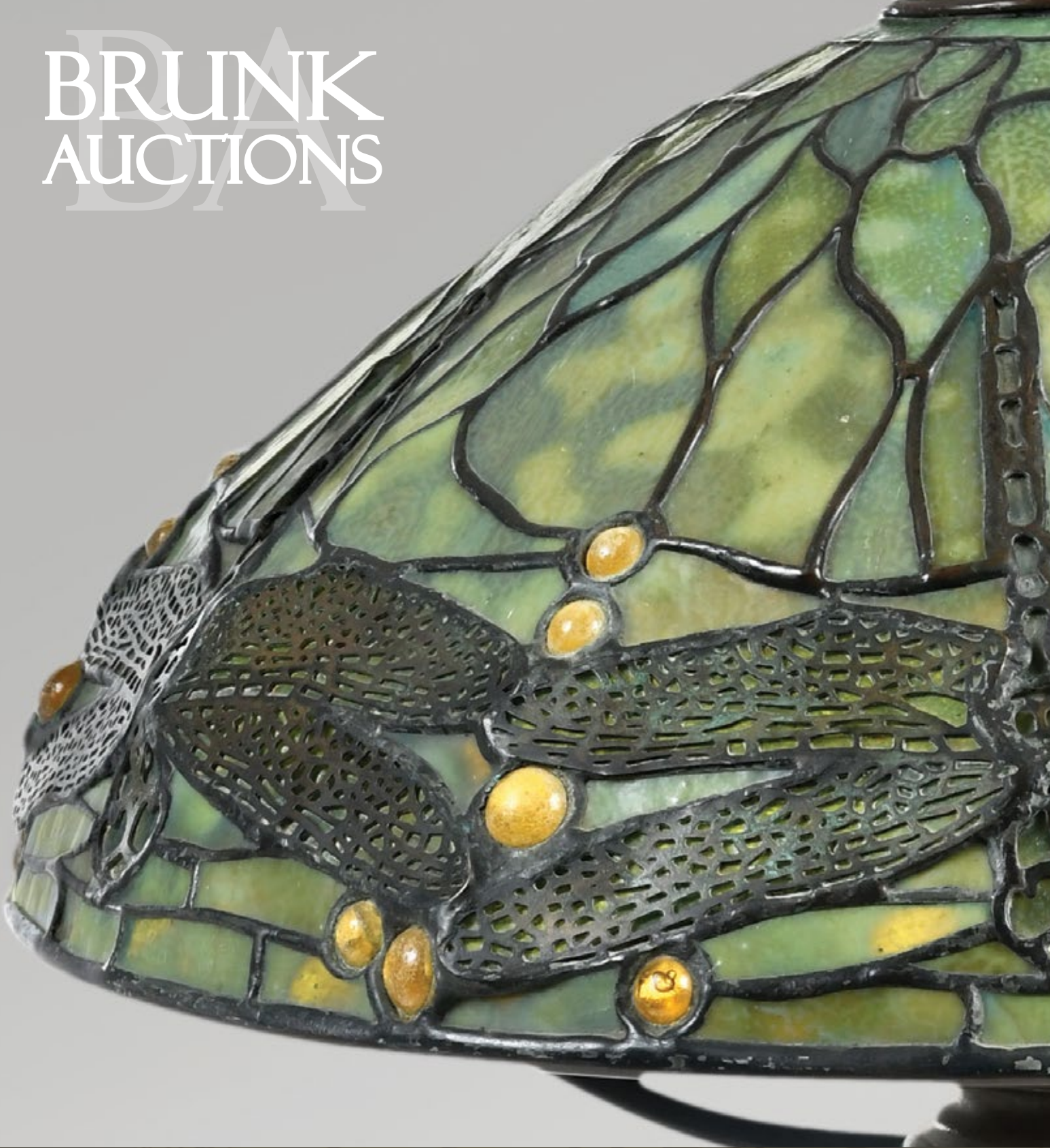
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Daily Small Group Discussions

Among the most popular aspects of this conference are our daily Small Group Discussions, which provide us with the opportunity to sit down with other Arts and Crafts enthusiasts who share our passions and our interests. We purposely schedule several of these simultaneously to keep the numbers small so that the discussions are personal and lively. The meeting rooms are also small, so arrive early -- and have a second choice ready, if needed. Our wonderful discussion leaders are volunteers, not seminar presenters, so they will ask you to share your experiences and your opinions.

Friday 11:00am-Noon

Art Pottery: How Do I Get Started?
with Christine Boone and
Patti Bourgeois of the AAPA.
Skyline Room - A (Sammons Wg.)

What is the Artwork in Arts and Crafts? with Steven Thomas.
Skyline Room - B (Sammons Wg.)

Spotting Furniture Fakes, Forgeries & Repairs
with N. Gordon Gray.
Presidents Lounge (Sammons)

Remuddling, Remodeling or Restoration?
with Norman Blankenship.
Heritage Ballroom - A (Sammons)

Art x Craft: the Manifesto of the Arts & Crafts Movement with
Andre Chaves and Dianne Ayres.
Heritage Ballroom - C (Sammons)

English Arts & Crafts Furniture: Why Bother Studying It?
with Nancy Hiller.
Rhododendron Room - M/N

Collecting Arts & Crafts Period Metalware with David Kornacki.
7th Floor Atrium Alcove
(Vanderbilt Wing)

Saturday 4:30-5:30pm

Native Plants and the Arts and Crafts Landscape
with Rick Taylor.
Skyline Room - A (Sammons Wg.)

Exploring Fulper Glazes
with Jon Kornacki.
Skyline Room - B (Sammons Wg.)

Arts & Crafts Philosophy: How Did It Start and Has it Changed?
with Pat Bartinique.
Dogwood Room (Sammons Wg.)

Furniture 101 - A Walking Tour Of the Grove Park Inn's Collection
with Jill Thomas-Clark. Starts
outside the Blue Ridge Dining
Room. (10th floor, Vanderbilt)

Jane Addams: Behind the Scenes Of a Historical Portrayal
with Annette Baldwin, actress.
Roosevelt Room - K (Vanderbilt)

Gustav Stickley: Prophet or For Profit? with Michael McCracken.
Roosevelt Room - L (Vanderbilt)

Problems - and Solutions - In Restoring Your Old House
with Gary Haynes & Jim McCord.
Wilson Room - O (Vanderbilt)

More Ohr
with Ellen Lippert, speaker.
Wilson Room - P (Vanderbilt)

Sunday 12:30-1:30pm

The Arts and Crafts Workplace: Fact vs. Fiction? with Jonathan Clancy, The Stickley Museum.
Skyline Room - A (Sammons Wg.)

The Bungalow and Beyond
with Douglas Keister, speaker.
Skyline Room - B (Sammons Wg.)

Arts & Crafts Era Music: What Were People Listening To?
with Pat Bartinique.
Dogwood Room (Sammons Wg.)

Arts & Crafts Textiles: Beyond Pillows and Table Runners
with Paul Freeman.
Wilson Room - O (Vanderbilt)

The Gustav Stickley House in Syracuse: What's Next? with
Elizabeth Crawford, Amy Shook-
Perez and Sarah Stickley Wiles.*
Wilson Room - P (Vanderbilt)

*Wiles is the great-grand-daughter of
Gustav Stickley and vice-president of the
Gustav Stickley House Foundation.

Sharing Tips for Building Arts and Crafts Furniture
with Stewart Crick.
Roosevelt Room - K
(Vanderbilt Wing)

Anything Roycroft: History & More with Robert Rust.
Roosevelt Room - L

Behind the Scenes: What Really Goes On at Craftsman Farms?

with Vonda Givens, Executive Director,
The Stickley Museum at Craftsman Farms.

Saturday 2:30-3:30 Skyline Room - A

If you've ever wondered how the Stickley Museum at Craftsman Farms manages its exhibits and maintains its historic style, join a behind-the-scenes discussion led by Executive Director Vonda Givens. You'll talk about the processes of handling large renovation projects and keeping historic legacies relevant to visitors of all ages in this special discussion.

Woodblock Prints

by Yoshiko Yamamoto



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Saturday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-3:00pm	
Seminar: <i>George Ohr: Sophisticate or Rube?</i> by Ellen Lippert Heritage Ballroom Sammons (p. 36)	Seminar: <i>Bert Hubbard: The Forgotten Son Who Saved Roycroft</i> by Robert Rust Heritage Ballroom Sammons (p. 36)	Lunch Options on page 74.	Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80)			
6:30 - 10:00am The Continental Breakfast will be in the Presidents Lounge, just beyond the Heritage Ballroom. Just show your room key!			Silent Auction: 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24)			

Preservation Society House Tour

Sammons Wing Entrance
1:00 - 4:00pm (p. 20)

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Saturday Schedule

	3:00-4:00pm	5:00-6:00pm	6:00-7:00pm	7:00-8:00pm	8:00-9:00pm	9:00-10:00pm
Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80) Book Club Discussion: 3:00 - 4:00pm (p. 22) Biltmore Industries Tour: 3:00-4:00pm (pg. 16) Silent Auction: 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24)	Desert Social Hour: Presidents Lounge Sammons Wing 6:30 - 8:00pm		Documentary Movie: <i>Gustav Stickley:</i> <i>American Craftsman</i> Intro by director Herb Stratford Heritage Ballroom Sammons Wing (p. 40) Free admission sponsored by the non-profit Arts and Crafts Research Fund.			
	Dinner Options <i>on page 74.</i>					
	Small Group Discussions: 4:30 - 5:30pm Please see p. 32 for a complete list of discussion group topics.					
	Art Museum Reception: 5:00 - 7:00pm Shuttles to the museum will depart from the Sammons Wing exit at 3:30pm, 4:15pm and the last one at 5:00pm. Please see p. 58 for more detail.					



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Saturday Seminars:
Heritage Ballroom
9:00am

***George Ohr:
Sophisticate or Rube?***
by Ellen Lippert

Small Group Discussion:

"More Ohr" hosted by Ellen Lippert.

(See p. 32 for more information.)

Ellen Lippert, Ph.D., is a professor of Art History and Western Humanities at Thiel College in Greenville, PA. She is the author of the book *George Ohr: Sophisticate and Rube*, as well as several articles about George Ohr and his works, including *Comrade Ohr: Ideal Craftsman and American Socialist* published by the Journal of Modern Craft and *George Ohr: Mad Potter, Marketing Genius* published by Style 1900.

Ohr has been the primary focus of her research for twenty years. She is additionally interested in how living in the South during the last quarter of the nineteenth-century, a tumultuous and formative time in



America's history, impacted Ohr's work, philosophies, and promotional practices. She is a collector of Ohr pieces, especially those that feature his own writing, signatures, and marks of collaborators, and objects commonly described as Ohr "trinket" wares. Ellen lives in Pittsburgh, PA with her husband and three children.

Heritage Ballroom
10:00am

***Bert Hubbard:
The Forgotten Son
Who Saved Roycroft***
by Robert Rust

Small Group Discussion:

"Anything Roycroft: History & More"

Hosted by Robert Rust.

(See p. 32 for more information.)

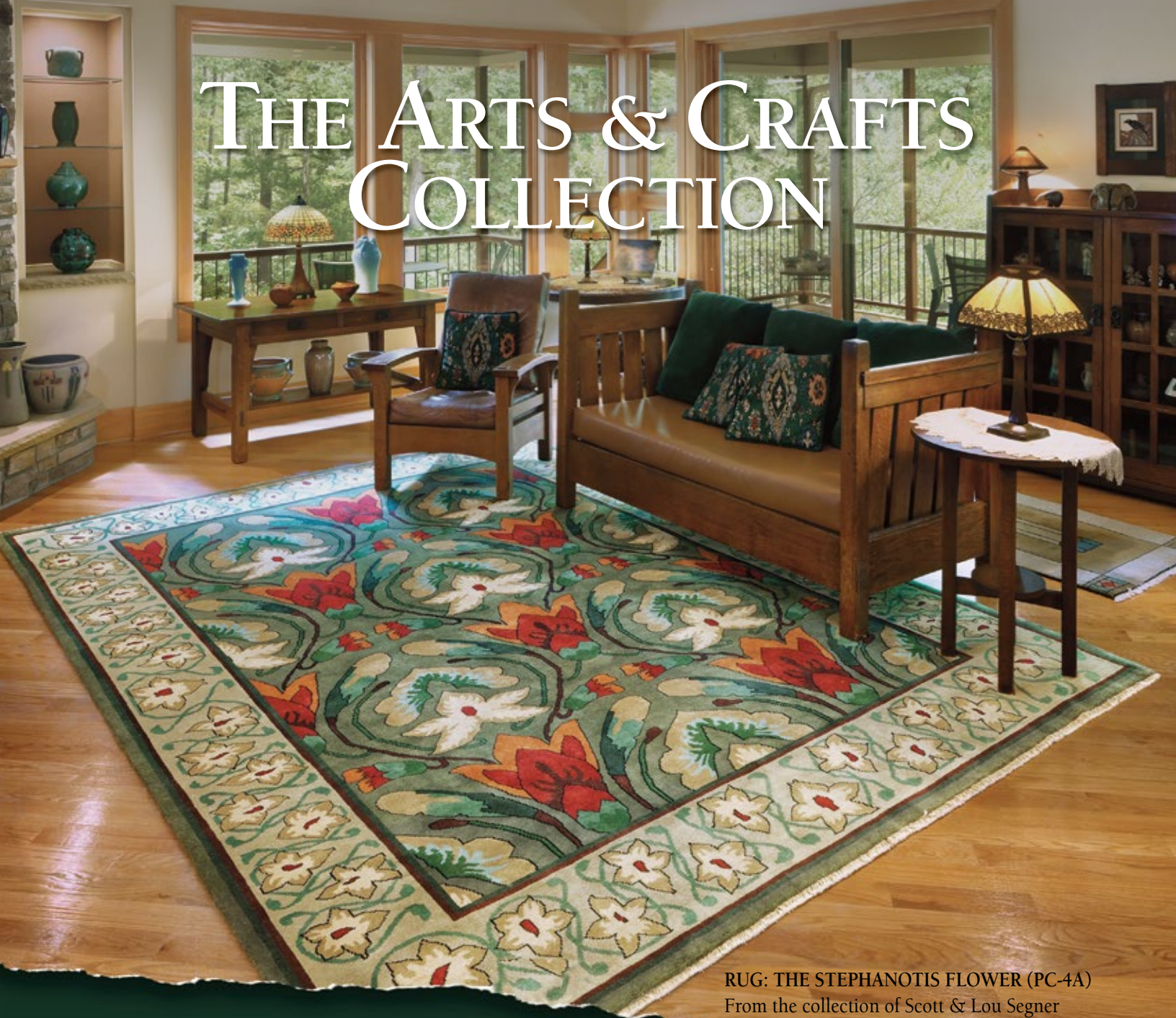
Robert is currently a professional personal property appraiser as well as an accredited member of the National Association of Appraisers. He specializes in fine and decorative arts, especially Arts and Crafts era decorative arts, antiquarian books and late 19th and early 20th century paintings, prints, photography and furniture. Robert studied Photography and Art History at Arizona State University and graduated with a B.S. in Historic Preservation and Photography from S.U.N.Y. Empire State.

