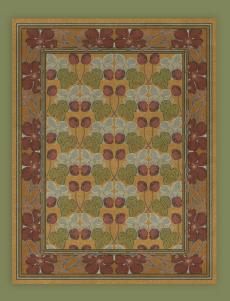
The 38th National ARTS AND CRAFTS CONFERENCE & SHOWS

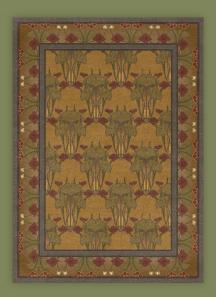
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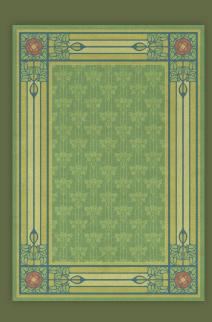




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Most Talented and Most

Most Talented and Most Mysterious Artist

Sunday Alexander Vertikoff p. 48. 10:00am A Craftsman Lens: Stories and Photography From Four Decades in Greene & Greene

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robertkaplan



A MASTERWORK BY DIRK VAN ERP

Hand wrought copper, mica San Francisco, California, circa 1915

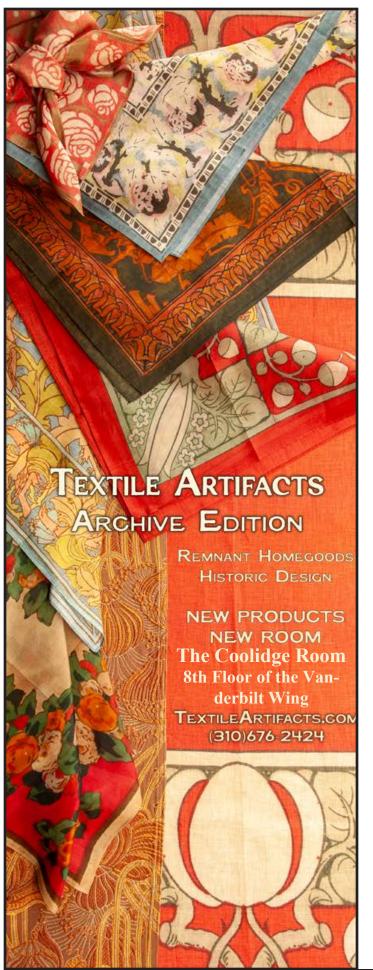


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A Resilient and Revolutionary Revival: A Comeback Style For WNC and Asheville

by Kate Nixon Director, The National Arts & Crafts Conference February 2025 - Asheville, North Carolina

Given the state of things locally here in Asheville, you may hear the word "Resilience" used often in discussion this weekend. Say what you want about our beloved Asheville and Western North Carolina -- the ability to survive the turmoil in the aftermath of a natural disaster and the push to keep a business going is not for the faint of heart. It takes courage, passion, patience, the ability to stay flexible, and a sense of optimism to continue in the face of hardships. This weekend, you'll see all of the above in our show exhibitors, both local and from across the country. who travel to this conference to see friends and supporters here among the warm hand-crafted style of the Grove Park Inn. Come to the Stickley Museum's Thursday night Craftsman Reception dinner where Bruce Johnson, Brian Brace, Amy Brandenburg and I will tell our own stories. Also, the Stickley Museum will remind us of the victory of seeing the finish line of a four-year preservation journey.

Scholars of the early 20th Century, collectors, and museums across the country know and respect the revolutionary origins of this movement: reject the industry-made and rejoice in the ability to create beauty and a well-crafted strong home. In the early 20th century, Gustav Stickley was inspired to provide his readers with bungalow blueprints in the pages of his own publication *The Craftsman* - his own way of providing information and a chance to start over. If you read Ray Stubblebine's book, *More Stickley Homes*, you'll see a variety of blueprinting and "stories behind the Craftsman house."

A number of folks in Western North Carolina have had to start over, but that does not mean that their journey cannot have beauty. While the wrath of nature took away, dedicated communities can certainly recreate natural and human



beauty. On page 71, you can read an example of an artist's recent journey in Asheville and how one pottery studio became a communal lifesaving resource.

Our annual Antiques show features antique dealers who are experts in the Arts & Crafts style. Our contemporary artisans offer artworks following the Arts & Crafts influence. Our seminars this year speak to the works of a Roycroft Renaissance man, the stunning evolution of decorative china painting in Chicago, the intriguing story of Rookwood artist Kataro Shiriyamadani, considering the furniture of the Arts & Crafts dining room, and more. You'll reunite with old friends, make new friends, and learn something new from discussion groups. You'll tour the Grove Park Inn and you'll venture out to the Chestnut Hill neighborhood to see historic homes. You may even decide to explore Asheville. If you do, please know that in this new year, many Asheville optimists see revolutionary possibility in spite of a difficult year.

Thank you so much for your support. - Kate

Our gallery offers vintage woodblock prints by Japanese artists, some Americans, and others working in the Arts & Crafts style.



"It is no secret that the prints choose whom they love and there is then no salvation but surrender." ~Frank Lloyd Wright

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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) Lunch Options on page 72.	Grove Park Inn Walking Tour (p.18)	Grove Park Inn Walking Tour (p.18)	

Pro tip: The start of the opening day line for the National Arts & Crafts Shows always fills up quickly. Manage your time wisely if you want to be among the first into the shows.

Come watch the Saturday Evening Movie Saturday, Feb. 22nd in the Heritage Ballroom at 8:00 PM



Conference Shows:

Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing

Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing

Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing

Silent Auction:

8th floor atrium, Vanderbilt Wing

Demonstrations:

Taft Room, Vanderbilt Wing

Important Information For You

Please read and follow these important guidelines. Not only will they help you in the long run, they will help your fellow attendees enjoy their time as well.

Your name badge is your entry pass to all conference events including seminars, discussion groups, Grove Park Inn tours, and even acts as your Arts & Crafts shows admission proof! 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' while participating in conference activities. Cell phone conversations should be held in private areas.

No flash photography is permitted during the seminars. In the shows, ask for the exhibitor's permission before

photographing any booth.

No personal antiques should be brought into the shows on the 8th floor of the Vanderbilt wing. Any item leaving any show area must have a receipt and you will be asked to show it as you leave with your item.

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

For transportation from the Grove Park Inn, please allow two hours between hotel departure and your flight. If you are staying someplace other than the GPI and have made an advance transportation plan, please bring your bags to the GPI bell stand on Sunday.

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

Friday Schedule

					•	
	3:00-4:00pm	5:00-6:00pm	6:00-7:00pm	7:00-8:00pm	8:00-8:10pm	9:00-9:50pm
	Grove Park Inn Walking Tour (p.18) Book Roosevelt 4:30- Vanderbilt W	Room K. 5:30	Dinner Listed on	•	Heritage Ballroom Sammons Wing Opening Remarks by Conference Director Kate Nixon	Seminar: The Artistic Achievements
Conference Shows: Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing		Dessert Social Hour:		8:10-9:00pm	of Dard Hunter:	
				Seminar:	A Personal Perspective	
			s Lounge ns Wing	Are You Being Served? The	by Dard Hunter III	
			- 8:00pm	Bounty of the Arts & Crafts Dining Room	Heritage Ballroom Sammons Wing (p. 26)	
	Books, Magazine	es & More Show			by Kevin Tucker	
	8th & 10th floors,	Vanderbilt Wing	Before you e	xperience the	Keviii Tückei	
	Silent A 8th floor atrium,		' '	oy a selection th your friends	Heritage Ballroom Sammons Wing	
Demonstrations: Taft Room, Vanderbilt Wing			ents Lounge!	(p. 26)		



Auction to Aid A&C Research

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.

The Arts & Crafts Research Fund was established several years ago by Bruce Johnson with the goal of providing financial assistance to researchers and writers involved in the Arts & Crafts movement. This year, Bruce Johnson returns to the Grove Park Inn to help organize the silent auction.

All Silent Auction proceeds raised at the National Arts & Crafts Conference will go to the researchfund, which is distributed at no specific time during the following year. Research grants typically range between \$2,000 - \$4,000. Contact information and the complete application process is available at Arts-CraftsConference.com.

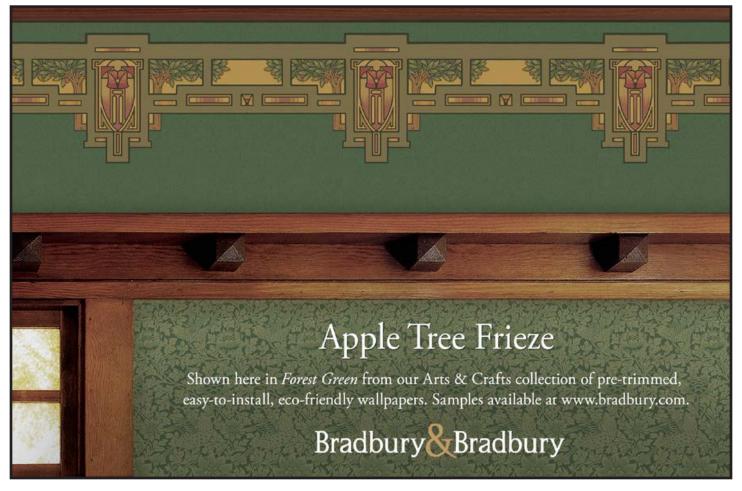


Location: 8th Floor Atrium, Vanderbilt Wing

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



The Arts & Crafts Research Fund

The Arts & Crafts Research Fund was established several years ago by Bruce Johnson with the goal of providing financial assistance to researchers and writers involved in the Arts & Crafts movement. Research grants typically range between \$2,000-\$4,000.

Since 2010, the non-profit Arts and Crafts Research Fund has been providing grants to individuals who are exploring topics of interest to Arts and Crafts collectors. The primary source of funds for the ACRF is the annual silent auction held in conjunction with the National Arts and Crafts Conference at the historic Grove Park Inn. For the silent auction, the Research Fund relies on donated items from Arts and Crafts collectors, regardless whether or not they plan on attending the conference.

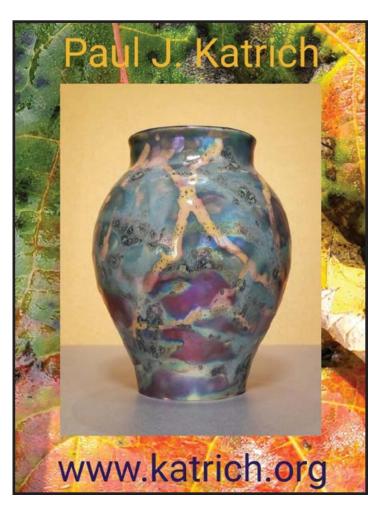
Recently, the ACRF provided travel expenses for author Robert Rust to continue his research into Victor Toothaker, the Roycroft coppersmith who in 1913 designed the lighting fixtures for the Grove Park Inn. Toothaker is also credited with designing the eight-foot tall clock which has greeted guests

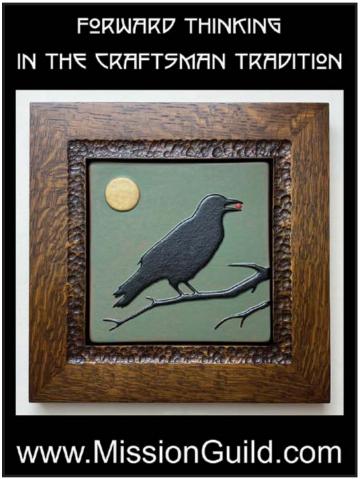
entering the inn since 1913. The ACRF additionally enabled researcher Ron Ciarmello to further explore the metalwork produced by Stickley Brothers, which in 1904 sold a wide variety of hammered copper wares from lamps and candlesticks to bowls, urns, and boxes. As Ron has determined, production at their plant ceased by 1907, but as late as 1912, however, the firm continued to sell these same items, presumably purchased from independent coppersmiths who formerly worked in the Stickley Brothers workshops.