Robert Rust has been the owner of 2R Fine Arts Appraisals since 1988. Previously, he was the co-owner of the Roycroft Inn and Roycroft Shops and the 2R Fine Arts Gallery in East Aurora, New York. A



A founding member and a past-president (1984-1986) of the Roycrofters-At-Large-Association and the founding president of the Preservation Coalition of Erie County (New York) in 1980, he has authored and co-authored a half-dozen books on the Arts and Crafts movement and is considered an expert in this field of study, lecturing and consulting with museums and private collectors nationally. He has lived in Denver, Colorado, since 2000 in a 1922 Pueblo Revival home.

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Saturday Documentary
Heritage Ballroom
8:00pm

Gustav Stickley: American Craftsman

Introduction by
director Herb Stratford

Herb Stratford holds a BFA and MFA from the University of Arizona and has been an arts management professional his entire career, having held positions in organizations devoted to film, visual and performing arts. He is a member of the Broadcast Critics Association and is a past Director of Programming at the Napa Valley Film Festival. He also created and currently manages Film Fest Tucson, a destination film festival in Southern Arizona. In addition, Stratford is also a recognized leader nationally on the restoration of historic theatres, having founded a national consulting firm focused exclusively on helping communities reclaim their past by bringing their theatres back to public use. Stratford and his professional film crew are located in Tucson, Arizona.



Saturday Documentary: A Special Screening of *Gustav Stickley: American Craftsman*



Bill and Patsy Porter are interviewed during the filming of the documentary *Gustav Stickley: American Craftsman*.
(Photo courtesy of Herb Stratford.)

Gustav Stickley: American Craftsman is a feature-length documentary that covers the life and works of Gustav Stickley as told through interviews, archival photos, and some of the best and most iconic works of furniture created by Stickley and his companies. The film traces Stickley's rise, the creation of diverse businesses including *The Craftsman Magazine*, Craftsman Farms and his Manhattan store, along with his eventual loss of business and the rebirth and recognition of the movement he inspired. The film features key locations in his lifetime, such as the Syracuse Columbus Avenue house, where he lived and created the first Arts and Crafts interior, the pump house at Skaneateles Lake which he restored as a summer family camp, and addresses the talented collaborators Stickley surrounded himself with, such as Harvey Ellis, Lamont Warner, and Irene Sargent.

Filming has covered important locations and collections in ten cities across the United States and captured interviews with noted historians, museum curators, numerous Stickley family members, and early collectors of his works. The film has been featured in both ArtsandCraftsCollector.com and *American Bungalow Magazine*. You helped support the creation of the documentary through your involvement in the silent auction to benefit the Arts and Crafts Research Fund, which made a grant to the project.

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"Fulper Glazes: An Array of Colors, Crystals, and Textures"

Sponsored by the American Art Pottery Association, curated by Jon Kornacki.

When the three Fulper brothers – George, Edward, and William – entered the art pottery market in 1909, the field was already crowded with an estimated 200 firms producing American art pottery. The founding Hill and Fulper families had been making utilitarian pottery, crocks, and drain pipes since the early 1800s, but in 1909 the three brothers introduced their extensive Vasekraft line. In order to become profitable, the pottery relied heavily on molded forms, occasionally with some handwork detailing.

Produced in their Flemington, NJ, factory, the Vasekraft line utilized the same high quality clay they had already been using, but coated with a variety of glazes. Fulper Pottery demonstrated how simple, repetitive forms could become unique and artistic solely through the type of glazes their chemists developed. Many of their glazes acquired unique characteristics during the firing process, such as their highly regarded crystalline glazes. Other noted glazes appearing on



(Continued on p. 48.)

Three examples of glazed Fulper Pottery are on display with many others.

"New Perspectives on the Workshop of Gustave Stickley"

Sponsored by the Stickley Museum, curated by Jonathan Clancy.

In 1898, at the age of forty, Gustave Stickley formed The Gustave Stickley Company, a venture which remains little understood even today. While he quickly adopted the language of reformers and positioned his factory as a “guild,” in reality he maintained a strict division of labor in a workplace that was highly mechanized.

This Great Hall display marks a first step by inviting viewers to reconsider their beliefs about the factory, the furniture itself, and even the names they have become familiar with. If it helps to clarify the division of labor within the factory setting, it simultaneously recognizes the individual workers whose craft and labor have been long obscured. New evidence heralds the contributions of men like Edward Upfold, a long-time employee and the only factory worker who was brought from Syracuse to work on the Log House at Craftsman Farms. Early catalogs like the museum’s *Chips from the Workshop of Gustave Stickley* and employee data reinforce the factory setting this

work was undertaken in, while books from the United Crafts library and a rare ribbon from the Gustav Stickley Mutual Benefit Association underscore Stickley’s efforts not to abandon that system, but reform it from within.

The Great Hall display case exhibit will contain a 1902 footstool in the green ash finish, original early furniture catalogs, a rare ribbon from the Gustav Stickley Mutual Benefit Association Picnic, books from Stickley’s personal library, photographs, and other items of interest.

The exhibit is curated by Jonathan Clancy, Director of Collections and Preservation at the Stickley Museum at Craftsman Farms. It serves as a prelude to the upcoming exhibition in June featuring the Museum’s important collection of early “Green Ash” furniture that explores these themes in greater depth. Please stop by their booth on the 8th floor Books, Magazines, and More Show.

Displays and Discoveries

"Beating Swords Into Ploughshares: World War I Trench Arts and Crafts"

Curated by Ryan Berley



Conventional Arts and Crafts scholarship places World War I as the end of the movement, as the war years mark the sinking of the *Lusitania* with Elbert Hubbard, Gustav Stickley's bankruptcies, and the death of William L. Price. Yet while the world fought the first global war and the domestic arts gave way to the making of munitions, handcraft continued to flourish in the most unlikely of places – the center of the battlefield.

In the trenches of the Western Front as well as the windswept fields of the Eastern Front, from Japan to Turkey, soldiers and other service personnel crafted scrap metal, bone, and literally anything malleable into souvenirs for themselves or their loved ones back home. Shell casings were hammered into flower vases, coins became cigarette lighters, and bullets formed letter openers, pens and whimsies. These objects bear the unmistakable hallmarks of the human spirit,

French soldiers crafting trench art from shell casings, 1916-18.

(Continued on p. 48.)



Gustav Stickley is shown here posing in the Craftsman Workshop's metal shop in a picture that appeared in The Craftsman magazine. The identities of the other two workers remain unknown.

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Sunday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-4:00pm
Seminar: <i>Beating Swords into Ploughshares: World War I and the Arts & Crafts Movement</i> by Ryan Berley Heritage Ballroom Sammons (p. 46)	Seminar: <i>From Stickley to Storybook: The Bungalow Goes to Hollywood</i> by Douglas Keister Heritage Ballroom Sammons (p. 46)	Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 76) Contemporary Craftsirms Show 8th floor, Vanderbilt Wing (p. 78) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 80) Silent Auction: Item Pickup 11:00am - 2:00pm 8th floor atrium, Vanderbilt Wing (p. 12) Artisan Demonstrations: Taft Room, Vanderbilt Wing (p. 24)			
6:30 - 10:00am The Continental Breakfast for attendees is in the Presidents Lounge by the Heritage Ballroom. Remember to show your room key! <i>Lunch Options on page 74.</i>		Small Group Discussions: 12:30 - 1:30pm Please see p. 32 for a complete list of discussion group topics.			

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Preservation Society House Tour
12:30 - 3:30pm
Sammons Wing Entrance (p. 20)

Walking Tour: Biltmore Industries
1:00 - 2:00pm
Please see p. 16 for more information about the Biltmore Industries tour.

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Dirk van Erp
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*The Collection of Robert &
Elaine Dillof*

Sunday Seminars:
Heritage Ballroom
9:00am

***Beating Swords
into Ploughshares:
World War I and
the Arts & Crafts
Movement***

by Ryan Berley

Ryan Berley is a Pennsylvania native, his parents having been married at the Old Mill in Rose Valley. When the family wasn't traveling the country visiting antique markets and museums, they were living above their antiques shop, The Saturday Evening Experience. Ryan graduated from Washington & Jefferson College with dual degree in History and Entrepreneurship. Following college, he worked as an auction specialist at Samuel T. Freeman & Company, heading the 20th Century Design Department.

Ryan has traveled to Arts & Crafts sites in England, Europe, and the United States and attended a variety of Arts & Crafts conferences, including thirteen years at the National Arts and Crafts Conference at the Grove Park Inn. Ryan has curated and lectured on craftsmanship, history, baseball, and confectionery

at local and international institutions. Since 2015, Ryan has been a board member of the Rose Valley Museum & Historical Society, where he is curator of the Rose Valley Museum, recently opened in the fall of 2017. Ryan and his partner Lizzie, along with her sister Mary Ellen and brother Jim, are the resident caretakers of the house at Thunderbird Lodge, a 1904 masterwork by William L. Price in Rose Valley.



Heritage Ballroom
10:00am

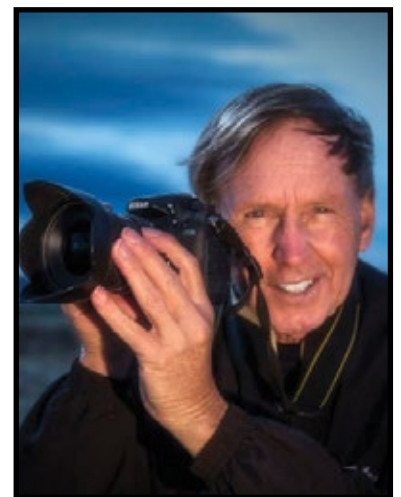
***From Stickley to
Storybook: The
Bungalow Goes
to Hollywood***
by Douglas Keister

Small Group Discussion:
"Bungalows and Beyond"
Hosted by Douglas Keister.

(See p. 32 for more information.)

As an author, writer, and a longtime photographer, Douglas Keister has carved out a career traveling the world documenting historic architecture. In the late 1980s and early 1990s he was the photographer for the popular *Painted Ladies* books on effervescently painted Victorian houses.

In 1995, he began to collaborate with architectural historian Paul Duchscherer to produce the iconic series of books on bungalows: *The Bungalow* (launched at Grove Park in 1995), *Inside the Bungalow* and *Outside the Bungalow*. Along the way he also authored and co-authored books on Spanish architecture, courtyards, storybook homes, four books on vintage trailers, six books on cemeteries, and two children's books. Drawing from his personal life and his books, he has written five novels and a memoir. He is a frequent contributor to *Old House Journal*. His most recent book, *People, Places & Pieces of Paradise*, documents history of the Camp Fire, which wiped out the town of Paradise, California, just 15 miles from where Doug lives in Chico, California.



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"World War I Trench Arts and Crafts" (Continued from p. 41.)

often exhibiting humor, national pride and a wide range of skill level, from the very elementary craftsman to the virtuosic artist.

World War I was a testing ground for the mechanization of warfare that would characterize the 20th century. Artistically, it provided an opportunity for artists worldwide to hone their skills while serving their countries. Soldier-artists Georges Braque, Otto Dix, and a young Adolf Hitler would paint the explosive world they were seeing – and the future Europe they envisioned. Back home in America, metalworkers Dirk van Erp, William Waldo Dodge, and Stuart Nye all got their start hammering spent shell casings.

While nations destroyed one another, the human spirit triumphed in the heads, hearts and hands of the soldiers who needed a diversion from the fighting. After the war, these objects made on the battlefield were brought home as reminders of their grim experiences. The peace that followed the war in the 1920s gave rise to individual artisans working again and the Studio Craft movement that continues to flourish today. The display in the Great Hall exhibits the culmination of a trench art collection amassed over a 25-year period, focusing on individuality, variety, and artistic merit.

"Fulper Glazes" (Continued from p. 41.)

Fulper pottery were their Mirror, Flame, and Famille Rose.

Renowned collector and author Jon Kornacki has brought from his personal collection a wide assortment of Fulper forms and glazes which are on view in the American Art Pottery Association's display case in the Great Hall. Jon will also be leading a Small Group Discussion entitled "Exploring Fulper Glazes" on Saturday from 4:30-5:30pm in the Skyline Room. Two other members of the American Art Pottery Association – Christine Boone and Patti Bourgeois – will be leading a Small Group Discussion on Friday from 11:00-Noon also in the Skyline Room. It is entitled "Art Pottery: How Do I Get Started?"

The AAPA's booth is located on the 8th floor of the Vanderbilt Wing near the Ticket Booth. Please stop by to ask their volunteers questions and to take advantage of this weekend's special conference-only rate for 2020 memberships, which includes the quarterly *Journal of the American Art Pottery Association*.

"Biltmore Industries"

(Continued from p. 16.)

spinning mule, and dye vats used to make the famous Biltmore handwoven homespun cloth. Biltmore Industries had a total of 40 looms, where workers shipped bolts of fine crafted wool fabric as far away as China and Uruguay and also to tourists such as Thomas Edison, Henry Ford, and Helen Keller.

In addition to the Biltmore Industries Museum, Grovewood Village hosts ten resident artists who create jewelry, pottery, sculpture and more – helping to continue the handmade craftsmanship legacy.



Today, Grovewood Village includes the Grovewood Gallery, which marked its 25th anniversary in 2017, a nationally recognized gallery comprised of 9,000 square feet of artisan-made jewelry, textiles, pottery, glass and much more, contributed by over 400 artists and craftspeople from across the United States. Grovewood Village also encompasses the Biltmore Industries Homespun Museum (which gives an historical overview of Biltmore Industries), an antique car museum with Roycroft chandeliers, the Golden Fleece restaurant, the working artist studios, and an eleven-acre park and sculpture garden.

Please note: the historic Dye House is not handicap accessible or heated. Warm attire on cold days and comfortable walking shoes are strongly recommended.

The Grovewood Gallery and Biltmore Industries Homespun Museum will be open this week Thursday through Saturday from 10:00am – 5:30pm; and on Sunday from 11:00am - 5:00pm.

Directions: Take the Vanderbilt Wing glass elevator down to the lowest level, then exit through the doors and across the terrace. Take the steps down to the road and across to the flagstone sidewalk. Allow ten minutes time for the walk from the Great Hall.

The Arts & Crafts Revival

Judith Budwig
Jeffrey Preston

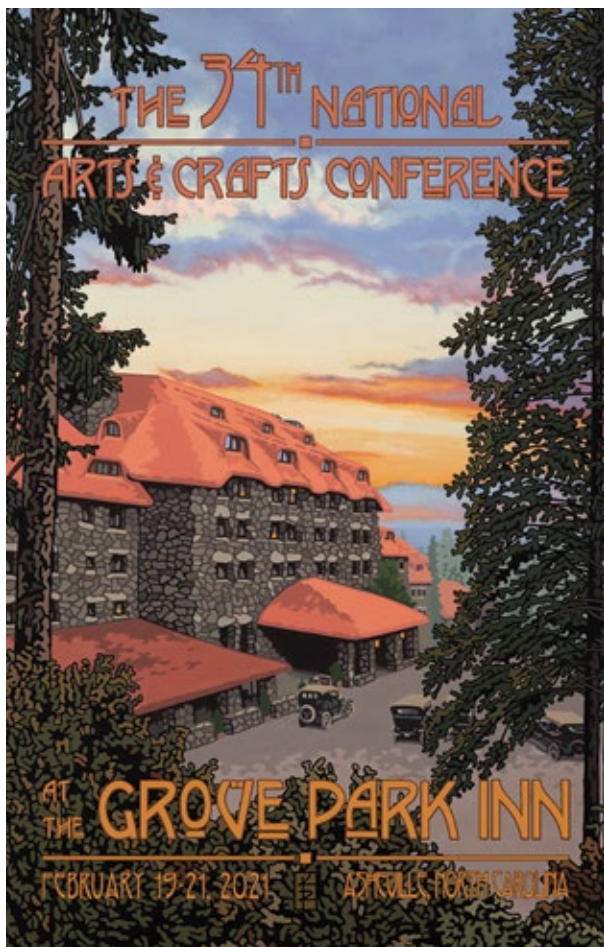
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talked about book
of the Arts & Crafts movement.
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insightful and controversial."**

— Bruce Johnson



392 pages
734 photographs



Artist Keith Rust: The 2021 Conference Poster

"The inspiration for this painting was initially sparked while walking around studying the beautiful architecture of the Grove Park Inn Resort with the hope of finding that perfect view. As I did this, I was reminded of my first visit and remembered the cover for the 31st conference catalog.

"My desire was to find a shot that captured a similar angle from the historical 1913 photos, incorporating the cars from that era with the present day modifications to the building and mature landscaping. I was hoping to create a timeless piece reminiscent of vintage travel posters.

"I love the fact that my paintings are created by hand in a traditional manner with only a couple brushes and acrylic paint. It is always interesting hearing people as they try to figure out my technique due to my graphic style. My work conveys the sense of a traditional block print but with more vibrancy, detail and depth."

— Keith Rust

(You can meet Keith at his booth in the Contemporary Crafts Firms Show on the 8th floor.)



First of many Dutch doors in what would become Carmel-by-the-Sea

"Far better that our surroundings be rough and crude in detail, provided that they are a vital expression conceived as a part of an harmonious scheme, than they be finished with mechanical precision and lacking in genuine character."

Charles Keeler (1904) *The Simple Home*

Jim@HistoricArchitect.com

Hand Made

In 1846 on the coast of Alta California, in the dunes above the Bay of Carmelo an Irish sea captain, turned fur seal hide trader, squatted on 90 acres near Pescadero Canyon. He set out to build a home with his own hands utilizing available local building materials.

Stone was hauled from a deposit in the canyon in a wooden wheeled ox cart.

Redwood purchased from Alcalde Thomas O. Larkin delivered via sailing ship from Isaac Graham's mill on San Lorenzo Creek in Santa Cruz.

Dirt floor was stabilized with sea grass from the dune the home is built upon.

Sand from.....well, you get the idea...

James D. McCord AIA was asked to document the construction of the tiny original home and its two pre-1901 additions. The Owners desired their 4 generations of family stewardship documented in preparation for design of an historically appropriate addition.

Jim crawled, measured, climbed, shot, researched and ultimately designed.

He is ready to assist with your treasure.



The nearest available material is worked into a shelter.....Keeler

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Walk Wright In: Tour Extraordinary Private Residences in May

You can lose yourself in remarkable design during the Frank Lloyd Wright Trust's 46th Wright Plus Architectural Housewalk on May 16, 2020 in Oak Park and River Forest, Illinois. Homeowners welcome guests into their private residences one day each spring. Exploration of these personal living spaces is enhanced by guides who lead visitors through each home and share details of history and transformation.

Celebrate the past and future of architecture alongside other enthusiasts in the Chicago suburbs that are home to the most Wright buildings worldwide.

Tickets are now on sale at flwright.org or by calling 312.994.4000 ext. 1. With tiered ticket rates, admission goes up each month, so buy early and save. Wright Plus offers a glimpse into contemporary living in historical spaces, including:

- Isabel Roberts House (Frank Lloyd Wright, 1908; remodel 1956): A compact Prairie period design, updated by Wright to an exquisite Mid-century Modern home.

- Oscar B. Balch House (Frank Lloyd Wright, 1911): A noteworthy transitional work that marries Prairie elements with the innovations of Wright's later career.

- F.H. Bell House (H. Mahler, 1913): Making its Housewalk debut! Mahler's only Prairie-style residence design with Asian-influenced interiors.

- John A. Klesert House (William Drummond, 1915): Making its Housewalk debut! Prairie home with Japanese influence and flaring eaves with signature diamond shaped windows.

- Seth A. Rhodes House (John Van Bergen, 1916): Brick home with classic Prairie-style elements and original art glass.

- E. Probst House (Edward Probst, 1916): Designed for Probst's family, featuring 60 floral art-glass windows with beaux arts styling and a stunning Giannini & Hilgart tile fireplace

Admission includes entry to landmark public Wright buildings: the Frederick C. Robie House in Chicago's Hyde Park neighborhood, Wright's Home and Studio and Unity Temple in Oak Park, and The Rookery Building in downtown Chicago.

The Trust is offering two options for those interested in expanding their Wright Plus experience. The Ultimate Plus Weekend Package, May 16 to 19,



Dining room, J. Kibben Ingalls House, River Forest, IL (Courtesy of Frank Lloyd Wright Trust, Photographer: James Caulfield)

is a long weekend of one-of-a-kind experiences and includes three nights at Oak Park's historic Carleton Hotel. The weekend kicks off with Wright Night, an elegant reception in the stunning Wright-designed light court of The Rookery Building. On Friday, May 17, Private Passage, an exclusive all-day excursion, takes you to Crab Tree Farm, an Arts & Crafts destination; Wright's modernist Glore House; and the spectacular Heurtley House, all privately owned. Ultimate Plus guests receive priority entry to the Wright Plus tour homes and attend a private luncheon at the historic Nineteenth Century Club.

Ultimate Saturday on May 18 is a spectacular one-day immersion featuring select highlights of the luxury Ultimate Plus package. This year's Wright Plus highlights the iconic masterpiece, Robie House, newly restored to Wright's original 1909 vision. Admission through 2019 is included with a Wright Plus ticket. Renewing Wright's Vision is an additional event the day after the Housewalk. Proceeds from Wright Plus support the education, restoration and preservation programs of the Frank Lloyd Wright Trust.

To reserve tickets, visit:
FLWRIGHT.ORG/WRIGHTPLUS or call
312.994.4000 ext. 1.

A New Vision For Craftsman Farms

by Vonda Givens, Executive Director

“Vision is the art of seeing what is invisible to others.”

– Jonathan Swift

At the risk of being obvious, the year 2020 has us thinking about good vision. The Stickley Museum at Craftsman Farms exists today because of Gustav Stickley’s vision and, in particular, his mastery of the art of seeing what was not visible to others.

Early in the twentieth century Gustav Stickley deployed this skill most ably, and perhaps most memorably, with his plan to carve a rustic country estate out of 650 acres of land in Morris Plains, NJ. Standing amid the undeveloped woodlands and pastoral countryside, Stickley envisioned Craftsman Farms. An embodiment of Arts and Crafts utopian ideals, Craftsman Farms would be a family home, farm, school and community, with a clubhouse—the Log House—at its heart surrounded by cottages, gardens, an orchard and farm buildings.

It was a bold plan, and although only 30 acres and nine of the original 12 buildings remain, Craftsman Farms is largely intact today. The property is protected as a National Historic Landmark and the vision of its founder is safeguarded through the dedicated efforts of the Stickley Museum at Craftsman Farms. The museum honors Stickley’s life and work through its mission to protect and preserve the property itself, its story and the enduring spirit of Craftsman Farms.

In 2020 our efforts to preserve the property will receive a significant boost from the highly anticipated opening of the Education Center. This project, which is a rehabilitation of an original Stickley garage at Craftsman Farms, will include a large program space at the ground level, seating more than 100 program attendees. The two floors above will include new administrative office space on the first floor. The second floor will feature state-of-the-art collections storage and the newly established Stickley Museum

library. With more than 1,300 volumes, the library will include the museum’s collection of catalogs, *The Craftsman* magazines and reference books on a wide range of subjects related to the Art and Crafts movement. The non-circulating library’s catalogue will



be accessible online and visitors to the property will be able to access the library and its reading room by appointment.

After opening the Education Center, the museum’s leadership will continue working toward its five-year strategic plan goals to expand the museum’s audience, its educational offerings and the accessibility of its collections. The museum also will begin planning for the restoration of the Log House kitchen and launch work on the stabilization of the White Cottage, one of three cottages on the property.

In the spring of 2020, the museum will introduce a new exhibition exploring Gustav Stickley’s Craftsman Workshops and the factory’s earliest

practices. A preview of this exhibition, curated by Dr. Jonathan Clancy, is on display for conference attendees in the Great Hall. Drawing upon Clancy's original research, the exhibition will shed light upon the structure of Stickley's factory from 1898 to 1903, highlighting the names and roles of factory workers whose contributions laid the foundation for Stickley's success. Onsite at Craftsman Farms, the exhibition also will feature the museum's collection of rare green ash furniture.

During its 31st year, the museum will maintain a robust calendar of events including customized group tours for all ages, programs for children, including Girl Scout workshops and Fall Family Day, and programs for adults, while maintaining its regular schedule of weekly tours, Thursday to Sunday all year.

The museum's most popular educational programs for adults will take place in the fall of 2020. The Stickley Weekend, our biggest weekend of the year,

will be held on October 10-11, 2020. The weekend will feature a museum open house, the Craftsman Gala, the museum's most important annual fundraiser, and the 10th anniversary of the Scholars Symposium. Farms Afield, the museum's popular travel program, will host a trip to Florida in early November. Watch our website for more details.

Through all of these big plans, the museum will stay tethered to the big plans of its founder. We'll introduce visitors, both onsite and online, to Gustav Stickley and the Craftsman ideals that emboldened him to build Craftsman Farms. And we'll celebrate his vision and his ability to look across the bucolic New Jersey landscape, studded with chestnut trees and strewn with boulders, and see what others could not—Craftsman Farms.



Left: The Log House at Craftsman Farms.

Above: Children exploring the Log House during a tour.

Below: The new Education Center is set to open in 2020.

Right: A rocker from the museum's collection of rare green ash furniture.

(All images provided by the Stickley Museum at Craftsman Farms.)



A Year of Restoration and Revelations at the Roycroft Campus

by Amizetta Haj

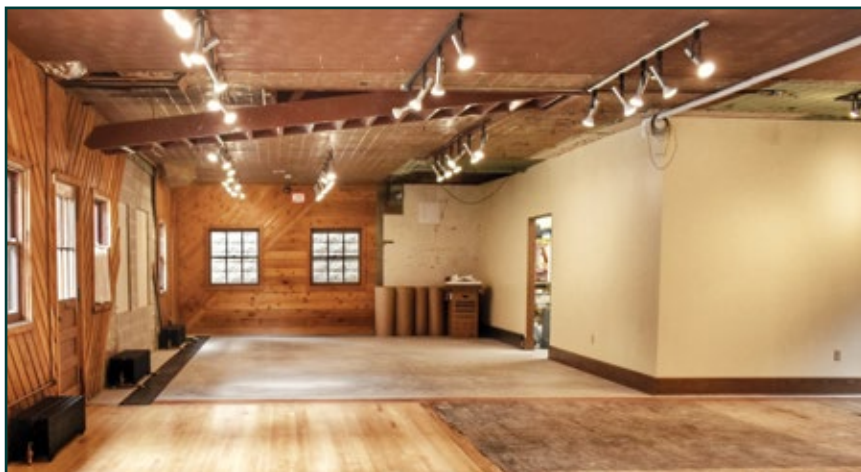
Founded by Elbert Hubbard in 1897, the Roycroft Campus, a National Historic Landmark just south of Buffalo, NY, was one of the original centers of the American Arts and Crafts movement. Today, the footprint of the campus remains greatly intact and is undergoing restoration, while continuing to welcome thousands of visitors every year.

In 2019, the Roycroft Campus Corporation completed a major restoration project for the Copper Shop, which originally served as a metalsmithing shop during the campus' heyday. The Copper Shop floors, constructed from wood and concrete, had been deteriorating for decades. Salvaging as much original material as possible, the floors were fully renovated, and a new HVAC system has been installed.

Since 2005, the Copper Shop has been home to the campus' art gallery and gift shop, featuring the work of over 100 local, national, and international artists. With these much needed structural updates, guests can enjoy a more pleasant and safe shopping experience, while the historic integrity of the building remains secure. During the renovation, archaeologists found some original equipment and a hearth beneath the Copper Shop floors, most likely dating to around 1902 when the building served as a blacksmith shop with dirt floors. Three of these

findings have been specially framed out, with access through removable wooden sections of the floor. It is with pride and sentiment that we have coined them "windows to the past."

Additional preservation plans for the campus in 2020 are underway, which will include stabilization of the Copper Shop's exterior walls and windows, as



Floors of the newly restored Copper Shop on the Roycroft Campus grounds.

well as upgrades to the outdoor lighting fixtures that line the perimeter of the campus. Also, an exciting and new community event is coming to the grounds of the Roycroft Campus. On May 30, 2020, we will host Founder's Day to honor Hubbard and others who were integral to the Roycroft success. This celebration will offer a family-friendly afternoon filled with artist demonstrations and crafts, old-time lawn games, live music and a barbecue. In the evening a movie will be projected outside, similar to how the Roycrofters used to enjoy films a century ago.

For 120 years, Roycroft has embodied creativity, progress, community, and the essence of the American dream. Although preservation is our focus, the philosophy of Hubbard and the Roycrofters is our daily driving force. The sentiments woven into the fabric of these buildings is what we strive to protect for posterity. It is the never-ending inspiration that is the true legacy of the campus, and which serves as the guiding post for the Roycroft's promising future.