The number of Arts and Crafts authors and seminar presenters who have received research grants is too long to list here, but include Rosalie Berberian, Kitty Turgeon, Susan Futterman, the Rose Valley Museum, the Stickley Museum at Craftsman Farms, Michael McCracken, the Roycroft Campus, Heather Stivison, Nan Chase, Jon Kornacki, and documentary film producer Herb Stratford.

The silent auction which provides the Arts and Crafts Research Fund with the money to distribute to qualified researchers depends entirely on Arts

(Continued on p.49)





Dirk van Erp Workshop Museum



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Biltmore Industries: Continuing Asheville's Arts & Crafts Legacy

Free Daily Walking Tours: The Biltmore Industries Museum

Friday 10:00am - 11:00am Saturday 3:00pm - 4:00pm Sunday 1:00pm - 2:00pm

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 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.

For more on Vance, Yale and Biltmore
Industries, purchase Bruce Johnson's book
on Vance, Yale, and Biltmore Industries at
the Knock on Wood Publications table in
the Books and More Show!

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 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.





(Continued on p.80)

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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 108 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 for the Arts and Crafts Conference, can understand why we offer historic walking tours at the beginning of Arts and Crafts heritage. this weekend's conference.

to the Grove Park Inn often leave Wing, your tour guide will take you without discovering the hidden on an informative journey through history of this fascinating hotel. A the Grove Park Inn and back in knowledgeable Omni Grove Park Inn time. You will learn what happened tour guide who loves to share with to the original rock pillars, the us his knowledge of the hotel will Roycroft chandeliers, and the be leading historical walking tours Heywood-Wakefeld wicker rockers

Friday: Presidents Lounge

9:00am - 9:45am

10:00am - 10:45am

Noon - 12:45pm

1:00pm - 1:45pm

2:00pm - 2:45pm

3:00pm - 3:45pm

adding to your appreciation for its

After meeting at Many guests who come Presidents Lounge in the Sammons

in the Great Hall.

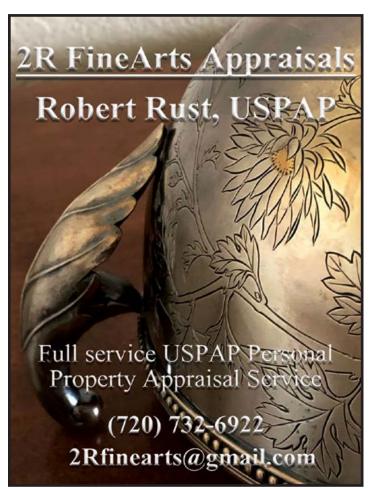
Your guide will also take you to the Palm Court, the hotel's second lobby that most people never see. Along the way you'll discover why the elevators are hidden inside the fireplaces, learn what happened to the original Arts & Crafts stencils, and see where F. Scott Fitzgerald lived - and nearly died.

Autographed copies Bruce Johnson's Tales of the Grove Park Inn are available in the 8th the 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.

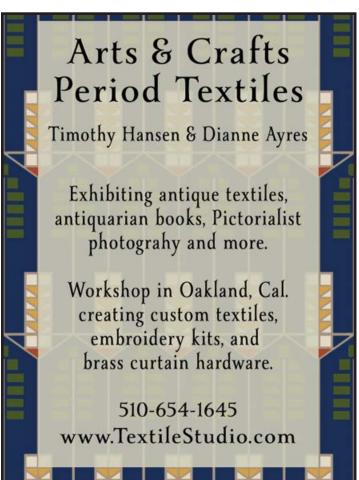


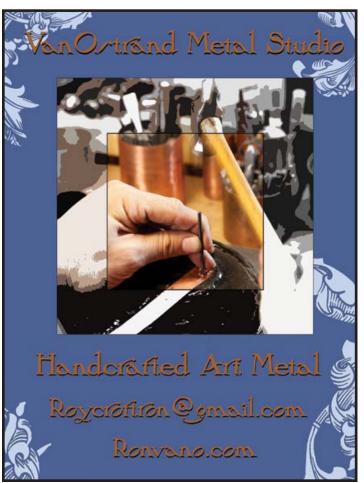
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Meet an Author at The National Arts & Crafts Books Show

Friday - Sunday During The National Arts and Crafts Shows

Among many memorable elements of the conference for attendees has been the chance to get books signed by favorite authors in the Arts & Crafts community. Books have always been an important part of any Arts and Crafts collection. Whether it's for research or enjoyment, books are essential tools for anyone in the collecting world to have. During this conference weekend at the Grove Park Inn, you can look forward to not only purchasing a wide variety of books from our booksellers on the 8th floor, but getting your books signed by the authors!

Last year in 2024, the Books and More show hosted the debut of at least two books where two authors signed and met their fellow collectors and the general public. Longtime conference attendee, speaker, and discussion leader Ray Stubblebine will be on hand



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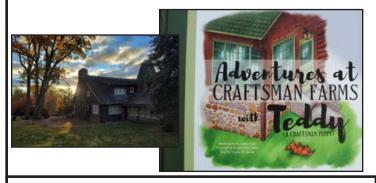
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to sign his book *Craftsman Homes* with new Craftsman homes, the plans behind them, and his gorgeous photography in *MORE Stickley's Craftsman Homes*.

A number of authors are already signed up to participate in the signing schedule, including speakers Sharon Darling signing her new book *Women, Enterprise, Craft: Chicago's Atlan Ceramic Art Club* and photographer Alexander Vertikoff will be on hand to sign copies of a book he provided the stunning photography for on The Gamble House. Author and longtime discussion leader Michael McCracken will be on hand to sign *The Manufacture of Arts & Crafts Furniture by Gustav Stickley*.

The Gamble House Bookstore, the conference bookseller working alongside Peter and Janet Copeland of Turn of the Century Editions and The Parchment Press, will have many titles for sale outside the 8th floor Vanderbilt grand ballroom and will host the author signings table. Next to the Silent Auction, Knock on Wood Publications and Bruce Johnson will be selling copies of titles from Knock on Wood Publications including Johnson's latest book *Biltmore Industries & Tryon Toymakers: The Lives and Works of Eleanor Vance and Charlotte Yale.*

Over at the Stickley Museum at Craftsman Farms table on the 8th floor, the newly reopened organization will host a book signing with illustrator Anna Szalc and their new book *Adventures at Craftsman Farms with Teddy*. Conceived by former manager of education Kristen McCauley, the book features vibrant visuals by Szalc and text by Executive Director Vonda Givens and makes a great gift for the young naturalist in your life!



Rest in Peace Tony McCormick May 27th, 1941 - December 20th, 2024 **New books from RIT Press**

Women, Enterprise, Craft

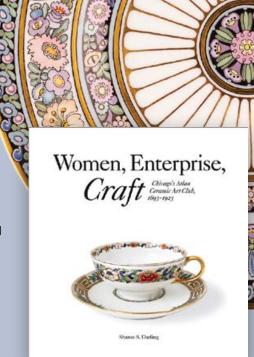
Chicago's Atlan Ceramic Art Club, 1893-1923

by Sharon S. Darling

Chicago's premier female china painters, the Atlan Ceramic Art Club acquired a national reputation and maintained its high standards for thirty years. Their skillful application of historic ornament to contemporary porcelain shapes - radical and "modern" at the time - encouraged experimentation, while their insistence upon technical excellence demonstrated the value and rewards inherent in perfecting one's proficiency in painting and design. **Book Details**

Organized in 1893 by fifteen of

Published by RIT Press, 2024 ISBN 978-1-956313-07-9, softcover 216 illustrations, 176 pages, 10 × 11 in., \$80



Faithfully Thought Out and Patiently **Evolved**

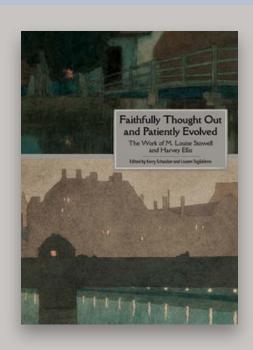
The Work of M. Louise Stowell and Harvey Ellis

Edited by Kerry Schauber and Lauren Tagliaferro

This book brings new scholarship and fresh insight to introduce and situate the work of Rochester, New York, artist M. Louise Stowell and to reevaluate the artistic career of her friend and collaborator Harvey Ellis. Readers will come away with an appreciation of Stowell's beautiful but little-seen body of work, her and Ellis's collaborative artistic process, and an insight into the lives of working artists in Rochester at the turn of the twentieth century.

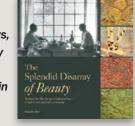
Book Details

Published by RIT Press and the Memorial Art Gallery of the University of Rochester, 2024 ISBN 978-1-956313-22-2, softcover, 234 illustrations, 108 pages, 81/2 × 11 in., \$24.95



You may also like...

The Splendid Disarray of Beauty: The Boys, the Tiles, the Joy of Cathedral Oaks — A Study in **Arts and Crafts** Community



by Richard D. Mohr, 2023

Elverhoj: The Arts and Crafts Colony at Milton-on-Hudson by William B. Rhoads and Leslie Melvin, published by Black Dome Press and distributed by RIT Press, 2022



A Symbiotic Partnership: Marrying Commerce to **Education at** Gustav Stickley's 1903 Arts & Crafts Exhibitions by

Bruce A. Austin, 2022

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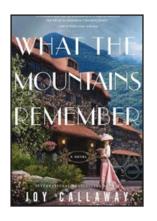


2025 Book Club Selections

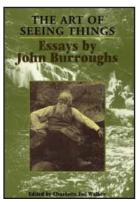
Led by 38-year attendee Pat Bartinique, our Book Club discussions continue to increase in popularity. Feel free to drop in even if you did not have a chance to finish either of our books. Each book discussion will take place in the Vanderbilt Wing Roosevelt Room K (see page 88).

Friday 4:30 - 5:30pm What The Mountains Remember by Joy Callaway

It's April of 1913 —Belle Newbold hasn't seen mountains for seven years since her father died in a mining accident. But when her family's friend, Henry Ford, invites the family on one of his famous Vagabonds camping tours, she is



forced to face the Blue Ridge Mountain hills once again primarily in order to reunite with her future fiancé. When the group is invited to tour the unfinished Grove Park Inn and Belle is unexpectedly thrust into a role researching and writing about the building of the inn, she quickly realizes these mountains are no different from the ones she once called home. International bestselling author Joy Callaway creates a story of the ordinary people behind extraordinary beauty—and the question of who gets to tell their stories.



Saturday 2:00pm - 3:00pm The Art of Seeing Things: Essays by John Burroughs edited by Charlotte Zoe Walker

A collection of essays by noted naturalist John Burroughs in which he contemplates a wide array of topics including farming, religion,

and conservation. A departure from previous John Burroughs anthologies, this volume celebrates the surprising range of his writing to include religion, philosophy, conservation, and farming. In doing so, it emphasizes the process of the literary naturalist, specifically the lively connection the author makes between perceiving nature and how perception permeates all aspects of life experiences.

Fun fact about John Burroughs: he was close friends with poet Walt Whitman and President Theodore Roosevelt.

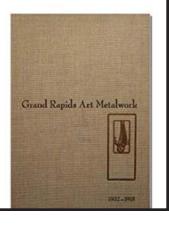
Turn of the Century Editions The Parchment Press

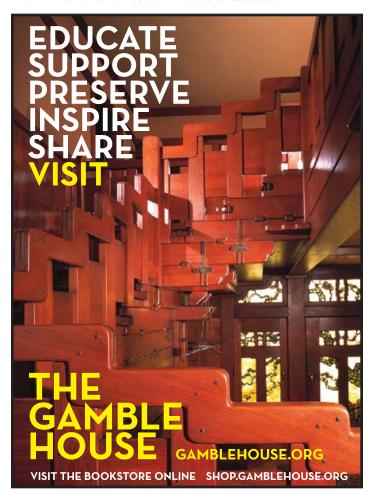
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Daily Arts & Crafts Demonstrations

Please note: All demonstrations listed are 20 minutes long.

Designing Small Arts & Crafts Motifs for Ceramics

by Scott Draves of Door Pottery
Taft Room 8th Floor, Vanderbilt Wing



From the organic leaves of Grueby to the elegant shapes of Rookwood, or the surprisingly modern look of Teco Pottery, Scott Draves of Door Pottery pays homage to the Arts and Crafts artisans that came before. Always seeking the balance between form and motif, each vase is enhanced with simple patterns to best compliment each piece. With these fresh designs and unexpected twists, Door Pottery strives to carry on the Arts and Crafts traditions, creating unique pottery to be treasured for generations.

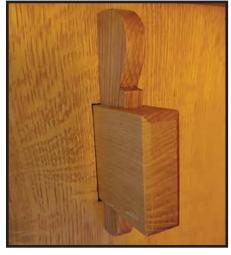
In this special demonstration, Scott Draves of Door Pottery reveals his creative process in designing for smaller ceramic pieces in this 20-minute topic.

Friday 2:00pm & 3:30pm Saturday 2:00pm & 3:30pm Sunday 1:00pm only

Scott Draves
Door Pottery
162 Jackson Street Madison, WI 53704
(608) 516-9132 sales@doorpottery.com

The Wide World of Mortise & Tenon Joinery

by David Van Epps
Taft Room 8th Floor, Vanderbilt Wing



The most ubiquitous joint in the construction of Arts & Crafts furniture is the mortise and tenon joint. It appears in a great variety of configurations and is used in numerous ways in the furniture of that period.

In each session, several joints will be described and illustrated with hands-on examples. We will talk about how each of the various configurations is constructed and the particular use to which they are put. Each session will include an opportunity for questions and informal discussion. David will also be available between sessions for informal conversation.

A collector and builder of Arts & Crafts furniture for more than 50 years, David Van Epps of North-Woods Restorations has spent many hours researching the history, construction techniques and design elements of the period. His particular passion is the "Holland Dutch Arts & Crafts Furniture" of Charles Limbert, especially the Ebon-Oak line.

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

David A. Van Epps
5930 County Route 24 Canton, NY 13617
(315) 854-4603 davanepps@gmail.com



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Friday Seminar:
Heritage Ballroom
8:10pm
"Are You Being
Served?"
The Bounty
of The Arts &
Crafts Dining
Room
by Kevin Tucker

Heritage Ballroom 9:00pm

The Artistic
Achievements of
Dard Hunter:
A Personal
Perspective
by Dard Hunter III

Kevin W. Tucker is the High Museum of Art's Chief Curator. With more than three curatorial and museum leadership experience, he directs the High's curatorial program across its seven departments and oversees the research and development of the museum's collections and exhibitions.

Before joining the High Museum in 2017, Tucker's background as a scholar of late 19th and early 20th century design served him well as the founding director of the Museum of the American



Arts and Crafts Movement in St. Petersburg, Florida. From 2003 to 2015, Tucker served as the Margot B. Perot Senior Curator of Decorative Arts and Design at the Dallas Museum of Art, where he led many national and international collaborations and realized a series of major acquisitions, publications and exhibitions including Modernism in American Silver: 20th Century Design (2005) and Gustav Stickley and the American Arts and Crafts Movement (2010). Tucker's additional curatorial experience includes the Columbia Museum of Art in Columbia, Souther Carolina, the Owens-Thomas House in Savannah, Georgia, and a 2007 Winterthur Research Fellowship.

Dard Hunter III has devoted much of his life to the preservation of his Grandfather's legacy as a Designer, Printer, Typographer, and Paper Historian. The Mountain House, home to Dard Sr. from 1919-1966 and his family archives within have been meticulously preserved for researchers and visitors to access.

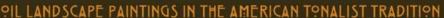
After exhibiting at this very conference at the Grove Park Inn in 1995, Dard Hunter Studios was founded as a collaboration



with many artists who embrace early Roycroft designs to form a full product line of accessories for Craftsman Period homes, including frames, tiles, jewelry, prints, books and pottery. That business still flourishes today in a 1830's warehouse in downtown Chillicothe, Ohio and online at dardhunter.com

Dard is very active in Historic Preservation projects throughout the region. His moulding and millwork business has been instrumental in providing historically accurate profiles for restoration projects throughout the country. He is an active member of the American Antiquarian Society, The Society for the Preservation of Old Mills, Hand Papermakers of America and the Gomez Foundation. He co- authored "Dard Hunter and Son" with his friend Henry Morris in 1998.















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Collector's Stories: Arts & Crafts Furniture

I asked collectors their favorite stories about collecting Arts & Crafts era furniture. Here are the top five stories selected for your enjoyment...

One rainy afternoon in Seattle we came to my son's home to see the newborn wonder child. There was a garage sale across the street. After unloading the car I went. It was a mid century house, so I wondered through quickly finding nothing interesting. Lastly I arrived at the garage, where I have found many fun things. In a very dark and unlit corner there was an ebonized desk. It looked promising. I inquired of the cost of this piece. He had no idea, nor I, so I offered \$40 knowing there may need work to be done. I had no money with me, so I ran back to my son's place and asked every one for help. \$38. Into the car for quarters. I paid the man and loaded the desk into the car. On sunday I took pictures of the desk and stamp on bottom of the center drawer and took it to work for my colleague to see it. He, as an arts and crafts lover got very excited and said he would investigate the stamp. He did. It was a 1903 Gustav Stickley. Wow, what a find. - Mike Strong



The wrought iron entrance gates and overhead piece were still in the grass as the yard sale closed. I made a stab with a very low price. "Yours! Take them away." The gates sat for years leaning against my garage. An antique dealer friend saw them and offered to trade them for something I had eyed in his shop. I did not know its maker, but the small stand spoke to me in a very loud voice. Several years later, I found the maker was Joseph P. McHugh. As it turned out, I already had two other McHugh pieces: Encyclopedia stands sold by the NYC department store Wanamaker's. I was hooked and began collecting McHugh furniture. I researched his life with another McHugh fan for a book which I am yet to write. McHugh was so much more than a furniture maker. He was a design maven bringing European home decor to his huge Popular Shop which he founded in 1884, in NYC. McHugh was the first to use "Mission" in naming his furniture line. He also had great success with his McHugh Willow. - Vivan Wadlin



My wife and I own one piece of "Gus" furniture that has had quit a journey over the past eleven decades, this armchair #366. The chair was given to us by my father-in-law who acquired it in Lake Geneva, Wisconsin, where it had been set out on the curb as trash in the late 1950s. Lake Geneva was (and remains) a resort for "those Chicago people" whose summer homes ring the lake. The chair was probably used in a cottage and not one of the extravagant mansions, but for a newly ordained minister it became a useful piece of furniture for his family of three children. From Lake Geneva the chair went on a 40-year odyssey around Wisconsin, Iowa, Illinois and back to Wisconsin before being given to us in 1995 when we brought it home to Maryland. Still having its original finish and (deteriorated) leather seat and tacking, the chair was manufactured between 1907 and 1912 in Gustave Stickley's Craftsman Shops in Eastwood, NY. The shop mark on the underside of the chair features a joiner's compass with the phrase "Als ik kan" inscribed within and Stickley's signature underneath. I'll never replace the leather and just use a small pillow on the seat. May it serve for another century!



- Jerry McCoy

My favorite piece of furniture from the Arts & Crafts era is not Stickley or Roycroft. Considering its condition, it was hardly a find to write about. I had decided that a Hoosier cabinet would be the perfect solution to the lack of shelving and counter space in our 1918 A&C lake house kitchen. For years, I scoured online auction and antique stores, checking Ebay each week. I read everything I could find about Hoosiers. Cost and shipping were prohibitive. Missing slag glass was a common issue. Then, an old white cabinet popped up on Craig's List, the seller less than a half mile away. The photo was poor but, using my newly acquired expertise in recognizing Hoosiers, I realized that the rectangles at the

continued on page 31



Five Historic Homes Featured in Preservation Society's 2025 Tour

Sat. Feb 22 1:00 - 5:00pm Sun. Feb. 23 1:00 - 5:00pm (Board 15 minutes in advance at the Sammons Wing entrance. The last bus leaves at 3:30pm)

The Preservation of Society Asheville and Buncombe County is pleased to return in 2025 with a historic house tour of five houses in the 5 charming homes on North Liberty Street for the National Arts and Crafts Conference.

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.

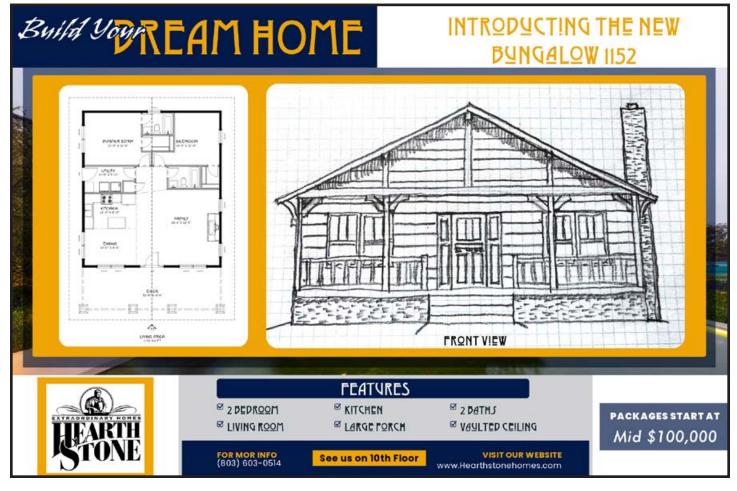
The cost of the tour is \$50 person, discounted to \$35 for Buncombe county residents. All proceeds go to

the Preservation Society to fund their efforts to protect and preserve Asheville and Buncombe County's architectural heritage.

tour are located in the Chestnut Hill neighborhood, a relatively compact happen rain or shine, so please late-19th century and early-20th century residential neighborhood needed. The tour transportation that was once an extension of the will run approximately every 30 residential streets that began north minutes starting at 1:00 pm. The of downtown Asheville. Docents last shuttle leaves at 3:30 pm each will be available in each home to day.



answer questions. **Participants** should be able to walk several city All of the homes of the 2025 blocks and negotiate stairs and public walkways. The tour will bring a raincoat or umbrella as



Collector's Stories: Furniture

Continued





top of each door were blurry because they were slag glass. It was the top of the line: a Sellers 48" Kitcheneed (1917). I went to see it. The slag glass had been protected, as was the entire cabinet plus hardware, by four layers of paint. One of the drawer knobs was missing. Two legs had been sawed off. The bread drawer had been used to the point of being shredded. I bought it for \$200.