The Roycroft Campus is open year-round, seven days a week from 10am to 5pm. For information call (716) 655-0261 or visit roycroftcampuscorp.com





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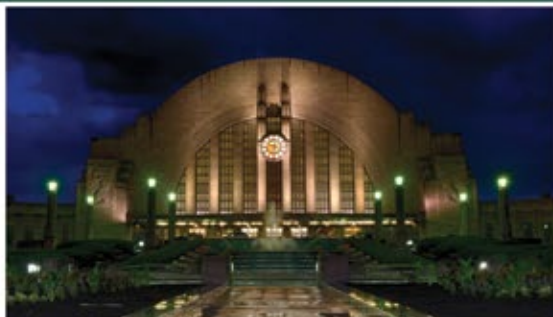
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For more information contact Marie Latta
at 563-506-0429 or zona@netwtc.net
facebook.com/AmericanArtPotteryAssociation

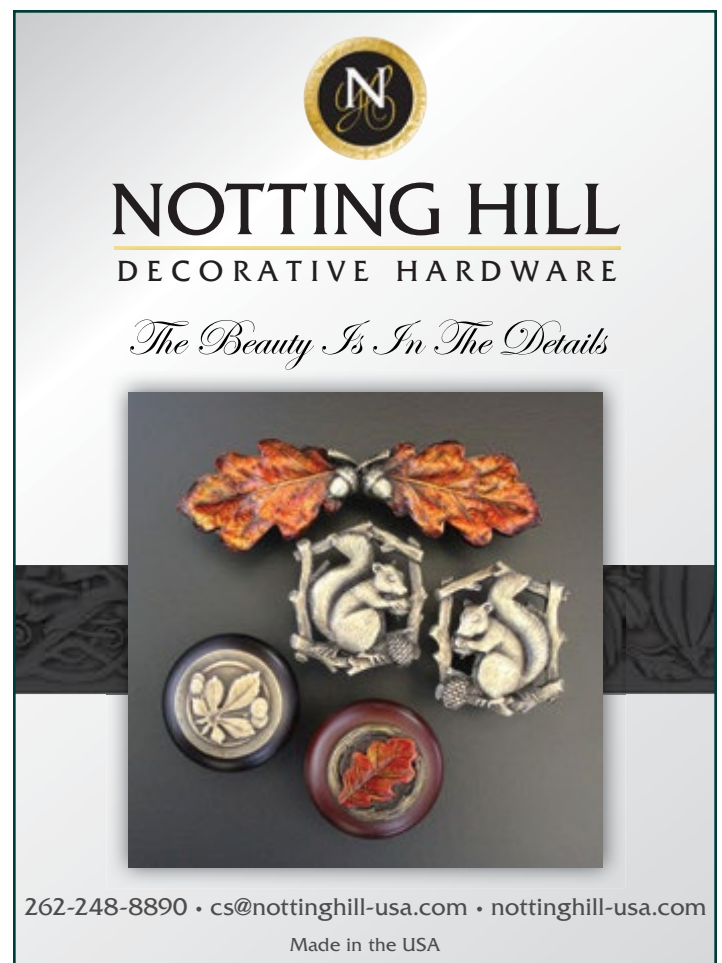
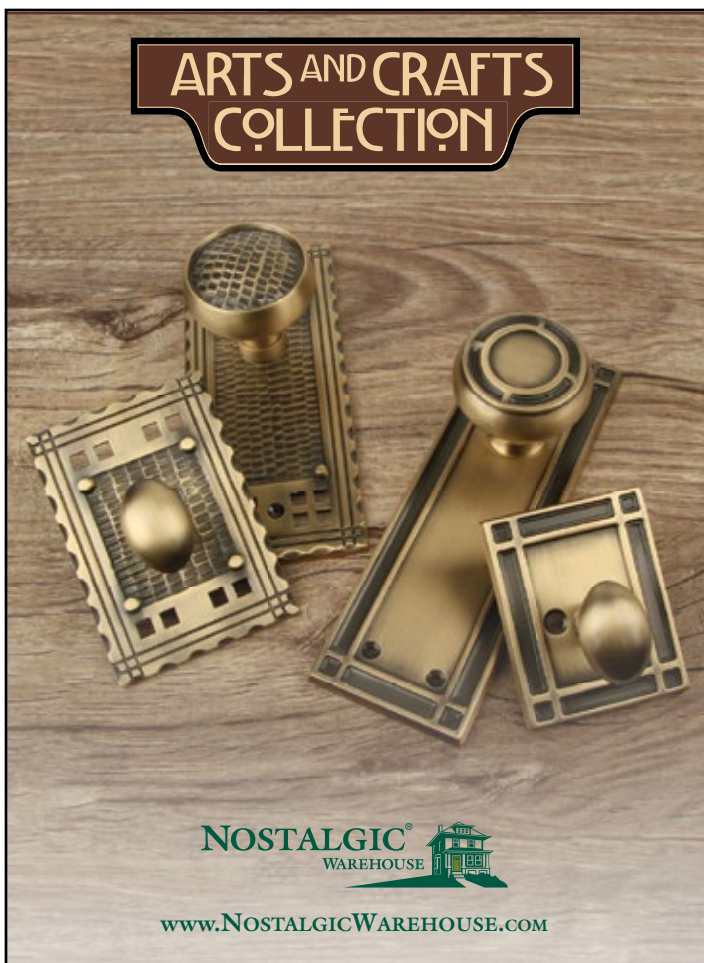
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Reaching Into the Archives: Our Two Cover Photographs

Front Cover: When the Grove Park Inn opened on July 12, 1913, it consisted of approximately 150 guest rooms. Since many tourists came to Asheville and the Grove Park Inn to enjoy the clean mountain air and panoramic views of the French Broad River valley and the distant Blue Ridge Mountains, the architect designed connecting porches around three sides of the building. The low roofed area to the left of the main entrance was originally an open terrace, but in the 1950s it was enclosed to create room for retail shops. Many of the guest rooms on the upper floors still feature sloped ceilings and 'eyebrow' dormers, as well as the original Roycroft lighting fixtures. The irregular rocks in the foreground are typical of those hauled from Sunset Mountain to the building site. The rocks were literally picked up off the mountain slopes rather than blasted out of a quarry. The stonemasons working on the hotel were instructed to press the mortar deep between the rocks to give the walls a more natural appearance.

Back Cover: This photograph of the west façade was taken soon after the opening of the hotel. The Sunset Terrace off the Great Hall was originally open, but in the 1960s it was roofed to create a dining area during mild weather. The roofed terrace shown here has since been enclosed with glass and is now an indoor dining area. The pathway where the two women are standing is now a tiled terrace connecting the 1984 Sammons Wing with the 1913 Main Inn. Note the massive lintel boulders atop each of the guest room windows. Each was wrestled into place by hand, as no cranes were available in 1913. The windows still retain their original oak casings, which have been repaired and restored over the years to maintain the authentic 1913 Arts and Crafts appearance. Many of the original Roycroft Copper Shop fixtures have been in continual use on the terraces since 1913. For additional pictures of the inn and early guests, please turn to pages 66-67.

- B.J.



ASHEVILLE ART MUSEUM

"Asheville, Tourism, and the Arts and Crafts Movement"

The newly renovated and expanded Asheville Art Museum will hold a special panel discussion on how Asheville's booming tourism was affected by the Arts and Crafts movement on Saturday, February 21st from 5:00-7:00pm.

The discussion panel -- comprised of former museum curator Lynne Poirier-Wilson, Asheville Art Museum assistant curator Whitney Richardson, and Buncombe County native Terry Taylor -- will explore what brought so many tourists and newcomers to Asheville, where they went, where they dined, what souvenirs they bought, as well as what new Asheville citizens bought for their homes in this fascinating discussion event.

The price of your ticket to the discussion will include shuttle service from the Grove Park Inn, refreshments, and general admission into the new Asheville Art Museum. Opened in November 2019, the new \$24+ million, state-of-the-art facility encompasses 54,000 square feet and adds 70 percent more collection gallery space than before. Come early before the discussion begins to experience exhibits, such as *Intersections in American Art*, *50 Years of Western North Carolina Glass: The James D & Judith S. Moore Collection*, and *Collecting Craft & Recent Gifts*.

The Asheville Art Museum information table is located in the Sammons wing of the Omni Grove Park Inn, across from the Registration Desk. Those who have bought tickets for the event should check in at this table when arriving for transport to the museum.

Asheville Art Museum Discussion & Refreshments

Saturday, February 21st 5:00 -7:00pm

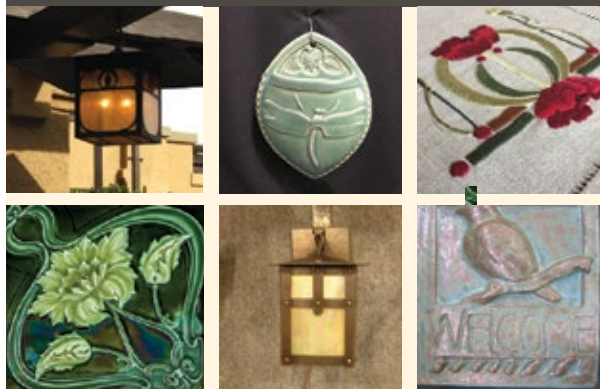
at the Asheville Art Museum

Bus leaves at 3:30pm, 4:15pm and 5:00pm from
Sammons Wing doors.

***To check in or inquire about availability of tickets,
please go to the Museum Info Table located in the
Sammons Wing near the Registration Desk.***

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Upcoming Shows:

American Craft Show, Atlanta 2020

March 13: 10 a.m. – 8 p.m.

March 14: 10 a.m. – 6 p.m.

March 15: 11 a.m. – 5 p.m.

American Craft Show, San Francisco 2020

July 31: 10 a.m. – 6 p.m.

August 1: 10 a.m. – 6 p.m.

August 2: 11 a.m. – 5 p.m.



12 Remarkable Women of the Arts and Crafts Movement

by Kate Nixon

Over the last decade, stories about female artists, business owners, and supporters involved in the Arts and Crafts Movement of the early 20th century have finally been revealed to the public. Here are 12 examples of many remarkable women of the movement that you may not know about.

Elizabeth Hubbell Fisk

On the tiny island of Isle La Motte, Vermont, the local fiber arts industry was reborn thanks to the efforts of Elizabeth Hubbell Fisk, a well-educated artist who defined her own style. Elizabeth was taught by the older women of Isle La Motte how to make rag rugs for a local fund-raiser. Elizabeth used her new skills to start a thriving industry in making textiles with her special Elizabeth Fisk Looms. The local women of Isle La Motte learned to create textiles in their own homes, earning income for their families.

Using her knowledge of dyeing processes and fiber arts, Elizabeth resourcefully introduced vegetable and synthetic dyes to create a guide of bright colors to be used in the creation of fabrics. She created a tapestry for the governor's wife, Anna Bailey Smith, who would become her business partner and friend. Elizabeth became so good at creating tapestries that she would take the threads hanging on the back of her work and create mirror images on the backside. The textiles created from Elizabeth and the women of Isle La Motte eventually found their way into museum collections. *(Photo courtesy of Marty Dale.)*



Juanita Louise Gonzalez

Juanita was born in the city of New Orleans to a Spanish-Cuban father who was raised in Cuba before immigrating to the United States. She entered the teacher's program at Newcomb College in New Orleans in 1921, earning a Bachelor's Degree of Design in 1925. Ellsworth Woodward, president of Newcomb College, would tell students "Juanita was the most talented girl he had ever



known." After studying in New York with Russian sculptor Alexander Archipenko, Juanita returned to New Orleans, joined Newcomb College's arts faculty, and opened a studio on Governor Nicholls Street. Juanita showcased clay sculpture, tile, and pottery unique in both technique and glazing. Her research work in the development of glazes and enamels helped to cement her reputation as a master ceramist.

Juanita's influence extended into the Art Deco style of the 1930s and 1940s at Newcomb. Now part of Tulane University's School of Liberal Arts, Newcomb annually awards the Juanita Gonzalez Prize in Ceramics.

Eleanor Vance and Charlotte Yale

In 1901, 32-year-old Eleanor Vance, along with 31-year-old Charlotte Yale, came to Asheville as tourists, but left an Arts and Crafts legacy which still survives today. In Biltmore Village, Eleanor, while assuming responsibility for her ailing mother, would practice woodcarving skills on their back porch. One afternoon a group of local boys came to Eleanor's porch, curious about her skill in woodcarving.



The local All Souls Church recruited Eleanor and Charlotte as parish workers. Eleanor started the Boys Club teaching woodcarving and Charlotte started the Girls Club for sewing and embroidering. These clubs turned into Biltmore Estate Industries, providing youth in the village valuable skills used to earn a living. While Biltmore Industries is known for the hard-carved bowls, bookends, and other wooden home décor done by the young students, it was Eleanor Vance's embellishments and designs inspired by native flora that made their work stand out. Eleanor and Charlotte later moved to the town of Tryon, NC to found and manage the Tryon Toymakers and Weavers. To see examples of their work, please visit the museum next door on the Grovewood Gallery grounds. See p. 16 for more information. *(Photo courtesy of Pack Square Library.)*

Marion Mahony Griffin

One of the first female graduates of MIT and the first employee to be hired by Frank Lloyd Wright, Marion Mahony Griffin was one of the first licensed female architects in the world. She is considered an original member of the Prairie School, a style combining the indigenous Midwest style of American prairies with that of the Arts and Crafts movement.

While working for Wright, Marion designed buildings, furnishings, light fixtures, murals, mosaics, and leaded glass. Her watercolor renderings and landscapes became part of Wright's style, while credit was never given to her at the time. Wright's son, John Lloyd Wright, finally recognized Marion as part of the group of draftsmen who made valuable contributions to the Prairie style architecture that made Wright famous. Marion's portfolio of work has since been publicly recognized. (Photo courtesy of the Frank Lloyd Wright Trust.)



Marion Mahony Griffin ca. 1890.
Photographer unknown.

Irene Sargeant

At the turn of the 20th century, Syracuse University professor Irene Sargeant became an important spokeswoman for the Arts and Crafts movement. She helped launch and write articles for *The Craftsman*, Gustav Stickley's popular monthly journal that emerged from the movement in 1901. She wrote nearly all of its first three issues herself as well as designing its layouts.



Irene wrote about John Ruskin, William Morris, textile design, silversmiths, and American art pottery, writing over 80 articles for *The Craftsman* between 1901 and 1905. In 1926 Sargeant received an honorary membership to the American Institute of Architects for her contribution to architecture and related arts, only the second woman in AIA history to do so. Irene's articles in *The Craftsman* were essential to the country's understanding of the American Arts and Crafts aesthetic and are still used in present day. (Photo courtesy of the Irene Sargeant Collection, Syracuse University, Syracuse, NY.)

Edith Guerrier



Just by starting a reading club, library coordinator Edith Guerrier put into motion the beginnings of Paul Revere Pottery. Through her work at the local library, Edith developed reading groups which became very popular with girls in the community, especially a group of older girls who called themselves The Saturday Evening Girls.

Edith brought her love of storytelling, plays, and folktales to this group, in addition to classic literature, philosophy, and political discourse. On a trip to Europe, Edith noticed women selling artsanale wares in the marketplace and decided members of her group should do the same. Inspiring the members to sell items they crafted, the Saturday Evening Club branched out to form another club called the Paul Revere Pottery Club. Edith oversaw creation of the pottery works and taught members the pottery and crafting skills needed, providing income for their families. The pottery provided employment for girls through eight-hour workdays in a healthy environment with decent wages, an annual paid vacation, and a daily hot lunch. Great works of literature were read aloud as the girls worked. Edith's leadership led to the formation of a female-owned pottery company that served to empower its employees in a time where working women were few and far between.

Janet Payne Bowles



Born and raised in Indianapolis, Janet Payne Bowles was a student of music and art, studying under Arts and Crafts artist and teacher Roda E. Selleck. She later found her future career in the streets of Boston, where the sounds of hammering on an anvil led Janet to the studio of a young Russian metalsmith. Janet started to work and learn from him in his shop, when suddenly he was arrested and charged with

trying to overthrow the U.S. government. Janet continued to learn from him during jail visits, eventually taking his abandoned tools and equipment to her apartment, where she set up a studio.

After settling in New York City and starting a family, Janet served as an apprentice, learning stone cutting and metallurgy. Starting small by creating jewelry and small metal objects, her work attracted the attention of J. Pierpont Morgan, president of the Metropolitan Board of Directors. Morgan was impressed by her work and commissioned her for work to be added to his personal collection, supplying her with gold to work with and refusing to take any leftover gold back. After her glamorous career in New York City, Janet eventually returned to Indianapolis to teach at Shortridge High School for two decades, inspiring students to create using techniques of the Arts and Crafts movement.

Clara Driscoll



Showing a flair for the arts at a young age, Clara Wolcott attended the Western Reserve School of Design for Women followed by a move to New York, enrolling in the Metropolitan Museum Art School. Hired by Louis Comfort Tiffany to work at Tiffany Glass Company, Clara worked her way up to designing lamps and supervising the women's glass cutting department.

When Clara got engaged and married Francis Driscoll, she subsequently had to leave Tiffany's; engaged or married women were not allowed to work at Tiffany's at the time.

When her husband died three years later, Clara returned to Tiffany's and continued her designs, some of which were credited to Louis Comfort Tiffany. Decades later, the book *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls* published in 2007 publicly proved Clara as a designer. The book also cited her as one of the most highly paid women of her time: Clara earned \$10,000 per year. During her time at Tiffany Studios, Clara designed more than thirty Tiffany lamps, among them the Wisteria, Dragonfly, Peony, and her first — the Daffodil. (Photo courtesy of the Metropolitan Museum of Art.)

Jessie Van Brunt

Talented stained glass window artist, painter, craftsperson, calligrapher -- Jessie Van Brunt was many things, but she was known worldwide as a generous artist who donated her stained glass windows to churches and places of worship all over the world. Born in Brooklyn, NY, she displayed a talent for the arts that lead her to the Packer Collegiate Institute, where she taught for ten years and eventually became art department director. She was close to her family in Brooklyn; she would live with her sister Carrie and made a window for the Grace P.E. Church in Brooklyn where her parents were married. She donated windows and mosaics to churches in Brooklyn, including a memorial to her parents in Brooklyn's Grace Church. After moving to California, she designed and donated windows to the Mission Inn in the city of Riverside, where a visitor can stay in a room named for Jessie. Jessie additionally authored the book *California Missions*.

Jessie's donated windows can be also be found in New York City, Yellowstone National Park in Wyoming, Alaska, Canada, France, England, the Netherlands, New Zealand, India, and Amsterdam.



Marie Zimmermann

Inspired by the works of Renaissance men Benvenuto Cellini and Michelangelo, Marie Zimmermann would develop her own style in metallurgy, implementing different crafting mediums into her works and making her style popular and impossible to categorize. As a student, Marie took metalsmithing classes at Pratt Institute. She would work towards a mastery

of metalsmithing against her father's wish that she would go into medicine. By 1910, Marie had commissions from all around the country, opening her studio in the National Arts Club in New York, which operated until 1937.

Marie used inspiration from the historical styles like ancient Egypt and Chinese forms, as well as classical designs. Marie experimented with her designs, using a variety of both material elements and style - all while working in a field almost exclusively male. Spending ten to twelve hours a day working on her craft, she dedicated long hours to creating jewelry, candelabras, garden gates, vessels, paintings, sculptures, and even furniture. (Photo: John Zimmerman III via *Metalsmith Magazine*)



Lucia Mathews

During the 20th century, Lucia Mathews and her husband Arthur were known as two important artists in California who helped to start the California Decorative Style. Based on references to Greek mythology and incorporating motifs inspired by nature, their aesthetic matched perfectly with the burgeoning American Arts and Crafts movement.

Born in San Francisco, California, she attended Mills College and the Mark Hopkins Art Institute where she met her husband, Arthur. In her native Bay Area, Lucia and Arthur created the magazine *Philopolis*, dedicated to documenting the rebuilding efforts of San Francisco after the 1906 earthquake. Lucia designed many of the decorative aspects of the publication.

Post-earthquake, Lucia and Arthur set up a studio of their own, which would turn into The Furniture Shop, their own brand where they created custom-designed furniture. Lucia was in charge of color selections, painted pictures, carving, and decorative screens. Using floral designs from native California plants, they made their own frames to enhance their paintings. She also served as adviser to the designers of Golden Gate Park in San Francisco. (Photo: Oakland Public Library. (Photographer: Isabel Porter Collins. Ca. 1900)



The Arts & Crafts Revival

Jeffrey Preston
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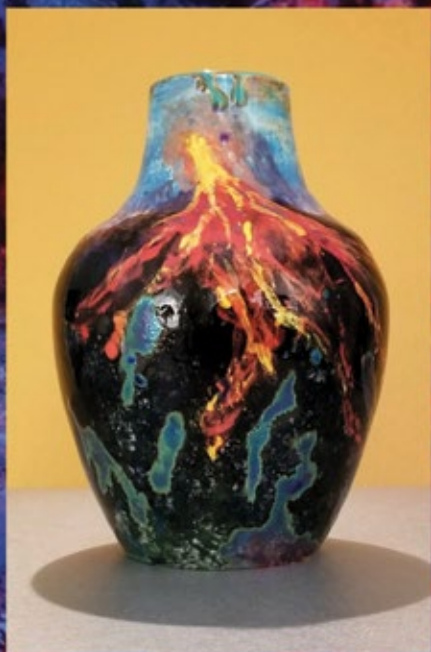
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The Hull-House and Jane Addams: Monuments to Social Justice

by Kate Nixon

The Arts and Crafts movement was never intended by its founders to be solely concerned with the production of hand-made, quality household objects. In addition to improving the working condition in factories, many adherents to the Arts and Crafts philosophy also sought to improve the homes and neighborhoods of the working classes. Their efforts soon became known as the Settlement House movement.

The Settlement House movement bridged the gap between the rich and poor of early 20th century American citizens and became the precursor to grassroots political action groups, providing a transitional way of life for immigrant families moving into America.

The prototype of the movement began in 1884 in Toynbee Hall as the building first housed young men from Oxford and Cambridge universities and would turn into a coed community, sharing knowledge and culture with the residents and eventually to their poorly-educated neighbors. Resident Stanton Coit took the idea of bridging the gap of class and empowering others through education by bringing it to America in 1886, where he opened the first American settlement – the Neighborhood Guild – on the Lower East Side of New York.

American settlements began assisting non-English speaking immigrants, including immigrant mothers and children through child care programs. The appeal continued with mothers' clubs, English and skill development classes, along with small interest groups in the visual and performing arts. The early residents of the houses became the group leaders and taught these classes. With the expansion of their programs and the number of incoming residents, many of the settlement houses sought incorporation.

With money raised by board trustees, larger quarters were developed into gymnasiums, auditoriums, classrooms, and meeting halls. Crucial improvements were made to the living spaces and communal dining facilities of the settlement houses. The political importance of the houses started to unfold as trade unions, ethnic groups, and civic organizations would meet in the new facilities and the communities



The Hull-House as it appeared in 1890. (Photos courtesy of University of Illinois at Chicago, the University Library, Jane Addams Memorial Collection.)

developed city federations. In 1894, Chicago was the first to do so. By the turn of the century, there were more than 100 settlements in the United States, eventually growing to 400 nationwide; the most active of these were in the larger cities of the Northeast and Midwest. Chicago had 15 settlement houses alone, the most well-known of these houses was the Hull-House.

The Hull-House was founded in 1889, when Jane Addams (1860–1935) and Ellen Gates Starr (1859–1940) rented an abandoned mansion built by Charles G. Hull in 1856. After visiting Toynbee Hall, Addams was inspired by the accomplishments of its staff and brought the same concept to Chicago. Addams and Starr raised enough funds to rent part of Hull-House and expanded it to include facilities for child care.

The financial support Hull-House gained from its community was enough to enhance its grounds into a complex, providing its residents with a gymnasium, shopping, playgrounds, and more. Hull-House exponentially expanded as 12 large buildings were added; at one point the property covered a city block.

The more politically active settlement houses proposed changes to local government, lobbying for state and federal legislation on social and economic issues. One important development that proved crucial

for this fight was the publication of *The Hull-House Maps and Papers*. This was Hull-House's study of local housing, employment, and wages, which revealed low family incomes, harsh working conditions, bad housing, and worsening sanitation issues. Other neighborhoods followed suit; the studies pressured local city governments to provide solutions and brought about the improvement of family sanitation conditions as well as development of nearby parks and recreation facilities. A National Federation of Settlements was established in 1911 to coordinate reform efforts and enhance impact on public policy. Among the presidents of the newly formed organization was Hull-House co-founder Jane Addams.

During her time in Hull-House, Jane Addams fought for the creation of a juvenile court system, improvement of urban sanitation laws, and protective labor legislation for women. She became a founding member of the National Child Labor Committee, became an officer in the National American Women's Suffrage Association, and a founder of the National Association for the Advancement of Colored People. During World War I, Addams took her passion for promoting peace and nonviolence to the international arena. In 1915, she headed the Women's Peace Party and became president of the International Congress of Women. She co-founded the Women's International League for Peace and Freedom in 1919 and served as its president. Addams published 12 books, including *Twenty Years at Hull-House* in 1910.



The efforts of Jane Addams resulted in legislation passed focused on women, their families, and improving sanitary conditions.

For her efforts, Jane Addams was awarded the Nobel Peace Prize in 1931, and notably was the first American woman to receive this honor. She passed away on May 21, 1935, but her legacy lives on in new generations of organizations that continue to strive for peace and social rights. The sprawling Hull-House campus had begun to deteriorate in the 1960s, prompting its purchase by the University of Illinois, which needed more land for its expansion. In a compromise, the university agreed to restore and maintain the original Hull-House as a museum, while demolishing the adjacent structures to make room for classroom buildings.



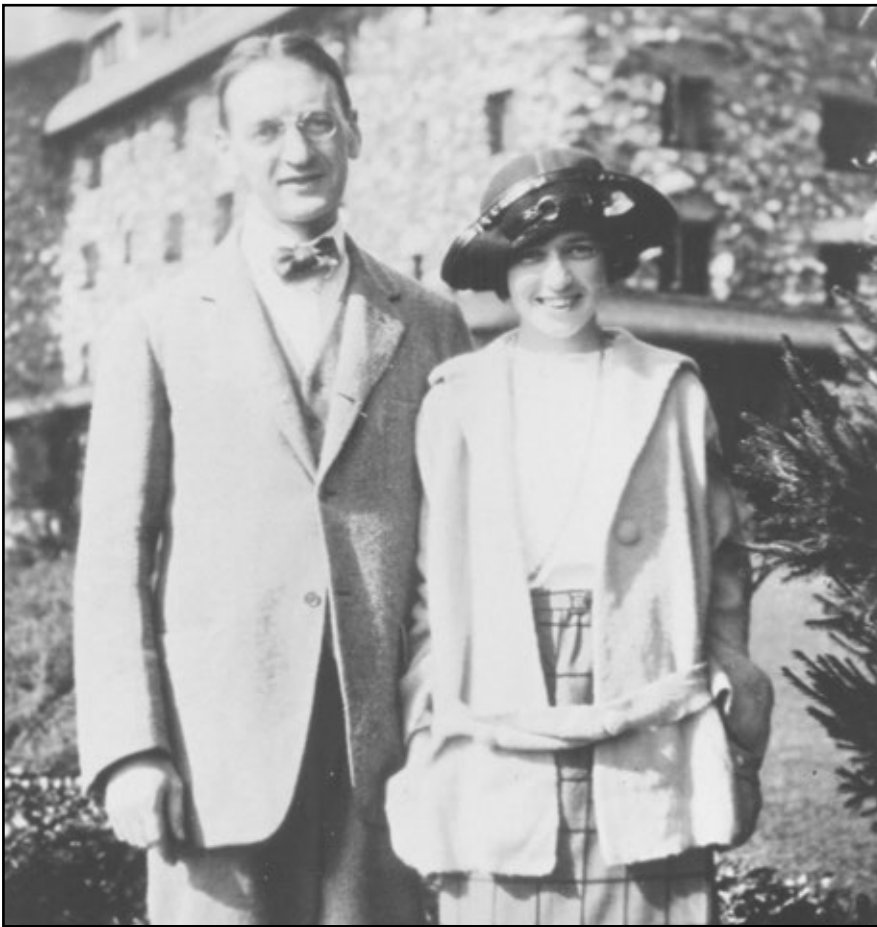
The Hull-House in current day is a museum, dedicated to preserving the history of the Settlement House movement and telling Jane's story. (Photo courtesy of Bruce Johnson.)

Today, the Jane Addams Hull-House Museum continues to explore the vision of the Settlement House movement, engaging the community and striving to educate the public on the movement and Addams, an icon in social justice and devotee of international peace.

On Friday, February 21st, the legacy of Jane Addams and the Settlement House movement will come to the Heritage Ballroom at the Omni Grove Park Inn. Historical portrayal actor Annette Baldwin brings Jane Addams to life, presenting her rendition of Addams in character and period dress as she depicts Addams' journey to find meaning in her own life, while effecting social change in the Arts and Crafts era. For more information, please see page 26.

Additionally, Annette will hold a Small Group Discussion on the behind-the-scenes process of portraying Jane Addams and additional historical figures. The discussion will take place in the Roosevelt Room in the Vanderbilt Wing on Saturday, February 21st from 4:30 to 5:30 P.M.

Guests Through The Years



Over the course of the past 106 years, millions of people have passed through the oak doors of the Grove Park Inn. Many of the earliest guests stayed for several days, with children and their nannies assigned to the north and south wings. Entertainment included silent movies shown on screens hung above the fireplaces; bowling, swimming, and billiards in the lower level; trails for hiking and horseback riding; and rocking chairs on the terraces. Can you guess the decade of each picture by their clothing?

*Clockwise from bottom:
The Scofields on their honeymoon; ladies
enjoying the day on the Grove Park Inn
lawn; and Samuel and Sylvia Kaufman
pictured in front of the Grove Park Inn.*





*Clockwise from the top:
A vacationing couple in
the former Rose Garden;
a guest identified as
Elizabeth Conley-Nabor
on the golf course; a
wartime wedding and
honeymoon celebrations;
a 1913 automobile tour
with general manager
Fred Seely driving and
Secretary of State William
Jennings Bryan; and guest
Louis Nabors with an
unidentified caddy.*



An Arts and Crafts History of the Grove Park Inn

by Bruce E. Johnson

When St. Louis pharmaceutical manufacturer and real estate developer Edwin Wiley Grove (1850-1927) decided to build a hotel on his 1,200 acres of land in north Asheville, he knew little about hotel construction and even less about the Arts and Crafts movement. In 1912 he called upon his son-in-law Frederick Loring Seely to design and oversee the construction of the 150-room Grove Park Inn. Seely had been living in Atlanta at the time, where he had previously ordered Roycroft furniture for his home.