I had never refurbished a piece of furniture in my life. I headed to the Arts & Crafts Conference with photos and questions. I found an online source for a new bread drawer (perfect fit) and was able to find a new glass knob. I watched YouTube videos on how to replace knobs in wooden drawer fronts. I learned how cut new oak legs and use dowels to replace the ones that were sawed off. I removed all hardware, soaking every hinge in paint remover. I started stripping both sides of the individual doors. I stripped the drawer fronts. I learned about tack cloths as well as types of brushes, stains and finishes. I spent hours using a needle to pick pieces of old paint out of the crevices in the slag glass.

My Hoosier cabinet slowly came together. Although I now have some lovely antique pieces, the Hoosier is the centerpiece of our lake house, always able to hold an additional item, its beautiful oak and slag glass welcoming all who step in the door.

- Karen Sutherland (Continued on page 72)





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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 Collecting 101 with Christine Boone and Patti Bourgeois of the AAPA Skyline Room - A (Sammons)

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

What's the Best Online Resource for Beginning Collectors?

with Michael Lehr Heritage Ballroom - A (Sammons)

Collecting Roycroft Art and Photographs

with Robert Rust Heritage Ballroom - C (Sammons)

Hats, Shirtwaists and Boots: The Arts & Crafts Style From Head to Toe with Dianne Ayres

Rhododendron (Sammons)

Saturday 4:30-5:30pm

Design Theory: Who's Who in the Era of Arts & Crafts? with Marie Frank
Skyline Room (Sammons Wg.)

Remuddling, Remodeling or Restoration?

with Norman Blankenship Roosevelt Room K (Vanderbilt)

Collecting the Wooden Lamps of the Arts & Crafts Movement: Part Two

with Jill-Thomas Clark Roosevelt Room - L (Vanderbilt)

Planning A Color Scheme for your Arts & Crafts Exteriors

with Karen Hovde Wilson Room - O (Vanderbilt)

The Ten (Questionable) Commandments of the Arts & Crafts Movement with Andre Chaves

Wilson Room - P (Vanderbilt)

When attending the Small Group Discussions in the Vanderbilt wing, we recommend that you bring high quality photographs of your antiques instead of actual antiques to avoid damage or loss.

Join Children's Book Illustrator Anna Szalc and Executive Director Vonda Givens for a special Small Group Discussion:

Craftsman Farms for Kids:
Making a Children's Book about Gustav
Stickley's Home in New Jersey
Saturday 2:30-3:30 Skyline Room

Sunday 12:30-1:30pm

"Weathering the Storm: Raising Awareness in Historic Preservation During Natural Disasters"

with Vonda Givens and Jonathan Clancy Skyline Room (Sammons Wg.)

The A and C Philosophy: How Does It Fit Today? with Pat Bartinique

Roosevelt Room - K (Vanderbilt Wing)

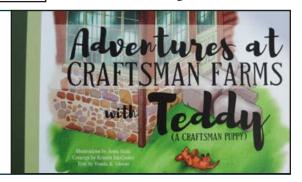
Finding Your Lens: Photography for your Arts & Crafts Space with Alexander Vertikoff Roosevelt Room - L (Vanderbilt Wing)

Stickley's Craftsman Homes—How to Find and Restore Them

with author Ray Stubblebine Wilson Room - O (Vanderbilt Wing)

Landscape Design for Craftsman Homes

with Arlette Salata Wilson Room - P (Vanderbilt Wing)



Things to remember before you attend a Small Group Discussion session...

- 1. Come ready with questions ahead of time regardless of experience level. These discussion expert leaders who have years of experience are here to help you understand the tricks of the trade and the tips that they wished they would have known starting out as new collectors. Many of the people who attend these sessions are also experienced. If you don't understand a term or phrase, please don't be afraid to ask what it means. Odds are some of the other folks in your group might be thinking the same thing.
- 2. Please consider bringing a photo of your item in question rather than the real thing. If you attend a discussion group in the Vanderbilt wing, you may need to check your item into the 8th floor ticket booth until your session begins. There are people posted at the start of the Antiques Show who will ask to see your receipt if they see you leaving with an item, assuming you've bought it at the show.
- 3. Bring paper or use the note sections of this catalog to take notes. If they are able, leaders may have hand-

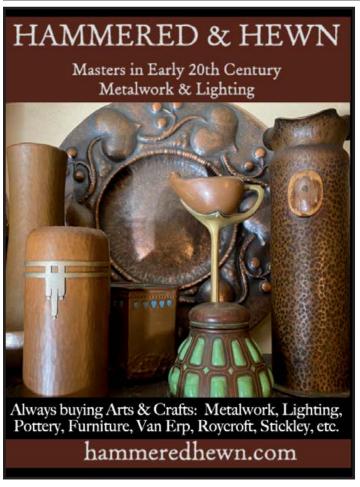
- outs for you to take home, but if not, you should write down tips and contact information of people you'll meet here.
- 4. If your group's discussion becomes heated, please remember to keep calm. We are all capable of getting our point across without making things personal. We can always agree to disagree, but remember that you always learn something new every time you attend this beloved conference.
- 5. Please double check the schedule ahead of time to see where your session is located. The sessions are spread out all over the hotel and it's frustrating to walk all the way over to the Vanderbilt wing when it was located in the Sammons wing.
- 6. Lastly, make sure to plan out your day ahead of time. There are so many activities to take advantage of while you are here and not all them repeat. Please see each day's schedule to ensure you are making the most of your time at this conference.

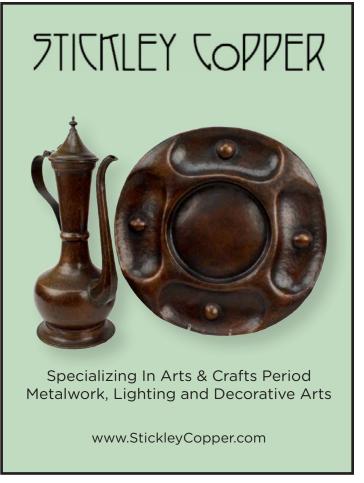


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Saturday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-3:00pm	
Seminar:	Seminar:		Co	onference Show	VS :	
China Painting Redeemed: The Passion and Persistence of Florence Pratt Steward by Sharon Darling Heritage Ballroom Sammons (p. 36)	Denman Ross and the Science of Beauty by Marie Frank Heritage Ballroom Sammons (p. 36)	Lunch options on page 72. Feel like exploring nearby Charlotte St or downtown AVL? Check out dining	8th flo Conte 8th flo Books 8th & 10th Roosevo	Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 74) Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 76) Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 79) Book Club Discussion: 2:00 - 3:00pm (p. 22) Roosevelt Room K (Vanderbilt Wing)		
The Continental Breakfast will be in the President's Lounge, just beyond the Heritage Ballroom. Just show your room key!			Silent Auction.		is (p. 12) (p. 24) Discussion #2	
		(last bus leaves at 3:30) 1:00 - 5:00pm (p. 30)		2:00pm - 3:00pm Vanderbilt Wing Roosevelt Room K		





Saturday Schedule

5:00-6:00pm 8:00-9:00pm 3:00-4:00pm 6:00-7:00pm 7:00-8:00pm

Dessert Social Hour:

8:00pm The Bungalows

of Rockaway

Introduced by Jessie Landl, Executive Director of The Preservation Society of Asheville & Buncombe County

Special presentation:

Conference Shows:

Arts & Crafts Antiques Show 8th floor, Vanderbilt Wing (p. 74)

Contemporary Craftsfirms Show 8th floor, Vanderbilt Wing (p. 76)

Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 79)

> **Book Signings** See page 20 8th floor Vanderbilt

> > **Silent Auction:**

8th floor atrium, Vanderbilt Wing (p. 12)

Demonstrations:

Taft Room, Vanderbilt Wing (p. 24)

Biltmore Industries Tour: 3:00-4:00pm (pg. 16)

Asheville Art Museum Presentation:

3:00- 4:00pm (p. 56)

Small Group Discussions: 4:30 - 5:30pm (p. 32)

Presidents Lounge Sammons Wing

6:30 - 8:00pm

Dinner Options on page 72.



"Jennifer Callahan has made a wonderful contribution to the global history of the bungalow, rescuing both the history as well as the actual bungalows of Rockaway Island from under the shadows of New York's towering skyscrapers."

9:00-10:00pm

-Anthony D King, Emeritus Professor of Art History and of Sociology, Binghamton University



oycroft Renaissance Artisan 煮











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Saturday Seminars: Heritage Ballroom 9:00am

China Painting Redeemed: The Passion and Persistence of Florence Pratt Steward by Sharon Darling

Heritage Ballroom 10:00am

Denman Ross and The Science of Beauty

by Marie Frank

session during the Saturday 4:30 PM - 5:30 PM SGD schedule (page 32)

Sharon is an experienced museum professional who has held responsible positions in both the corporate and non-profit sectors. A recognized expert in the field of Chicago's decorative art and industrial history, she is the author of nine books and numerous essays. Utilizing skills acquired as an archivist, curator, manager, writer, she has produced



historical publications as a partner in Burr Hill since

Sharon's career history includes twenty-one years as director of the Motorola Museum, where she oversaw the design and construction of the company's corporate museum, archives, and Innovation Center and managed the development of its exhibitions, publications, and media experiences. She was curator of decorative and industrial arts at the Chicago History Museum. While a Society curator, Sharon conceived and produced a series of award-winning exhibitions and publications on Chicago creativity, featuring ceramics, furniture, glass, metalwork, and architectural terra cotta made in the city. She developed expertise in archives and collections management while working as the History Museum's registrar and as an archivist for the North Carolina Department of Archives & History.

Dr. Marie A. Frank is currently an Associate Professor of Art and Architectural History and founding Director of Architectural Studies Program at University of Massachusetts in Lowell, MA and was awarded the Henry-Russell Hitchcock Award from The Victorian Society of America in 2012 for her book,



Denman Ross and American Design Theory. Back in 2013, Dr. Frank was a speaker at MFA Boston on "Arthur Wesley Dow, Denman Ross, and Design Education in the Arts and Crafts." Since then, Dr. Frank has contributed a number essays and articles about 20th Century design to peer-reviewed journals including 2023's "Cultivating the Sense of Beauty: Denman Waldo Ross and the See Marie's Small Group Discussion Harvard Curriculum" and 2010's "Claude Bragdon and Pure Design," Her professional activities include a role as Co-Chair of the College Art Association in New York City and varied leadership roles for the Society of Architectural Historians. Frank is currently working on two books about architectural historian Fiske Kimball for the University of Virginia Press.