Seely hired architect G.W. McKibben to transform his design into architectural plans and to serve as structural engineer for the building, which included extensive use of poured concrete for the floors and roofs. In keeping with the Arts and Crafts tenet of using native materials to achieve a natural appearance, Seely instructed McKibben and his workers to cover the walls with granite rocks and boulders hauled in wagons from Grove's land on Sunset Mountain.

Groundbreaking took place in July of 1912, at which time Seely announced to the press that he would complete

the six-story hotel in one year's time. As the exterior walls were going up, Seely began ordering the furnishings for the interior. He first contacted his friend Elbert Hubbard, who turned the project over to his son Elbert "Bert" Hubbard II. Given the enormous size of the project and Seely's ambitious deadline, Bert Hubbard knew that the small Roycroft Furniture Shop could not complete the entire order.

Hubbard and Seely agreed that the Roycrofters would supply all of the furniture for the dining room and would design and make samples of the guest room furniture for the White Furniture Company to use as models. Based in Mebane, N.C., the White Furniture Company had a stellar reputation as a manufacturer of quality oak furniture in a variety of styles, including Arts and Crafts.

Bert Hubbard did promise that the Roycroft Copper Shop could provide all of the drawer pulls for the guest room furniture, as well as all of the hammered copper ceiling lights and desk lamps for the rooms. Under the direction of designer Victor Toothaker, the Copper Shop also created the massive ceiling lights in the Great Hall, as well as the wall sconces and ceiling lights for the restaurant. The talented Toothaker also designed the unique eight-foot tall oak and copper clock which still stands in the Great Hall.

In the Great Hall, Seely placed wicker chairs and rockers made by the Heywood-Wakefield Company of Boston, as well as Roycroft oak and copper ash stands. The wicker furniture was replaced during a mid-century remodeling of the hotel, as was much of the original Arts and Crafts furniture made by the Roycrofters and the White Furniture Company. The Grove family sold the hotel soon after Grove's death in 1927. A series of owners gradually dispersed of much of the Arts and Crafts furnishings until 1984, when Elaine Sammons, the wife of owner Charles Sammons, directed the management team to revive the hotel's Arts and Crafts heritage. The interior designers for the Sammons Wing (1984) and the Vanderbilt Wing (1988) filled the hallways with a blend of vintage and contemporary Arts and Crafts pieces.

In the historic 1913 Main Inn, the guest rooms have been furnished with a combination of surviving Arts and Crafts antiques, as well as contemporary Arts and Crafts entertainment centers and other needed pieces, all made in the Arts and Crafts style. The pillars in the Great Hall were recovered by a local Arts and Crafts cabinetmaker and finished with custom-designed lighting fixtures by the Old California Lighting Company. Contemporary seating has been added to compliment the Arts and Crafts pieces remaining in the Main Inn.



Photo by James Russiello

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A Design Survey of the Morris Chair

by Bruce E. Johnson

*"Why should we care if the wine isn't there? We still have the sofa and the old Morris chair."
- 1919 song lyric*



Victorian Morris Chair



Bow Arm Morris Chair

Englishman William Morris is credited, at least in name, with the reclining armchair, but in truth Morris never designed nor extensively marketed the chair now bearing his name. Many feel that his friend Ephraim Coleman either discovered a reclining chair in his travels or designed one, which he brought to Morris & Company, who around 1870 began selling a Victorian version with turned spindles and heavy fabric.

His Victorian counterparts, however, feasted on the design and began churning out tens of thousands of reclining armchairs in England, Europe, and the United States. This particular model was intended to give the impression it had been hand-carved, but in fact the design was stamped into the oak using massive, steam-powered steel presses. At the close of the 19th century, these mass-manufacturers began eliminating much of the stamping in an attempt to climb aboard the Arts and Crafts train, but their construction techniques remained inferior, with nailed joints, shallow tenons, and thin boards.

Even though Gustav Stickley preferred to market his version as a "Reclining Chair," the Morris chairs which he and his designers developed have become iconic symbols of his work. This bow-arm version was introduced in 1902 and remained in production throughout his career. The dramatic bow arms are the focal point of the chair, making unnecessary the addition of any slats beneath them. The pegged corbels beneath the arms are perfect examples of a structural member which also serve as a decorative element. The arched seat aprons which appeared in 1902 are evidence that Gustav Stickley recognized their dramatic power even before designer Harvey Ellis came to work for him the following year.

While not visible in this photograph, the reclining back could be adjusted by moving two sturdy oak pegs along holes drilled into the rear of each arm. Brothers Leopold and John George Stickley designed similar Morris chairs, but they incorporated an oak bar spanning the rear of the arms to support the back at different angles.

Roycroft Morris Chair



The Roycroft Furniture Shop always struggled to find a tenured designer who could bring continuity to their line of furniture. We are unsure who designed this massive Morris chair, which features paddle-arms notched in the rear to accommodate an oak bar, allowing the sitter to adjust the angle of the back. In comparison to the rest of the chair, the four small slats under the arms seem undernourished and could have benefited either from one more slat or by each slat being wider. This chair does show, however, ample evidence of the Roycrofters' preference for quartersawn oak, as a board-for-board comparison reveals the Roycroft model exhibits as many quartersawn boards as Gustav Stickley's bow arm model.

Elbert Hubbard II summarized Roycroft furniture production in a letter dated 1920, when he wrote, "We never could make it in a volume large enough to make it pay, and the other branches of our work are growing to such an extent that they must be given first consideration, so the furniture shop is out of business temporarily."

Gustav Stickley's classic model #332 reclining chair comes as close to design perfection as any Morris chair which has emerged from the Arts and Crafts era. The five commanding slats are expertly spaced and precisely proportioned, while the exposed and double-pegged tenons eliminate any question as to the chair's ability to withstand any amount of abuse over any number of decades. Once again, the four graceful, pegged corbels served both a structural and decorative purpose.

Introduced in July of 1901, this chair was most likely designed by Gustav Stickley himself, who must have been pleased with the public's response, for it remained nearly unchanged for the next 15 years of production. As author David Cathers observed, "This is perhaps Stickley's most successful Morris chair design. It is devoid of superfluous detail without ever appearing stark. It is perfectly proportioned. And the slats, stretching from the floor to the arms, add an extraordinary sense of drama to its overall appearance."

Flat Arm Gustav Stickley Morris chair



Spindle Morris Chair

In 1905, Gustav Stickley and his designers added an extensive line of spindle furniture to their production, including both a flat-arm and a slant-arm reclining chair. The line may well have been inspired by photographs of the oak spindle furniture Frank Lloyd Wright had designed a decade earlier. Ironically, Wright unsuccessfully attempted to design a comfortable reclining chair for a few of his Prairie School commissions.

The square spindles were intended to lighten the appearance of the chair, although Stickley continued to offer customers his earlier, heavier versions. He also decreased the size of the front and side rails in his spindle reclining chairs to appeal to customers desiring a lighter model for their homes. The line met with limited success, however, and was being phased out by 1909. Today the spindle furniture of Craftsman Workshops remains in high demand, in part because of its relative rarity and the lighter look its designers achieved. (Photos: Toomey & Co. Auctioneers)

While often accused of borrowing heavily from their brother's designs, Leopold and John George Stickley often added their own innovative design details to their furniture line. In this instance they added runners to one of their reclining chair designs, making it a rocking Morris chair.

The adjustable back on this model was held in place by a removable oak bar, which the user would place between raised square pegs set into the arms to adjust the angle of the back.

Like much of the finest L. & J.G. Stickley furniture, this chair may have been designed by Peter Hansen, who worked for them after leaving Gustav's Craftsman Workshops in 1904 over a salary dispute. Hansen admired Frank Lloyd Wright and was influenced by the architect for many of L. & J.G. Stickley's Prairie School designs.

(Photos: Toomey & Co. Auctioneers)

Rocking Morris Chair



Royal Chair Company



The mechanics of the Morris chair remained basically unchanged until the Royal Chair Company of Sturgis, MI, began marketing reclining chairs operated using a push button. Founded by Jerrold Walton, who was also the chief designer, this prolific firm was active from 1899 until 1928, producing rockers and reclining chairs in a variety of popular styles, including Arts and Crafts.

Jerrold Walton received several patents for the mechanisms built into his chairs, which sometimes included a retractable foot rest. He also experimented with the location of the push-button, which released tension on the adjustable back, allowing the user to set the angle of the back while remaining in the chair. Early models had the push button on a lower side stretcher. Walton later devised a means of moving the button to the top of one of the arms.

Unfortunately, Morris chairs produced by the Royal Chair Company rarely display the combination of pegged joints, exposed tenons, and quartersawn oak associated with the highest quality Arts and Crafts furniture.

In 1927, two young cousins, Edwin Shoemaker and Edward Knabusch, left their family farms near Monroe, Michigan, to begin building furniture in Knabusch's garage. They hit upon the idea of designing a reclining chair featuring a hinged back and seat frame which moved in tandem.

Their new line of chairs, subsequently became known as La-Z-Boy recliners. Edwin Shoemaker provided the engineering for their upholstered recliners, receiving more than 30 patents over the course of his 70-year career. In 1961, Shoemaker designed a footrest which could be raised or lowered by means of a wooden lever on the side of the framework. In just ten years, annual sales soared from a little over a million dollars to more than \$50 million. Edwin Shoemaker continued to serve as the firm's vice-president and chief designer until his death in 1998 at the age of 90. That day he had dinner with friends, came home, fell asleep in his La-Z-Boy recliner, and never woke up.

Today the La-Z-Boy corporation manufactures more than 30 million reclining chairs and sofas each year.

The La-Z-Boy Recliner



Remembering Our Cherished Arts and Crafts Friends

This past year we lost two dear Arts and Crafts friends who were regular attendees and participants at the National Arts and Crafts Conference at the Omni Grove Park Inn.

Jessica Greenway shared her enthusiasm for the Arts and Crafts movement with her husband Kenneth Nelson. Although they lived in Seattle, they made the February trek here nearly every year. Together they helped form the Historic Seattle Arts & Crafts Guild, a group of about 30 devotees that helped produce the Seattle Arts & Crafts Fairs, and still thrives today.

"Jessica curated and participated in several of the Great Hall educational display cases and Small Group Discussions focused on her personal collection of Arts & Crafts hand-tooled leather items. Besides leather works, she loved textiles, Saturday Evening Girls pottery, Dirk van Erp lamps, and all things Gustav Stickley, but she especially loved all of her Arts and Crafts friends.

"Within the Seattle Arts & Crafts Guild, Jessica always strongly advocated for membership inclusiveness, for she believed the ideals of the early Arts and Crafts movement were the template for life. In Seattle, she also held public office in her hometown and had a successful career as a certified financial planner specializing in socially responsible investing.

"Our dear friend David Cathers eulogized Jessica as being "outgoing, energetic, enthusiastic, wonderfully fun to be with, loving, and always brave. She had a genius for collecting and a genius for making friends."

"Thank you for that, David, and thanks for all of our Arts & Crafts friends."

- Ken Nelson

A long-time member of the American Art Pottery Association, **Don Gill** was a familiar face at the information table sponsored by the AAPA at the Grove Park Inn. Don and his partner Patti Bourgeois served both the AAPA and the attendees at the Arts and Crafts Conference, as well as at other shows and events, in a variety of ways, from

answering questions at the AAPA booth to leading Small Group Discussions to arranging the AAPA display case in the Great Hall.

As his friend Arnie Small has stated, "If you attended the Grove Park Inn Arts and Crafts Conference and Shows over the past years, you could not have missed Don Gill sitting at the American Art Pottery Association table. Don volunteered his time, sharing his passion and his knowledge of pottery by talking to attendees about why they should become a member of the organization.

"Don was also the show manager for the annual AAPA Convention. Upon walking into the venue, it was obvious what a great job Don did in putting it all together. Over the past couple of years Don and his partner Patti Bourgeois also set up at the GPI show as dealers. Don continued to speak to anyone walking into his booth about the AAPA and the importance and benefits of becoming a member. Speaking not only as former president of the AAPA, but as a personal friend, Don has been a driving force in the pottery community and will be sorely missed."

As Patti recalled, "Don and I joined the AAPA just over 30 years ago. We attended our first AAPA convention in 1990, and we were hooked.

Don loved the passion of the association's members, and their willingness to share their knowledge. We were asked to represent the AAPA at the Grove Park Inn a few years later, and we've never missed a conference since.

"Don loved going to conference each year, as he was always eager to know what the showcase theme would be, so we could be prepared to knock their socks off with the display. He helped to choose pots for our Small Group Discussion on art pottery to show good examples of affordable pots

for new collectors. It was his pleasure and his passion to talk about pots. He loved everything about the AAPA and the conference and I trust he will be here in spirit this year."



Photo: Rob Covey



Photo: Ray Stubblebine

American Art Pottery Association Convention Heads to the Queen City



An attendee admiring the art pottery on display during the 2017 AAPA Convention in Philadelphia. (Photo: AAPA.)

The American Art Pottery Association will hold their Convention, Show & Sale in Blue Ash, Ohio - just outside Cincinnati - from April 28th to May 3rd, hosted by the Embassy Suites Hotel. In an event-filled weekend that includes tours, meet and greets, seminars, and appraisals, the focal point of the weekend continues to be the Pottery Show & Sale, where pottery dealers from across the country will convene to sell vintage and contemporary pottery to the collectors who love them.

The convention weekend will kick off on Wednesday, April 29th with a Cincinnati Landmarks Tour, viewing the Cincinnati Union Terminal Museum and a two-hour bus tour of local landmarks narrated by local historian Scott Ehrnschwender.

The fun continues all day Thursday with a Rookwood Pottery facility tour, and an upcoming auction preview and lunch at the gallery of auctioneers Humler & Nolan.

Next will be the Cincinnati Art Museum tour where participants will see new pottery acquisitions and explore the museum and gift shop. Thursday's activities will wrap up with an auction of 50 pieces of pottery from the Elizabeth Rudisell collection and the opportunity to talk with AAPA president Mark Mazzuki about all things ceramic!

On Friday, three seminars will be held from 9:00am until 1:00pm in the Redwood Room of the Embassy Suites Hotel. Seminar topics and author biographies will be announced on the American Art Pottery website and Facebook pages.

Artist Teri Kern will bring clay and her potter's wheel and will give members an opportunity to try their throwing skills in the demonstration "Can You Throw A Pot?" on Friday afternoon at 2:00pm in the Redwood Room. Afterwards, registered members can preview the Pottery Show in the hotel ballroom from 5:00pm to 6:30pm.

Saturday, May 2nd will mark the official opening of the Pottery Show and Sale in the hotel ballroom, opening at 9:00am and running through 5:00pm. On Sunday, the convention will close with a farewell breakfast starting at 9:30am in the Redwood Room, where collectors can join AAPA Officers, trustees and *Journal* volunteers for a sponsored breakfast and a chance to share memories in a special breakfast meeting.

AAPA members will also be given information about self-guided tours of the Taft Museum and the Netherlands Plaza Hotel in downtown Cincinnati. There will also be opportunities to carpool with others located at the registration table at the convention.

Throughout the year, members of the AAPA can enjoy the world of art pottery with each issue of *The Journal of the American Art Pottery Association*. The AAPA's quarterly publication is filled with gorgeous color photographs of pottery and pottery marks, along with exclusive, in-depth articles on potters and operations from all over the country, information on collecting, buying, and selling pottery, and reviews of books, auctions, events, and more.

The American Art Pottery Association has for decades been an active participant at the National Arts and Crafts Conference at the Grove Park Inn. Each year volunteers bring from their private collections stunning examples of the best American art pottery for our enjoyment and education. Their display case in the Great Hall is always a main attraction before and after the shows and seminars.

This weekend, the AAPA is offering a unique special discount just for conference attendees on both membership and as a subscriber to the *Journal*. "Anyone who owns even a single piece of art pottery," National Arts and Crafts Conference Director Bruce Johnson has declared, "will benefit by being a member of the AAPA and by learning more about art pottery from the fabulous articles and color photographs in each issue of the *Journal*. Show your support for this volunteer organization by becoming a member this weekend. You can also show your appreciation for all that Don Gill did for AAPA by becoming a member or renewing your membership this weekend in his honor."

For more information about American Art Pottery Association, please stop by their information table near the 8th floor ticket booth. Additional information is always available at www.aapa.info.

Dining at the Grove Park Inn Resort

Advance dining reservations are recommended for dinner, but not for lunch. Continental Breakfast Saturday and Sunday is included in the Weekend Package for those attendees registered for a room at the GPI

Tel. (828) 252-2711

Thursday

Breakfast:

Blue Ridge Dining Room
(Buffet only. \$25)
6:30am - 10:30am

Spa Cafe
(Wraps, Sandwiches & Salads)
7:30am - 11:00am

Marketplace
(Coffee, pastries, sandwiches)
6:00am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 4:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 9:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall
(Appetizers & Lighter Fare)
11:00am - 12:00am

Dinner:

Edison
(Craft Beer & American Cuisine)
4:00pm - 11:00pm

President's Lounge
(Small Plates & Appetizers)
5:00pm - 10:00pm

Vue 1913
(French-American)
5:00pm - 9:30pm

Friday

Breakfast:

Blue Ridge Dining Room
(Buffet only. \$25)
6:30am - 10:30am

Spa Cafe
(Pastries, Bagels & Lighter Fare)
7:30am - 11:00am

Marketplace
(Coffee, pastries, sandwiches)
6:00am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 4:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 10:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall
(Appetizers & Lighter Fare)
11:00am - 1:00am

Dinner:

Blue Ridge Dining Room
Seafood Buffet \$44
5:00pm - 9:00pm

Edison
(Craft Beer & American Cuisine)
4:00pm - 12:00am

President's Lounge
(Small Plates & Appetizers)
4:00pm - 10:00pm

Vue 1913
(French-American)
5:00pm - 9:30pm

Dress code for all restaurants is resort casual. No jacket or tie required.

Saturday

Breakfast:

Conference Continental.
Presidents Lounge * *
6:30am - 9:30am

Blue Ridge Dining Room
(Buffet only. \$25)
6:30am - 10:30am

Spa Cafe
(Pastries, Bagels & Lighter Fare)
7:30am - 11:00am

Marketplace
(Coffee, pastries, sandwiches)
6:00am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 4:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 10:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Great Hall
(Appetizers & Lighter Fare)
11:00am - 1:00am

Dinner:

Blue Ridge Dining Room
Prime Rib Buffet \$44
5:00pm - 9:00pm

Edison
(Craft Beer & American Cuisine)
4:00pm - 12:00am

President's Lounge
(Small Plates & Appetizers)
4:00pm - 10:00pm

Vue 1913
(French-American)
5:00pm - 9:30pm

Menus can be seen at GroveParkInn.com

Sunday

Breakfast:

Conference Continental.
Presidents Lounge * *
6:30am - 9:30am

Blue Ridge Dining Room
(Buffet only. \$25)
6:30am - 10:30am

Spa Cafe
(Pastries, Bagels & Lighter Fare)
7:30am - 11:00am

Marketplace
(Coffee, pastries, sandwiches)
6:00am - 11:00am

Lunch:

Edison
(Craft Beer & American Cuisine)
11:00am - 4:00pm

Marketplace
(Coffee, pastries, sandwiches)
11:00am - 9:00pm

Spa Cafe
(Wraps, Sandwiches & Salads)
11:00am - 6:00pm

Blue Ridge Dining Room
Champagne Brunch \$40
12:00pm - 2:30pm

Dinner:

Edison
(Craft Beer & American Cuisine)
4:00pm - 11:00pm

President's Lounge
(Small Plates & Appetizers)
5:00pm - 10:00pm

Vue 1913
(French-American)
5:00pm - 9:30pm

Schedule still subject to minor changes.

*** * Included GPI Weekend Package; show room key; served outside Heritage Ballroom prior to seminars.**

Head, Heart and Hands-On Workshops

We offer an annual opportunity for participants to not only study the Arts & Crafts movement, but to experience it with their own hands with a Master Artisan. Our Pre-Conference Workshops required advance registration in order for instructors to prepare special materials for each student. Inquiries for late cancellations should be made at the Arts & Crafts Registration Desk and not the instructor. Please dress appropriately and arrive five minutes early. Hotel map is on page 88.

Arts & Crafts Printmaking with Laura Wilder

Laurel F/G (Sammons Wing)
Part 1: Thursday 2:00pm - 5:00pm
Part 2: Friday 8:00am - 11:00am

Small Art Metal Project with Ron VanOstrand

Rhododendron Room K/L (Sammons Wing)
Friday 8:00am - 11:00am

Coppersmithing: Arts & Crafts Style with Frank Glapa

Dogwood (Sammons Wing)
Part 1: Thursday 2:00pm - 5:00pm
Part 2: Friday 8:00am - 11:00am

Arts & Crafts Embroidery with Natalie Richards

Laurel H/J (Sammons Wing)
Part 1: Thursday 2:00pm - 5:00pm
Part 2: Friday 8:00am - 11:00am



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(910) 763-4727
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Arnie Small
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Carol Eppel Antiques

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eastwoodgallery.com

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josephatunnell@gmail.com

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Mary Ann (626) 298-0142
Steve (707) 303-6131
vcraftsman@earthlink.net
voorheescraftsman.com

Did You Know?

The massive Roycroft chandeliers hanging in the Great Hall originally arrived with solid, hammered copper bottoms. They were designed by Victor Toothaker with his trademark double bands of iron and prominent raised rivets. The light was reflected off the painted ceiling, but after complaints of the dim lighting, the new owners had the copper bottoms cut off and replaced with frosted glass around 1930. The French fleur-de-lis ornaments were also added later, as they are distinctly non-Arts and Crafts. Toothaker also incorporated his double-banding design motif in the smaller ceiling lights found throughout the hotel, especially in the 3rd-6th floors of the Palm Court in the Main Inn.

Contemporary Craftsfirms

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J C R Designs

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Rachelle Davis
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rachelledavis.com

Contemporary Craftsfirms

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"The biggest regrets are the
things we didn't buy."
- Unknown

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Knock On Wood Publicat.
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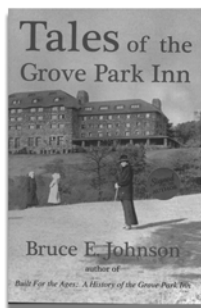
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 Your clue to the murderer: Oasis.

Books, Magazines & More Show

8th Floor Exhibitors

Dard Hunter Studios:
Dard Hunter III

*Entrance to
Antiques Show*

Arts & Crafts Press:
Yoshiko Yamamoto
Bruce Smith

David Rago Auctions:
Eliane Talec

The Two Red Roses
Andrea Morgan

Book Signings

**Turn of the Century Editions,
Parchment Press:**
Peter & Janet Copeland

Gregory Paolini Design
(in alcove)

Old House Journal

**The Stickley Museum
at Craftsman Farms**

**Roycroft Campus
Corporation**

American Art Pottery Association

**Knock On Wood
Publications** (in alcove):
Bruce Johnson

SILENT AUCTION
(in alcove)

10th Floor Exhibitors

*Stairs and Elevator
to 8th Floor*

**Lunch Seating
Area**

**Roycrofters at
Large Association
Roycroft Inn**

**Southland
Log Homes**

*Door to
Great Hall*

The Center for Craft

**Gustav Stickley
House Foundation**

**Groveswood
Gallery**

**Rose Valley Museum
at Thunderbird Lodge**

Arts & Crafts Antiques Show

Art of the Craft:

Robert Hause

Titus Omega

John Featherstone-Harvey
Anna Featherstone-Harvey

Carol Eppel

Bob Gangl

**Phil and Kathy
Taylor**

Water Service

Seating Area

Barbara Gerr Antiques:

Arnie Small

Barbara Gerr

**Roger Riley
Antiques:**

Roger and Mary
Riley

**Silverman's
Selected Antiques:**

Norman & Julie
Silverman

**Ryan Berley
Antiques**

**Coleridge
Trading:**

Larry &
Sarah Cheek

**Dreamlight Arts
& Crafts Gallery:**

John Connelly

**Dalton's American
Decorative Arts:**

David Rudd
Debbie Goldwein

**Marc's Art
Pottery &
Mission Oak:**
Marc Tisdale

**Phil & Lia
Chasen**

Pat's Pots:

Patti Bourgeois

David & Sandra Surgan

**Emerson & Terri
Manning**

**Joe & Tina
Tunnell**

ENTRANCE

Grand Ballroom Vanderbilt Wing

Mark Harris **Arrandale Galleries:**
Michael & Susan
Maxwell

The UPS Store

Jack Papadinis

Karen Redinger

**Nancy &
Raymond
Hunt**

JustArtPottery.com
Greg and Lana
Myroth

**Seaside
Mission:**
Larry
Delehanty

**Christine
Boone**

AC Stickley
California Historical Design:
Gus Bostrom
Hoa Nguyen-Bostrom

**Voorhees
Craftsman
Antiques:**
Steve & Mary Ann
Voorhees

**Fred T. Parks
Art and
Objects**

**Oberkirsch
Designs:**
Jean & Mark
Oberkirsch

**Kindred Styles
Antiques:**
Gene & Jody
Zwiefel

Edwardia:
Denise Burns

**Jim and Ellen
Tyne Antiques**

**Steven
Thomas**

**Deborah
Basset**

**Spotted Horse
Collectibles:**
Mark & Tina
Richey

**Clements
Antiques:**
Todd
Clements

**Clay Town
Antiques:**
Mark and
Marie Latta

**Eastwood
Gallery:**

Brian Smith Cameron Quintal

Treadway Gallery:
Don and Drew Treadway

JMW Gallery:
Jim Messineo
Mike Witt

Antique Articles:
Sandie Fowler

Clinker Press:
Andre' & Ann Chaves Terry Taylor

Contemporary Craftsirms Show

<p>8th Floor Vanderbilt Wing</p> <p>Friday 1:00 - 6:00pm</p> <p>Saturday Noon - 6:00pm</p> <p>Sunday 11:00 - 4:00pm</p> <p>**Line for show entry begins on 10th Floor!</p>		<p>Wilson Craft Guild: Keith Wiesinger</p>	<p>Door Pottery: Scott Draves</p>	<p>Laura Wilder Bob Thompson</p>
		<p>Coolidge Room:</p> <p>Brian Brace Fine Furniture</p> <p>Arts & Crafts Period Textiles: Dianne Ayres & Timothy Hansen</p> <p>Ron VanOstrand Metal Studio</p> <p>Bungalow Craft - Julie Leidel</p>	<p>FMG Design: Frank & Anastasia Glapa</p> <p>JCR Designs Julie Calhoun Roepnack</p> <p>Daddy Van's Furniture Polish Laura Kalkman</p> <p>Tom Herman Seven Fingers</p> <p>Jewelry by Rachele Davis</p>	<p><i>American Bungalow Magazine</i></p>
		<p>Eisenhower Room:</p> <p>Steve Blakely: Gyldcraft Pottery</p> <p>Calmwater Designs: Stephanie Young</p> <p>Anderson Art Metal: Jebb & Michelle Anderson</p> <p>Shawn Krueger Fine Art</p>	<p>Paint by Threads: Natalie Richards</p> <p>Clark House Pottery: Bill & Pam Clark</p> <p>Anne Ryan Miller Glass Studio</p> <p>Odd Inq Pottery: Jon White</p> <p>Robar Pottery Daniel and Colleen Robar</p> <p>Eric Olson Pottery Eric Olsen</p> <p>Joel Hokkanen</p>	
<p>Taft Room: Daily Demonstrations</p> <p><i>Mortise and Tenon Joinery with David Van Epps (pg. 24)</i></p> <p><i>The Making of an Arts & Crafts Tile with Peg Morar (pg. 24)</i></p>		<p>Hoover Room:</p> <p>NR Hiller Designs Nancy Hiller</p> <p>Evan Chambers</p> <p>Archive Edition Textiles: Paul Freeman and Karl Eurberg</p>	<p>Craftsman Hardware Chris Efker Brett Johnson</p> <p>Persian Carpet: Doug & Nelda Lay</p> <p>Hog Hill Pottery</p>	<p>Fran Moore Woodcarving</p> <p>Paul Katrich</p> <p>Karen Hovde</p>
<p>FREE DRAWING</p>		<p>Frugal Framer: Jennifer & David Pearson</p>	<p>Bill Kuczmanski</p> <p>Keith Rust Illustration</p>	<p>Steve Joslyn</p> <p>Amy Brandenburg Studio</p> <p>Mission Guild Studio: Christine Schorf-Miller James Miller</p>
<p>Seating Area Water Service</p>		<p>Tom Gallenberg Studio</p>	<p>Ken Tracy Pottery</p>	<p>Jennifer Wentzel Design</p>

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 Kate Nixon, Registration Manager
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Quick Finder:

Agenda, Friday - 10.	Seminars, Friday - 26.
Agenda, Saturday - 34.	Seminars, Sat. - 36.
Agenda, Sunday - 44.	Seminars, Sun. - 46.
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Demonstrations - 24.	Tours, GPI - 18.
Dining - 74.	Tours, House - 20.
	Workshops - 75.