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Saturday, Feb. 22nd Heritage Ballroom 8:00pm

Saturday Evening Movie Introduction by **Jessie Landl**

Executive Director, The Preservation Society of Asheville and Buncombe County

"Hurricane Helene: A Preservation Response"



Born and raised in South Florida, Jessie relocated to Asheville in 2016. With a background in fundraising and a love of architecture, she fit right in at The Preservation Society of Asheville and Buncombe County. (PSABC) After three years with the organization, she took on the role of Executive Director in 2020.

In light of the damage wrought by Tropical Storm Helene, PSABC has given preservation grants to help financially aid historic buildings in the Western North Carolina area, ranging from \$500 to \$5,000.



Saturday Movie: The Bungalows of Rockaway

Directed by Jennifer Callahan Narrated by Estelle Parsons A 56 minute film. Free admission provided by The Arts and Crafts Research Fund



It's a story of New York. It's a story of the fight in historic preservation. It's a 100-year old story of beach-side Bungalows told in film, photos and candid interviews by the lively New York citizens who made these bungalows their home along New York's Rockaway Peninsula.

Directed by Jennifer Callahan and narrated by Estelle Parsons, this hour-long documentary tells the story of the Rockaway, a summer bungalow colony by the beach boardwalks of New York. The history of this bungalow colony goes through generations of Americans from the early 20th century to the modern day fight to save these historic homes by the sea. An architectural, social, and political history with themes of race, ethnicity, and grassroots activism are shown in this praised documentary.

Nearly 15 years after its completion, "The Bungalows of Rockaway" will be shown at the Heritage Ballroom at 8:00 PM on Saturday, February 22nd.

"The Bungalows of Rockaway is perfect--very informative, intelligent and warm. It's part of a much larger story: what happened to working-class New York City? This is an exemplary job of filmmaking."

- Phillip Lopate, award-winning writer and film critic



The Arts & Crafts Revival Judith Budwig • Jeffrey Preston



392 pages734 photographs

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It has become the most talked about book of the Arts & Crafts movement. Engaging, fascinating, insightful, controversial."
-Bruce Johnson

You will love this book!"
-Bruce Johnson



Beth & Nick, late 1980s, Cathers & Dembrosky, NYC (Chapter 9, REDUX)



Stephen Gray, late 1980s, Christie's Auction Preview, NYC (Chapter 8, REDUX)



Educational Displays

The display cases - an annual tradition at the conference - have been moved to the 8th floor Vanderbilt Wing to provide better security for their contents, to improve their visibility, and to reduce congestion around them and in the Great Hall. This year, the displays will be spread throughout the shows. Please take advantage of this unique, one-time educational opportunity before you leave.

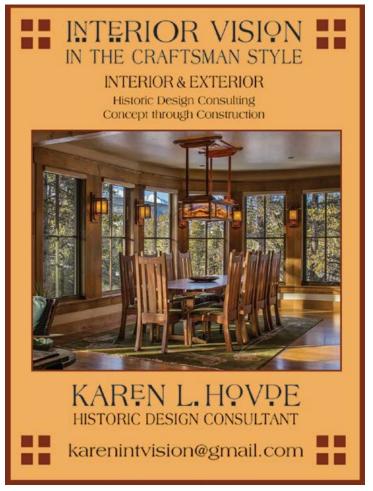
Art Pottery from the Collection of Jim Messineo and Mike Witt

Sponsored by the American Art Pottery Association



During art school, Jim Messineo was first exposed to the world of Arts and Crafts through a woodworker he knew who repaired furniture for an Antiques store in Kansas City. Through encouragement, he familiarized himself with antique furniture -- and an article from *Metropolitan Home* on Grueby pottery set a lifelong love of art pottery in motion. A move to Boston was a first step in the creation of a lifetime collection of American art pottery, which includes Grueby, Newcomb College, Saturday Evening Girls. Marblehead and many other favorites.

For over 35 years, JMW Gallery has been recognized for art pottery by Grueby, Marblehead, SEG/Paul Revere, Newcomb, Rookwood, Dedham, Hampshire, William Walley, and Merrimac, as well as the works of studio potters.



Please note the following change in educational display:

Due to unforeseen circumstances, "The Private Presses of the American Arts and Crafts Movement" display is unable to appear at the Grove Park Inn and is now an article in this catalog. See pg. 58.



American Art Pottery Association Returns to Detroit With New Talks

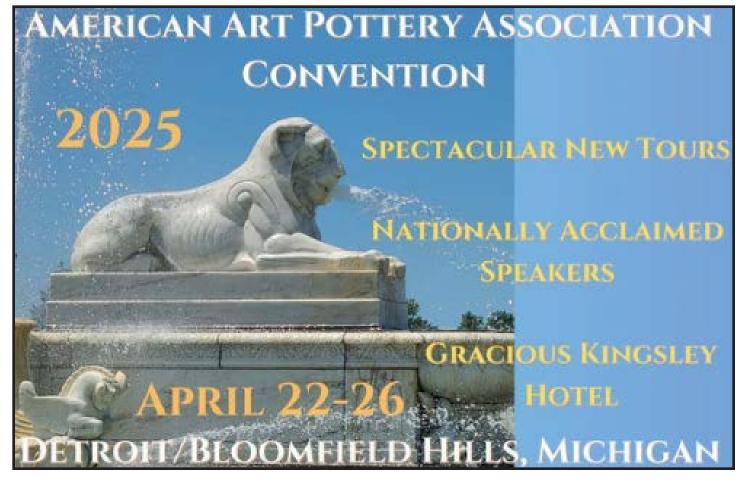
In late April, the success of the 2024 American Art Pottery Convention and Show and Sale returns to Bloomfield Hills and Detroit, Michigan with new talks and new tours!

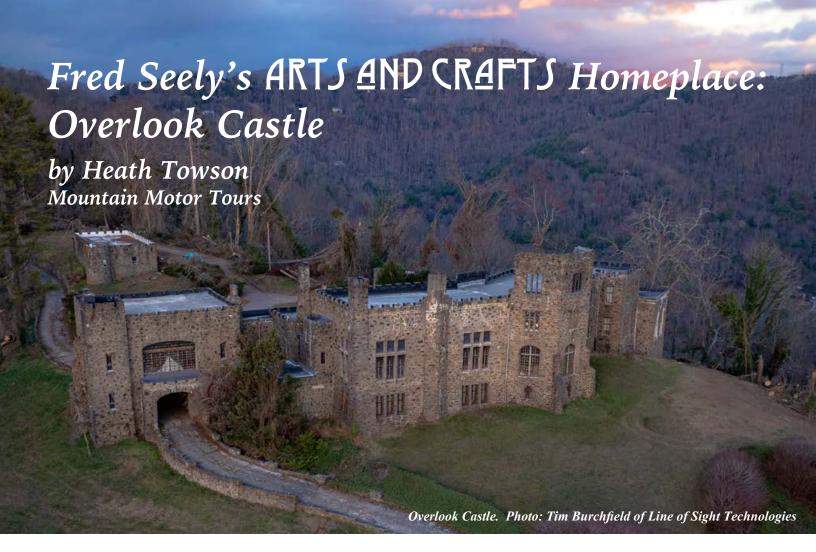
Hosted at the Kingsley Hotel, the new seminar lineup is comprised of well known and experienced scholars with new insights to reveal. Ceramics expert Martin Eidelberg will reveal the important roles women played as decorators and eventually ceramists in "Women and the American Art Pottery Movement." Speaker and past Chief Curator at The Newark Museum of Art Ulysses Grant Dietz returns to the AAPA Convention to clarify a museum's selection process in "That Belongs in a Museum: What Does That Even Mean?" National Arts and Crafts Conference Founder Bruce Johnson will reveal his life-long love of collecting the Arts and Crafts movement from his early origins in collecting and woodworking through the creation of the annual conference at the Grove Park Inn. Next, studio potter Paul Katrich will share stories, secrets and joys of a life creating his "electric" pottery in "Electricity and Endurance: The High Voltage Pottery of Paul J. Katrich." Finally, the Art of building with clay is shown with author, teacher, tile artist, and architectural historian **Ben Tyjeski** as he tells of his artistic practice creating architectural tiles.

New tours during the AAPA convention's return to Michigan include the Edsel and Eleanor Ford Estate, a champagne tour of the David Whitney Mansion, and Art Deco masterpiece Fisher Building.

AAPA at the National Arts and Crafts Conference 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. This year, the AAPA display case (see left) will feature American Art Pottery works from the collection of Jim Messineo and Mike Witt.

AAPA members Christine Boone and Patti Bourgeois will once again discuss the art of Pottery collecting. AAPA's own Riley Humler will show the brilliant works and intriguing life of Rookwood artist Kataro Shiriyamadani in a Sunday morning seminar and of course, the AAPA's booth will located on the 8th floot of Vanderbilt in the Books and More show.





The Grove Park Inn – Asheville's most prominent and historic hotel has been in service to the public for nearly 111 continuous years. Its creators, Edwin Wiley Grove and Fred Loring Seely set out to build an iconic structure that would surpass anything that had come before it. Grove and Seely, a father/son-in-law duo, made their fortunes in the pharmaceutical industry selling Grove's malarial soothing "Tasteless Chill Tonic" and "Bromo Quinine Laxative" tablets. Building on this commercial success, they decided to diversify their medicinal fortune by investing in real estate markets throughout the southeast. This would lead to the construction of the Grove Park neighborhood surrounding the Inn and the Grovemont housing development in East Asheville.

While the Grove Park Inn was being constructed, Fred Seely embarked on building his own permanent residence in Asheville called "Overlook." To build his home, he would employ many of the artisans involved with the Inn's construction. The site for this grand home would be at the summit of Sunset Mountain two miles east of the Inn, on the site of a former public park

called "Overlook Park". In 1910, Edwin Grove purchased 300 acres on Sunset Mountain, where the former park was located. In 1912, he gifted it to Seely as an incentive to stay and run the Inn.

Seely had no formal training in architecture when he set out to build Overlook in 1913. He employed structural engineer and architect for the Grove Park Inn, Groce Walton McKibbon to assist him with bringing his vision to life. Seely's design for Overlook was inspired by a monastery in England called Forde Abbey. Seely used many similar construction techniques from his design of the Grove Park inn, which included cast concrete construction and granite stonework. Overlook's exterior walls were made from granite quarried from the top of Sunset Mountain, sourced from Grove's stone quarry. It was said that an entire family of Italian stone masons were brought from Italy to construct this ornate, gothic home. Seely and others referred to the masonry design on the exterior of the building as a "tapestry" pattern. One local mason employed for Overlook's construction was Joseph Clemmons Cordell. In addition to his work at Overlook, Cordell was said to be responsible for the construction of the large fireplaces at either end of the lobby at the Grove Park Inn.

To furnish the interior of Overlook, Fred Seely engaged the services of the Roycroft Company, who had provided most of the furniture and light fixtures for the Grove Park Inn. He worked extensively with the foreman of the copper shop at Roycroft, Victor Toothaker. Roycroft created two large chandeliers for the Great Room of Overlook, as well as many smaller copper light fixtures and lanterns throughout the home. Other ornate metal work at Overlook included handwrought hardware and fixtures for all the doors.

Seely would go on to make several additions to Overlook through his ownership. In 1923, he began construction on a large westwing, which included an expansive library and a private study. The entrance to his study included a rounded exterior castle turret, which would need a custom crafted door. To build this special door, he employed two former woodcarvers from his newly acquired Biltmore Industries.

In 1917, Fred Seely purchased the wood-carving and weaving enterprise, Biltmore Indus-

tries from Edith Vanderbilt. The industries were founded by Edith Vanderbilt, skilled woodcarver Eleanor Vance and her partner Charlotte Yale. The Industries provided training in woodcarving and weaving wool fabric to children of Biltmore Estateworkers, as a means of securing future employment. Prior to Seely's purchase of the industries, Vance and Yale, as well as several of their top carvers left Asheville to found Tryon Toymakers in Tryon, North Carolina. Seely engaged Eleanor Vance and one of her top pupils, Frank Arthur, to carve the door to his private study. This door included 10 illustrations from a 15th century Bible that Seely had recently acquired. The door was produced with stave construction out of Spruce wood, carved and constructed primarily by Arthur, with Vance's supervision.

When the door was completed, Seely was said to be so pleased with it that he displayed it in the lobby of the Grove Park Inn on a large stand for several weeks. After Fred Seely died in 1942, his wife Evelyn sold the castle to a small junior college in Asheville called Asheville-Biltmore

Continued next page



One of two Roycroft Chandeliers made for the Great Room at Overlook Castle. Photo by Heath Towson.

Fred Seely's A&C Homeplace (continued)

College to house their campus. It served this purpose for ten years, before the college constructed a new, larger campus in North Asheville, which is now the University of North Carolina at Asheville. Overlook then changed hands to another private owner and was even host to an evangelical ministry called Overlook Christian Ministries. In 1984, it went back into private hands, undergoing an extensive restoration. Today it is still a private residence that is not open to the public.

See the special display case dedicated to the Arts & Crafts details of Overlook Castle. Scan the QR code to visit Heath's extended articles at his Mountain Motor Tours website.



Right: A close up detail of the carved door. The photo is provided by Doug Owings. The door was removed from the house in the 1960s when Doug's father Alfred Owings sold Overlook Castle.



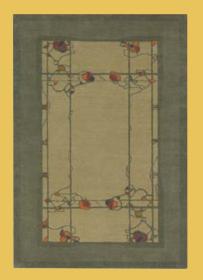


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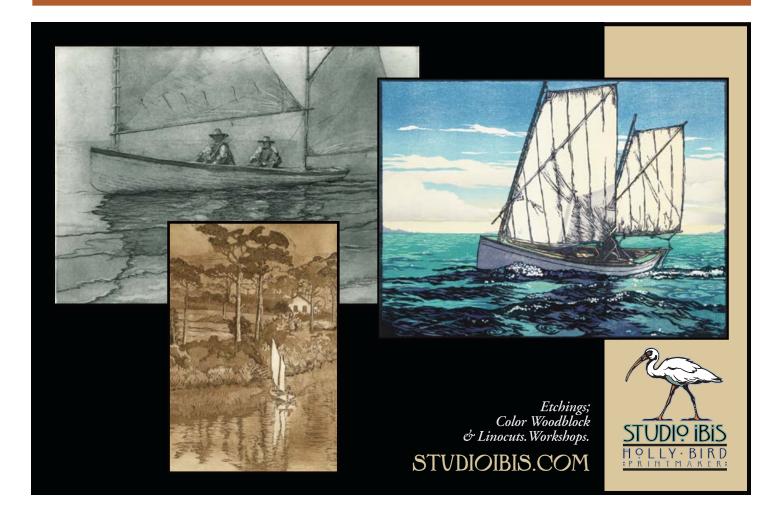


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Sunday Schedule

9:00-10:00am	10:00-11:00am	11:00-Noon	Noon-1:00pm	1:00-2:00pm	2:00-4:00pm
Seminar:	Seminar:	Conference Shows:			
Kataro Shiriyamadani: Rookwood's Most Talented and Most Mysterious Artist by Riley Humler Heritage Ballroom Sammons (p. 48)	A Craftsman Lens: Stories & Photography From Four Decades of Greene & Greene by Alexander Vertikoff Heritage Ballroom Sammons (p. 48)	Contemporary C	raftsfirms Show	8th floor, Vanderbilt 8th floor, Vanderbi	It Wing (p. 76)
		Books, Magazines & More Show 8th & 10th floors, Vanderbilt Wing (p. 79) Silent Auction: Item Pickup 11:00am - 2:00pm 8th floor atrium, Vanderbilt Wing (p. 12) Demonstrations: Taft Room, Vanderbilt Wing (p. 24)			
7:00am - 10:00am The Continental Breakfast will be in the President's Lounge. Get there early to fill up before the seminars!		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

1:00 - 5:00pm (last bus leaves at 3:30) 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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Through our annual festivals, rigorous annual jurying and educational outreach programs, Roycrofters at Large safeguards the modern standards of Roycroft craftsmanship and ensures that the spirit of South Grove is safe for future generations of Arts & Crafts artissts and artisans.

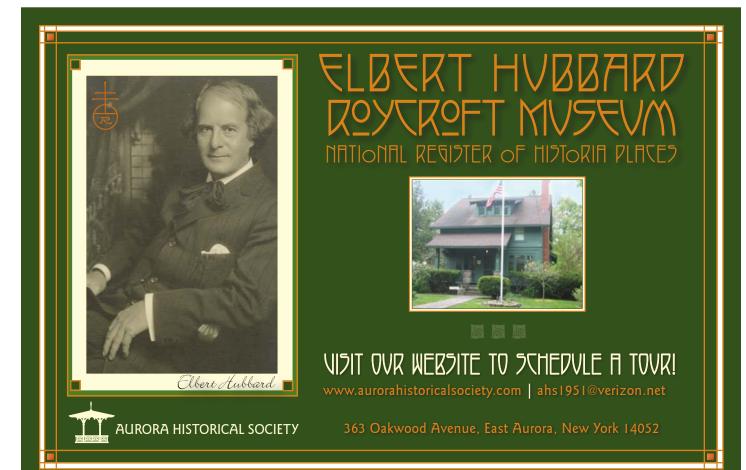


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Sunday Seminars: Heritage Ballroom 9:00am

Kataro
Shiriyamadani:
Rookwood's Most
Talented and Most
Mysterious Artist

Riley Humler has been a dealer and collector of American and European art pottery for more than forty years. thirty of them, he was gallery director for the Cincinnati Art Galleries and coordinated the art pottery and art glass auctions there and also Humler & Nolan. Under his direction, the three-day auction set several new records for Rookwood and American art pottery.



Since 1996, he has also served as an appraiser for Antiques Roadshow and he frequently lectures on subjects related to American art pottery, especially Rookwood. He is the current vice president of the American Art Pottery Association (AAPA), a frequent contributor to the AAPA's *Journal*, and the Director of Ceramics at Toomey & Company Auctioneers in Chicago, where he has curated auctions specific to ceramics and Rookwood Pottery. He is a native of Louisville and now resides in Cincinnati, Ohio, with his wife Annie of 31 years.

Heritage Ballroom 10:00am

by Riley Humler

A Craftsman Lens:
Stories and
Photography From
Four Decades in
Greene & Greene
by Alexander Vertikoff

See Alexander's Small Group Discussion session during the Sunday SGD schedule (page 32)

Alexander Vertikoff is one of the leading photographers in the United States. For over fifty years, his award winning images have been on hundreds of covers and articles in magazines such as Architectural Digest, and The New York Times, as well as on the cover of all 100 issues of American Bungalow magazine.



He has been the principal architectural and promotional photographer for the J. Paul Getty Trust's Villa and Center, the Gamble House, and the Skirball Cultural Center. He has collaborated on several books including Julia Morgan: An Intimate Biography of the Trailblazing Architect (Chronicle 2021), with Victoria Kastner, Arts and Crafts Furniture: From the Collection of the Two Red Roses Foundation (Two Red Roses Foundation 2014), with David Cathers, Greene & Greene: Developing A California Architecture (Gibbs Smith 2011), with Bruce Smith, among several notable authors. He has collaborated on books with Architectural historian Robert Winter four times. Vertikoff was the first foreign artist to have a traveling exhibit of his photographs in The People's Republic of China. He holds a Master of Fine Arts Degree from California Institute of the Arts.

A&C Research Fund continued

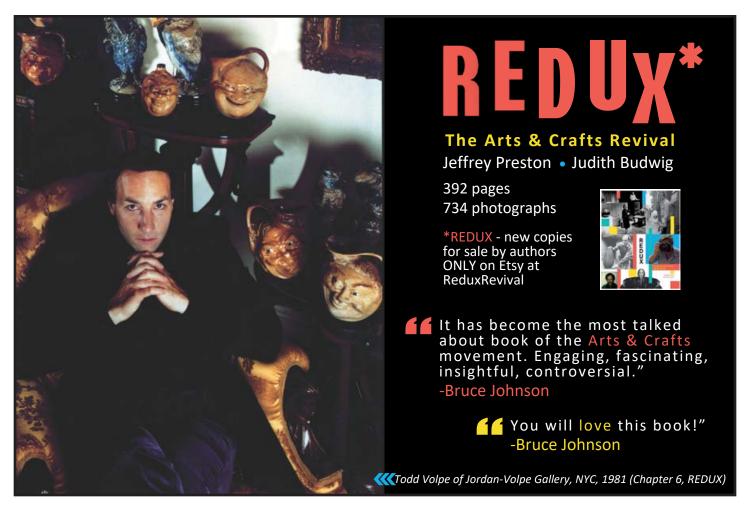
such as yourself. After years of collecting, we all have items tucked away in our closets, bookcases, and sideboards which we have not displayed for years. If donated to the ACRF, we can not only enable another collector to proudly display it in their homes, but can enable another researcher to provide us with insight into the items we have in our homes.

Bidding starts at the start of the Friday show and ends Saturday evening. Those who are lucky winning bidders may pay for and pick up their winning lot on Sunday afternoon.

Remember, all the proceeds go to a great cause: you can help fund a student of the Arts and Crafts movement and a future unforgettable seminar!



Right: A spread of silent auction items, all donated by collectors, shown Friday and Saturday of each conference. The proceeds go to the non-profit Arts & Crafts Research Fund.



An Exploration of Ellis & Stowell Faithfully Thought Out

The new book Faithfully Thought Out and Patiently Evolved: The Work of M. Louise Stowell and Harvey Ellis brings new research on the titular figures and reveals the artwork of the two collaborators. I asked the editors of the new book Kerry Schauber and Lauren Tagliaferro about the early and unknown artwork of Stowell and Ellis, exploring their collaboration, and what readers can take away from the new insights.

What first attracted you to the work and story of Ellis and Stowell?

We were familiar with both artists as they have both been represented in our collection for decades (Ellis since 1914, the year after MAG opened!). The works are beautiful and accomplished on their own, but the acquisition of over 230 more works by these two artists in 2016—purchased from the Strong Museum of Play here in Rochester, which had deaccessioned them—

gave us a uniquely deep bench to delve into their stories as well as their techniques and artistic styles.

The archival materials that were held at the Strong Museum of Play were deaccessioned at the same time and purchased by the Department of Rare Books, Special Collections and Conservation on the University of Rochester's campus, so we had access to another layer of documentation, which was enticing as well.

In collecting fresh insights, did you find anything unexpected while seeing these new insights and gathering these rarely seen examples for publication?