Supporters:

Am. Art Pottery Assoc. 56.	Mission Guild 13.
<i>American Bungalow</i> 55.	Mission Motif 39.
Andrews, Elizabeth 19.	Morris, William 31.
Andrus, Mitchell 6.	Motawi Tile 25.
Archive Edition Textiles 4.	
Arroyo Craftsman 13.	Native Tile & Ceramics 34.
A&C Period Textiles 19.	Nostalgic Warehouse 57.
Arts & Crafts Press 33.	Notting Hill Hardware 57.
Banich, Christopher 63.	Old California Lighting 23.
Bradbury & Bradbury 12.	<i>Old House Journal</i> 3.
Brace, Brian 11.	Ontko, Janet 31.
Brunk Auctions 30.	
Bungalow Craft 18.	Paint by Threads 22.
	Papadinis, Jack 50.
Carreaux Du Nord 50.	Pasadena Heritage 58.
Circa 1910 Antiques 35.	Persian Carpet 37.
CA Historical Design 15.	
Calmwater Designs 13.	Rago Auctions 42.
Clark House Pottery 44.	<i>Redux</i> 49 & 63.
Crown Point Cabinetry 2.	Roycroft Campus 47.
	Roycroft Inn 18.
Dalton's 9.	Rust, Keith 25.
Ellison, Ted 28.	Skinner 21.
	Sotheby's IFC
Fair Oak 28.	Southland Log Homes 31.
FMG Design 19.	Stickley Company 7.
	Studio Ibis 28.
Gerr, Barbara 27.	Surgan, David 16.
Groewood Village 17.	
	Terra Firma 28.
Heintz - Surgan 16.	Thomas, Steven 20.
Herman, Tom 59.	Tiger Rug IBC
Hog Hill Pottery 33.	Toomey & Co. 45.
Hovde, Karen 59.	Two Red Roses 1.
	Treadway 5.
Joslyn Fine Metalwork 39.	
Katrich, Paul 63.	Unks, Paul 21.
Knock On Wood Pub. 80.	UPS Store 75.
Krueger, Shawn 22.	VanOstrand, Ronald 19.
	Van Erp Foundation 14.
Leidel, Julie 18.	Victorian Society 68.
McCord, Jim 50.	Wilder, Laura 25.
McLeod, Kelly 33.	Wilson Craft Guild 12.
Melton Workroom 59.	Wright Trust 29.

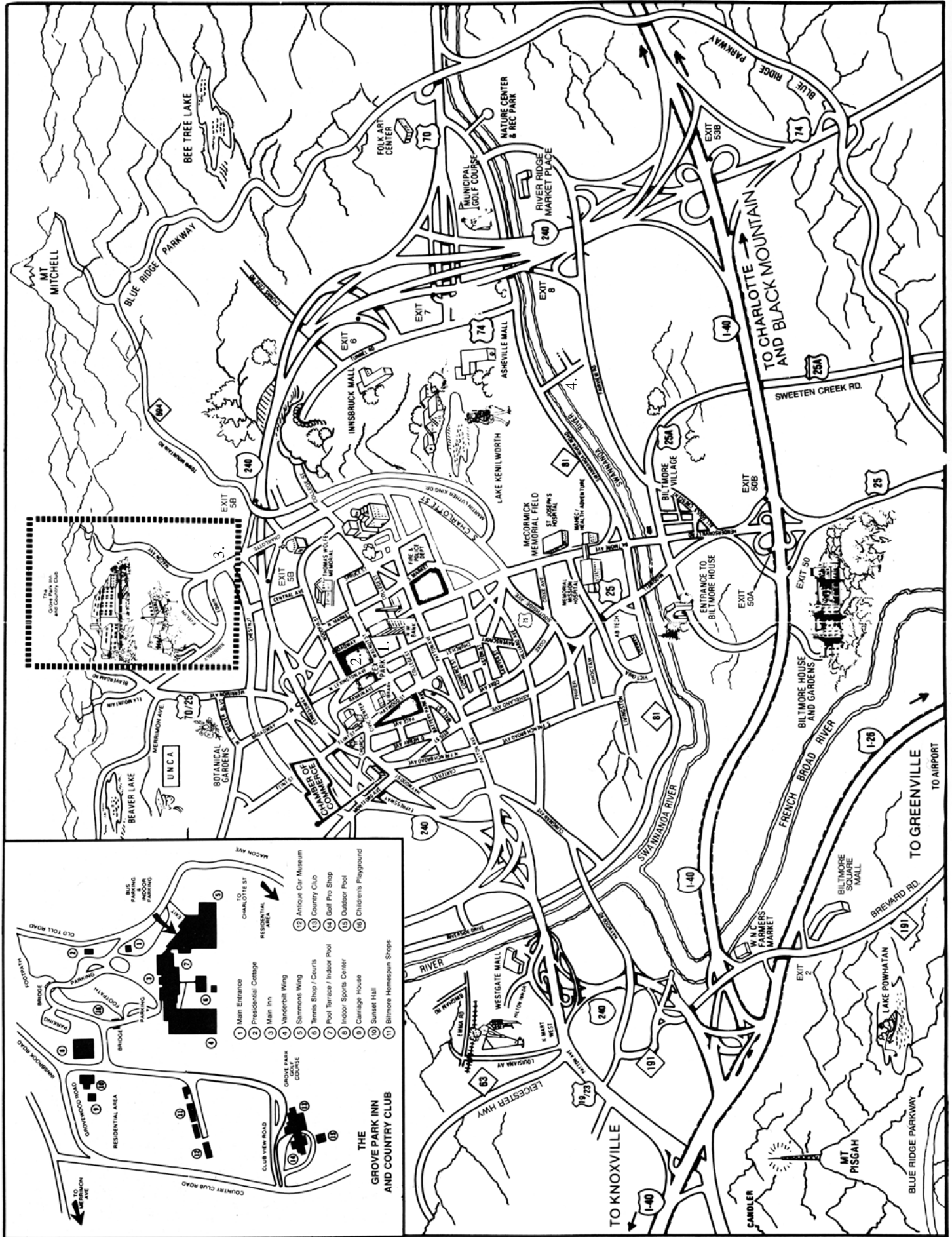
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Additional Credits (continued from p. 60-62)

*Juanita Gonzalez. Photographer: Whitesell, Joseph Woodson.
 Courtesy of the Historic New Orleans Collection-Williams
 Research Center.
 Janet Payne, circa 1887. The Indianapolis Museum of Art.*

Map of Asheville



Around Asheville:

A Destination for Hops, Houses and History



boarding house called Dixieland in his novels. Guided walking tours take you back to the 1920s and a fully-restored, downtown home filled with an eclectic collection of furnishings, including some Arts and Crafts.

Art Deco, Anyone? – Just before the stock market crash, Art Deco architect Douglas Ellington designed our downtown City Hall, the First Baptist Church, the S&W Building, a fire station, and the Asheville High School -- all in the Art Deco style, best seen with the aid of a car and a detailed map.

Biltmore Estate - Completed in 1895, this 250-room mansion and 125,000-acre estate was opened to the public in 1930 to help the cash-strapped Vanderbilt family and to boost tourism for Asheville. Now more than one million people a year tour the house, gardens,

cafes, shops and winery, all still owned by the family. Museum-quality art and antiques in a French chateau on a bluff overlooking the French Broad River.

Biltmore Village - Constructed by George Vanderbilt around 1900 for his estate workers, this historic Arts and Crafts village (pictured here) is now a popular shopping, walking and dining area.

Biltmore Industries - Built in 1917 on the original G.P.I. grounds, this Arts and Crafts enterprise was founded by the Vanderbilts in Biltmore Village in 1905, but moved here in 1917. The original buildings have been restored and are not to be missed! See page 16 for information and tour times.

Neighborhoods - Asheville continues to be a small city of unique neighborhoods, all with prevalent Arts and Crafts influence. You'll need a street map, but watch for Montford, the Chestnut-Liberty Streets area, Kimberly Avenue-Norwood Park, the Manor Grounds, Kennilworth, Beaver Lake, and West Asheville. If the weather is nice, you can park, walk and take photographs (the neighbors are used to it.)

Preservation Society Bus Tour - In case you don't have time on your own. See details on page 20.

The agenda for the 33rd National Arts and Crafts Conference and Shows is so full of events that it is difficult to find even a few minutes to go exploring Asheville on your own. If, however, you do have the opportunity, here are a few highlights to consider:

The Blue Ridge Parkway - Constructed as part of President Roosevelt's W.P.A. program, this winding, scenic highway runs through the Blue Ridge Mountains, angling past Asheville to the northeast and southwest (see map). You can enter at more than four points around Asheville and can travel in either direction before turning around and returning. Great vistas, tunnels, valleys and mountains for a leisurely drive. If you head north, be sure to stop in the Folk Art Center.

Downtown - Classic century-old brick buildings have been restored into galleries, antiques shops, restaurants, cafes, shops, retail stores, and condominiums. If you're thirsty for a cold pint of beer, check out Archetype Brewing on Broadway, The Chemist Brewing, or nearby Asheville Pizza and Brewing on Merrimon Avenue for the fan of beer and movies.

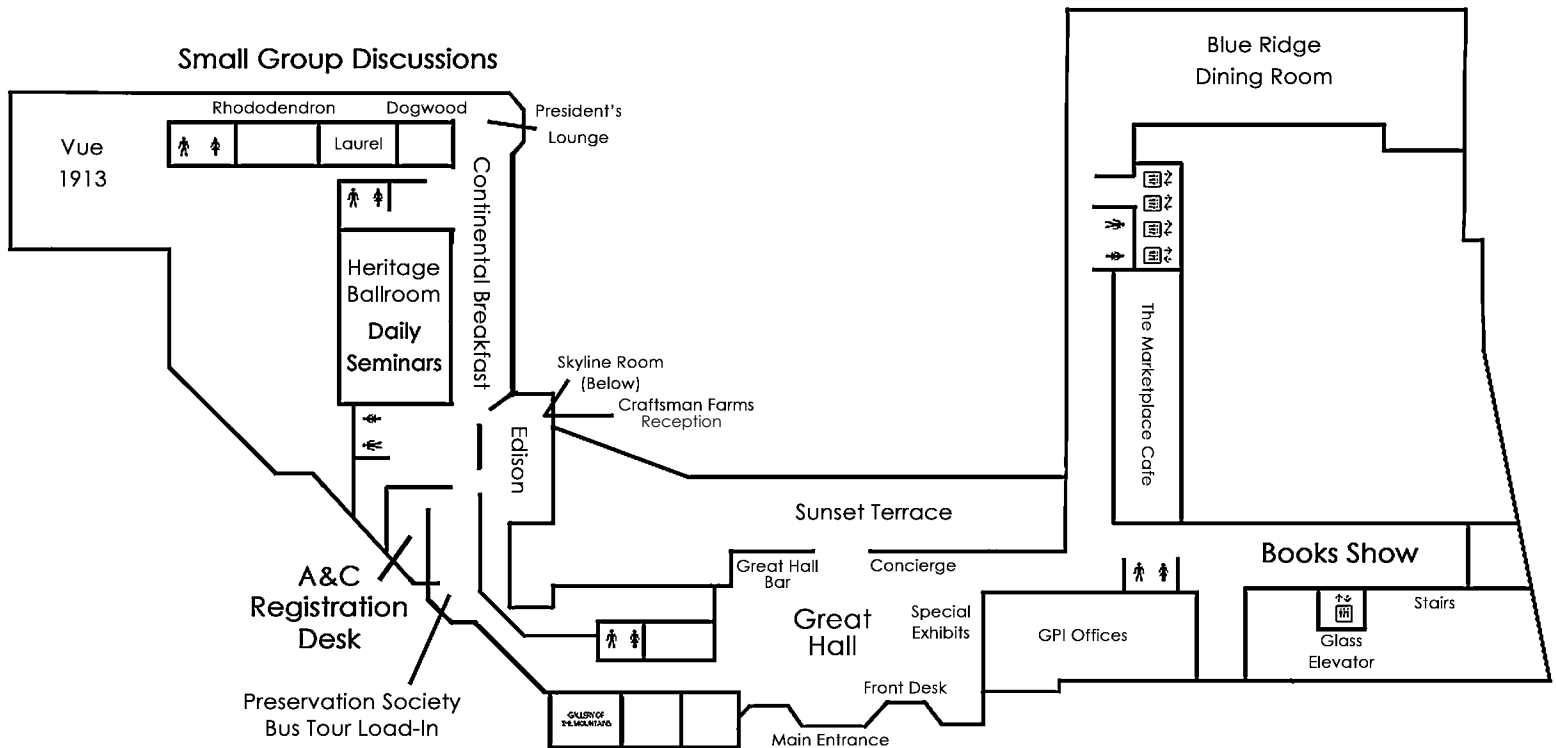
Thomas Wolfe House - You don't have to have read *Look Homeward, Angel* to appreciate the visitor's center next to Wolfe's childhood home that was the sprawling

- B.J.

Omni Grove Park Inn

Sammons Wing

Vanderbilt Wing



LOBBY LEVEL (10) FLOOR PLAN

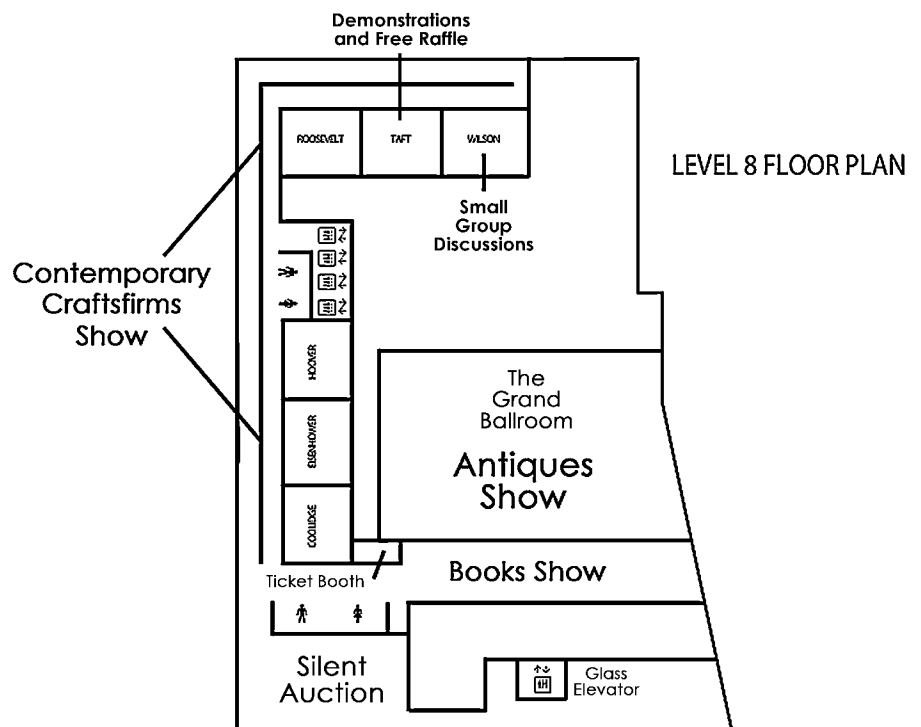
To Grovewood Gallery
And Biltmore Industry
Walking Tours:

Take the Glass Elevator Down to the Lower Level (Elaine's); Exit through the north doors and walk across the Terrace, down the stairs, and across the road to the flagstone path. For more information, see page 16.

The line for the shows will form each day on the Tenth Floor. People at any other entrances will be held back until those on the Tenth Floor have entered the shows.

Show Hours:

Friday	1:00pm - 6:00pm
Saturday	Noon - 6:00pm
Sunday	11:00am - 4:00pm





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