It was a treat to see the ideas they seemed to be passing back and forth between them. Having the whole collection photographed and attached to our collections database allowed us to find visual connections that might have been hard to

> make if we were laying out actual artworks on a table. There's one example where Stowell and Ellis appear to have illustrated the same scene—maybe from a book they both were reading—and one where they both use the same allegorical figure in a larger composition, and we don't know the mechanism of how that happened—were they drawing together, one looking over the other's shoulder? Were they having a little contest between friends? It was also a pleasure to reattribute a poster that had been published as Ellis's work when we found newspaper reviews from 1896, when Stowell entered it into a contest and won a prize.



M. Louise Stowell The Bridge, 1900 Watercolor, charcoal, and black ink on laid paper Memorial Art Gallery of the University of Rochester: Virginia Jeffrey Smith Fund, in honor of Grant Holcomb and Marie Via, 2016.97

Buy the book at Turn of the Century Editions Today! Or in the Books and More Show!

In the book, you've mentioned due to the light-sensitive nature of these works on paper, some works can't be shown in public. As an exciting result some of the works have been reproduced for the first time in this new publication. What was the process like to try to replicate and represent these works in their most honest form?

All of the artwork in MAG's collection gets professionally photographed with an objective color correction process that results in the most accurate record of the piece we can produce. The challenge was in trying to arrange the work in the book into some sort of order for the purposes of the book, so similar things could be seen together. A lot of the art is not dated, so we had to make our best guess or group them more thematically so they'd make sense to readers and illustrate a sort of progress or process.

In seeing Stowell's scrapbooks, it must have been an enjoyable experience seeing the evolution of style and artistic process. What do you hope readers take away from seeing the comprehensive catalog of images?

Stowell's scrapbooks are almost entirely magazine clippings that she used for inspiration in her work, or perhaps used while teaching art classes. There's none of her own work represented, although once or twice a work by Ellis that was published in a magazine or newspaper makes an appearance! We hope seeing the im-



ages reproduced informs and delights people who were unfamiliar with Stowell's work, and also demonstrates another side of Ellis's body of work. We also hope scholars or owners of other of Stowell and Ellis's artworks see the reproductions and make new discoveries and connections with the work held at MAG and tell us about it.

Dedicated conference attendees will fondly remember learning about the collaboration of Harvey and Ellis, thanks to Susan Futterman's presentation back in February of 2015. What was it like collaborating with her on fresh insights?

Susan reached out to MAG last year asking about organizing an exhibition of the two artists, but as we already had one planned, we offered her a writing assignment instead! Happily she accepted, and we worked with her to craft her article. She had seen the work years ago when it was at the Strong, but we had more information to provide from Stowell's scrapbooks and the archival files held at Rare Books and Special Collections, and more newspapers and primary sources are available online now, so she was able to add newer material to her 2015 scholarship.

What about the story of Harvey Ellis and Louise Stowell's collaborations and artistic process would artists and craftspeople connect with today?

We feel the story of their artistic friend-ship and their collaboration on techniques and themes is something all contemporary artists and craftspeople could relate to—sharing source material in a casual "hey, look at this cool thing" way, or more formally, developing a unique technique with colleagues and writing it up for others to share. The desire to have someone who understands your aesthetic and your "eye" who might be able to make a suggestion to better your work. Their attention to detail and painstaking technique will probably ring true with a lot of artists, too!

The editors of the new publication Faithfully Thought Out and Patiently Evolved: The Work of M. Louise Stowell and Harvey Ellis - Kerry Schauber and Lauren Tagliaferro

A New Normal

by Vonda Givens Executive Director, The Stickley Museum at Craftsman Farms

Since 2020, the Stickley Museum at Craftsman Farms has been in an extended period of transition and change, beginning with our abrupt closure in March of that year because of the pandemic. Later that same year, the closure was extended by severe damage from a natural disaster, and then it dragged on even longer as we worked our way through unpredictable two-year construction project. Now construction is complete, we celebrated with a Grand Re-Opening in October 2024.

So much has changed on the property since that first closure back in 2020. In 2025, we are

looking forward to sharing this transformation and to greeting the new year as a new normal.

What has changed? How much time have you got? From the entrance sign to the entrance door, the property has experience sweeping changes. If you haven't visited Gustav Stickley's storied home in Parsippany, NJ—or it has been a long time—now is the perfect time to return. (We offer introductory and specialty tours year 'round. The tour calendar is available at StickleyMuseum.org.)

When visitors arrive on the property, they are now greeted by a handsome and sturdy permanent entrance sign and by the Education Center, completed in 2020, after six years of planning, fundraising, and construction. The Education Center provides a beautiful and suitable gateway to Gustav Stickley's rustically elegant estate. The Education Center's lower level is the property's original garage. Its historic fabric has been preserved and the interior has been rehabilitated and now serves as our multi-use program space.

The Annex has been rebuilt after the destruction of Tropical Storm Isaias and is now the museum's Visitor Pavilion. Upon entry from the Ruth Cruess Glesmann Walkway, visitors take in a view of the property through the floor-to-ceiling glass windows and see a vista similar to the one the Stickley



family enjoyed when it was their outdoor dining area. The Pavilion is home to The Craftsman Shop, with its beautiful handmade shelves filled with souvenirs and contemporary Arts and Crafts produced by artisans around the United States (many, along with The Craftsman Shop, will have a booth at this weekend's conference!)

From the Annex, visitors begin tours in the newly restored Log House kitchen, a project that took place simultaneously with rebuilding the Annex. The hallway to the Kitchen has been widened, making it fully handicap accessible. The Log House Kitchen's massive stove and hood were restored by Jonathan Clancy, the museum's Director of Collections and Preservation, and master woodworker Mickey McCann worked meticulously to restore the original green stain on the room's doors and trim. The kitchen houses china cabinets original to the Log House, and a custom display case, partially funded by the Bickford Foundation, which currently features museum collections that haven't often been on view, including an original exterior Log House lantern, a small Chelsea Keramic pot with an oxblood glaze, and an early Newcomb College Pottery mug, which was a recent donation from Barbara N. Fuldner.

Continued on page 54

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The Kitchen's restoration has made it possible to also interpret the Log House porch, which, in prior years, served as an orientation space for tours. Now, visitors take in the porch midway through their tours, interpreted in a style that would have been familiar to the Stickley family in the early 1900s. The porch features the museum's collection of willow furnishings, including a bassinet that was passed down through Mildred Stickley's family, a Stickley tea wagon, and two Mottville chairs that were gifted to the museum. These Shakerstyle chairs were produced by Gustav Stickley, in collaboration with the

Mottville Chair Company, late in his life and gifted to friends and family. The museum's chairs were passed down through the recipient family.

The Log House Living and Dining Rooms include extraordinary new collections objects that can now be fully enjoyed by visitors. The original grandfather clock (no. 3), a generous gift from the estate of Peter Wood, a member of the Farny family (the second owners of the property), returned in 2024. A lovely George de Feure lamp, featured in The Craftsman magazine sitting atop the clock, and passed down through Mildred Stickley's family, now crowns the clock again, thanks to her granddaughter Cindy and her husband Tim McGinn. The original custom dining room settles, a gift from Susan and David Cathers, returned to the Log House in 2024. The dining room also features a newly arrived, jewellike samovar, in a style similar to the Russian samovar visible in Stickley-era pictures of the sideboard. The dining table is set with china in the pattern purchased by Stickley in Paris from Siegfried Bing (both the samovar and the china are recent purchases made possible by the museum's collections fund, which is supported by the Collectors' Circle and individual donors).





So much is new at the Stickley Museum at Craftsman Farms, but one thing has remained the same: our commitment to Gustav Stickley's legacy and his vision for Craftsman Farms. We are privileged to preserve and share that vision, and we are planning ahead to ensure that it will be available to the generations who follow us.

In 2025, we will continue to offer online programs about American design to our Members around the United States and abroad. Jonathan Clancy will also offer a new online design class in the early spring. We will host Farms Afield excursions, and onsite, we are planning for a Valentine's Open House, an All Hallow's Eve Open House, and a special Maker Day in May. As has become tradition, in early October, we will host a special supporter "reunion" and fundraising weekend. (Please mark your calendar and watch for news about all of these programs and events!)

You're invited to visit, to become a Member, and to be a part of our friendly community. I hope you will become a part of our "new normal" and participate in museum's present and its future.

The Annex Rehabilitation and Log House Kitchen Restoration were made possible through joint funding from the Township of Parsippany-Troy Hills, the owner of Craftsman Farms, and by a grant from the Preserve NJ Historic Preservation Fund of the NJ Historic Trust. The furnishings in the Annex and Kitchen were funded by gifts to the Annex Furnishing fund. The Education Center was funded by the Township of Parsippany-Troy Hills, the Morris County Historic Preservation Fund, and by individual gifts to Education Center Capital Campaign. The Entrance Sign was partially funded by the NJ Historic Trust and by Board Restricted Funds, and repairs to the Glesmann walkway were funded by Board Restricted Funds, a grant from the Hyde and Watson Foundation, and by the children of Ruth Cruess Glesmann.

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Asheville Art Museum Special Presentation:

ASHEVILLE Asheville Architects and ART MUSEUM A Discussion with Elizabeth Brauneis

Saturday, February 22nd at 3:00 - 4:00pm The Asheville Art Museum Tickets include Museum admission (get there early!)

Transportation to and from the Grove Park Inn will not be included in the ticket price. Please see transportation options below. Thank you for your understanding.

The Asheville Art Museum is nearing the end of a twoyear project documenting over 6,000 records related to architects Richard Sharp Smith (1853–1924) and Douglas D. Ellington (1883–1960). These collections highlight their rich contributions to Asheville's architectural history.

Join Elizabeth Brauneis, IMLS project registrar, for a presentation on her work and a special behind-thescenes viewing of collection materials. This program is supported by the Institute of Museum and Library Services (IMLS).

Douglas D. Ellington

Born in Clayton, Norrh Carolina, his creative abilities turned into a study of architecture at the Ecole des Beaux Arts in Paris and the Drexel Institute in Philadelphia, which turned into a degree of Bachelor of Science in Architecture in 1912. After a long career in Pittsburgh, 43-year-old Ellington came back to North Carolina and settled in Asheville in the 1920s – a busy and booming time for the Buncombe County seat. Ellington ability to work with a number of different styles shows with his four major accomplishments in his time in Asheville, including the First Baptist Church, the Asheville City Building, and Asheville High School and the S&W Cafeteria. While his style is known for more Art Deco, the impact of Ellington's visions helped make Asheville a prominent spot for studying architecture.

New Asheville Art Museum Exhibit

"Asheville Strong: Celebrating Art and
Community After Hurricane Helene"
On View February 13th - May 5th, 2025

This new exhibition will highlight work from local artists affected by the effects of the recent Tropical Storm Helene. The special non-juried exhibition will celebrate the strength and diversity of our arts community acknowledging the significant impact on artists here in the region.

Richard Sharp Smith

English-born Smith arrived in America in 1882 to New York, where he worked for architect Richard Morris Hunt: known to Asheville as Biltmore House's architect. In 1886, Smith was assigned the role of supervising architect overseeing construction on site. Three years later, he became Vanderbilt's lead architect following the death of his colleague Richard Hunt. While the Biltmore house certainly became Smith's most well-known project, his projects in Asheville through his own firm ranged from the Biltmore Village Post Office to houses in Chestnut Hill and Montford Avenue to the E.W. Grove office on Charlotte Street and the All Souls Church in Biltmore Village. Smith settled down in Asheville to raise a family and remained in Asheville working on houses until his passing in 1924.

Ways to get to the Asheville Art Museum from GPI: AVLRide, the "hop-on, hop-off" GrayLine Trolley Tours, Lyft, Uber, Asheville Hopper or get a ride from a conference friend who drove!



The Asheville Art Museum Collections

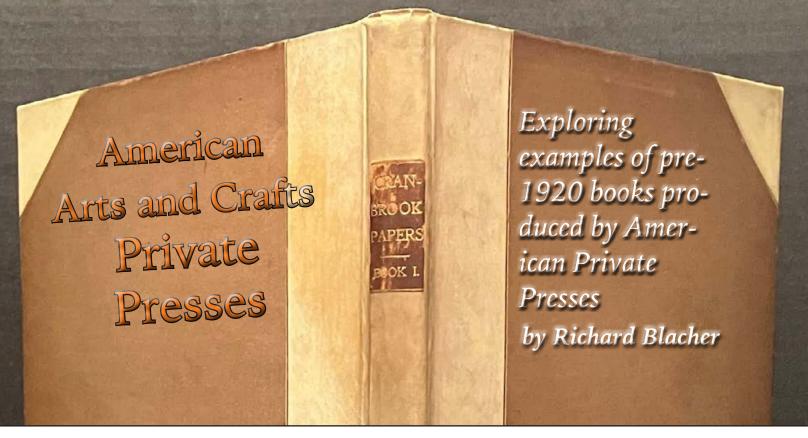
Ticket holders can see the complete Asheville Art Museum collections, featuring artists from Western North Carolina and the Appalachia area, artists from Black Mountain College, and fine handmade objects created locally including by Eastern band of Cherokee artists and contemporary crafts from the Penland School of Craft. Here is the collection by the numbers:

- 7,500+ total works
- 750+ paintings. Artists include: George Bireline, Roger Brown, S. Tucker Cooke, Pierre Daura, Joseph Fiore, Ida Kohlmeyer, McKendree Robbins Long, Beverly McIver, Jo Sandman, Roger Shimomura, Tula Telfair, and Eugene Thomason.
- 750+ drawings. Artists include: George Charles Aid, Beverly Buchanan, Minnie Evans, Gustave Falk, Lorrie Goulet, Ray Johnson, Anthony Lord, Elaine Schmitt Urbain, and George Widener.
- 1,450+ prints in a variety of techniques such as etching, lithography, screenprint, monotype, and woodcut. Artists include: Anni Albers, Josef Albers, Thomas Hart Benton, Judy Chicago, Helen Gerardia, Jerome Kaplan, Robert Rauschenberg, Joe Chris Robertson, Donald Sultan, and Ernest Trova.
- 2,250+ photographs by artists such as Hazel

- Larsen Archer, Bruce Davidson, Jade Doskow, Sally Gall, Walter Iooss, Robert Glenn Ketchum, David Levinthal, Joel Meyerowitz, Barbara Morgan, Benjamin Porter, Mike Smith, Joyce Tenneson, Kent Washburn, Carrie Mae Weems, and Jonathan Williams.
- overs into Cherokee art, craft, and Self-taught art. Artists include: Minnie Adkins, Ruth Asawa, Cristina Córdova, David Ellsworth, Dorothy Gillespie, Lonnie Holley, Robyn Horn, Stoney Lamar, Joe Minter, Randy Shull, and Kenneth Snelson. 1,000+ studio and contemporary craft objects including glass, ceramic, fiber, metal, wood, and mixed media. Artists include: Rowena Bradley, Ken Carder, Dale Chihuly, William Waldo Dodge, Jr., Mary Gregory, Karen Karnes, Harvey K. Littleton, Joel Queen, Norm Schulman, Walter B. Stephen, and Billie Ruth Sudduth.

Conference Tip: The purchase of a ticket means you get admission included, so you can explore the art collection and museum early before the presentation begins. The cafe will also be open at the museum if you want drinks and snacks to enjoy before the presentation.

Visit Ashevilleart.org to see new exhibits on display.



All photos courtesy of Richard Blacher.

I was born with the collector gene.

It took hold early—Cracker Jack toys, View-Master reels, and similar treasures captured my imagination.

At 18, I bought my first painting: it was my father's influence. In my 20s, I became fascinated with the American Arts & Crafts movement: it was Rosalie Berberian's influence. My

focus turned to art glass and pottery. I realized early on that I loved beautiful objects—the less functional, the better. Whatever caught my eye didn't need to serve a purpose; it just needed to BE.

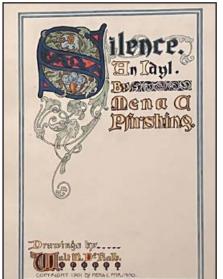
In 1978, I wandered through a small antiquarian book show in New Haven, Connecticut. A dealer, familiar with my interests, handed me two small Roycroft books. They were suede-bound, limited editions, in like-new condition, beautifully printed on handmade pa-

per, and extensively illumined. He offered them for \$15 each or both for \$24. Of course, I bought them! They became my first examples of American Private Press books. I was immediately cap-

tivated. My obsession grew, branching into other presses from the same period, and it has remained a lifelong passion.

In the mid-1990s, a dealer from Boston, from whom I had purchased several books, called to describe a book he was sure would interest me. He sent it on approval. When I opened the

package - instant GAWK. It was not a book from one of the private presses I collect but it was, without question, one of the most beautiful Arts & Crafts period books I had ever seen—then or since—a true tour-de-force of artistic bookmaking.



Silence an Idyll: a poem by Mena C. Pfirshing

Artist: Walt M. DeKalb, 1901

Pages 12 + fillers Size: 14" x 11 1/4"

Every part of this book was hand-crafted by the artist – bind-

ing, calligraphy, illumination, and illustrations. One interesting detail: the last line on each page is the first line on the next page.

Titled Silence an Idyll, this extraordinary book was



Page from Silence an Idyll, a poem from Mena C. Pfirshing and illustrated by Walt M. Dekalb.

published in 1901, featuring a poem by Mena C. Pfirshing and the unparalleled artistry of Walt M. DeKalb. Measuring an impressive 14 by 11 ½ inches, it is as monumental in its craftsmanship as it is in its scale. Every element of the book—binding, calligraphy, illumination, and illustrations—was meticulously handcrafted by DeKalb, showcasing his mastery of the Arts & Crafts ethos. One interesting detail: the last line on each page becomes the first line on the next page. The result is a true tour de force, a testament to the era's reverence for the union of art and literature.

Not much is known about the creators of *Silence an Idyll* aside from Mena C. Pfirshing, born in the 1850s, authored a book titled *Memories of Italian Shores* in 1895, but little else is known about her life or work. Walt M. DeKalb, whose vibrant artistic touch makes this book a feast for the eyes. He also appears to have illustrated sheet music for various publishers.

The following four examples of books in Blacher's collection represent a number of top American presses of the American Arts & Crafts period.





The Lotos Eaters Publisher: E. P. Dutton & Co No date: circa 1900



An Elegy in a Country Churchyard

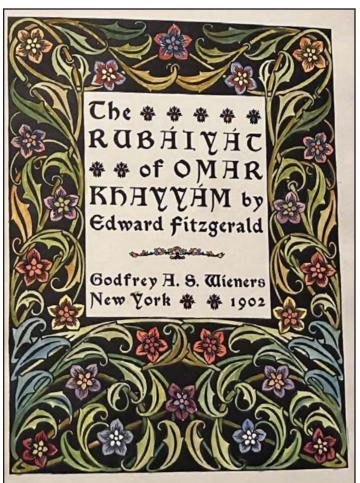
by Thomas Gray

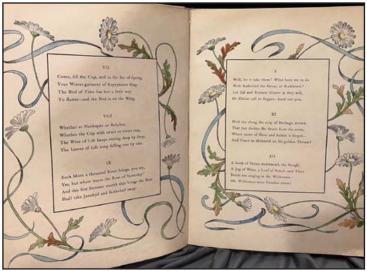
Publisher: The Craftsman's Guild, Boston

Date: 1901

Drawn and Calligraphed by Herbert Gregson

Illuminated by Anna M Lessman







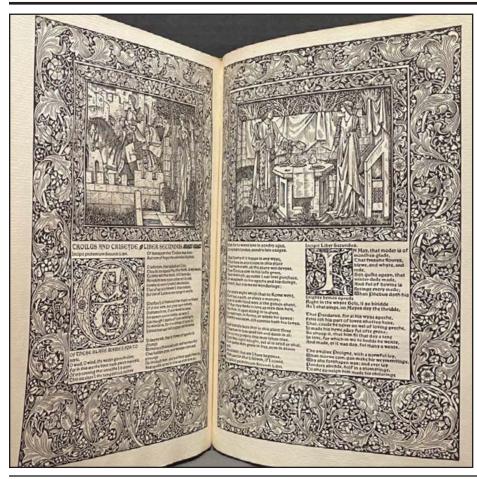
The Rubaiyat of Omar Khayyam by Edward Fitzgerald

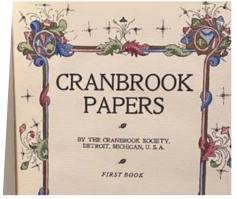
Publisher: Godfrey A. S. Wieners

Date: 1902

Limitation: 63/250

The title page and decorative borders are the work of Mr. Louis B. Coley.





Cranbrook Papers

Publisher: The Cranbrook Press

Date: 1901 Size: 11" x 9"

Limitation: None stated, but the publisher's records indicate only 72 copies

were produced.

The Cranbrook Press, in my opinion, ranks among the top five private presses of the American Arts & Crafts period. Most of the 10 titles, issued from 1900 to 1902, were bound alike.



The Roycroft began as a communal business and crafts colony in East Aurora, NY, in 1895. Founded by Elbert Hubbard, it was one of several utopian societies that formed during the Arts & Crafts Movement (1880-1920) in response to the shoddy, mass-produced goods of the Industrial Age. The Roycroft artisans became well known for their high artistic standards in the creation of furniture, pottery, metal-work, and hand-printed, illuminated, and tooled leather books. Roycroft exemplified the principles of quality, beauty, and the worthwhile life, strengthening the connection between "Head, Heart, and Hand."

Inspired by these Roycroft principles, the Roycroft Renaissance was born in the 1970s and a new community of independent artisans was established. The Roycrofters-at-Large Association (RALA), was formed in 1976. Over 47 years later, this non-profit organization is still actively working to keep alive the history and philosophy of Roycroft through its artisan guild, membership opportunities, special events, and festivals.

Please visit the RALA table this weekend in the Books & More exhibit space on the 10th floor. There are different levels of annual membership open to artists and art enthusiatasts alike. More information can be found on our website at www.ralaweb.com.





THE GOODIE BOX AT GROVE PARK INN

EACH YEAR, ROYCROFT ARTISANS COLLABORATE AND CONTRIBUTE TO THE RALA GOODIE BOX. THIS YEAR, IT'S WORTH OVER \$9,000 FOR ONE LUCKY WINNER ON SUNDAY, FEB 23 AT 3PM.

Elbert Hubbard created the original "Goodie Box" in the late 1800s, and the Roycrofters At-Large Associate has continued this tradition for over 45 years.

Tickets for sale at the RALA Table on the 10th floor at the GPI conference.

1 TICKET - \$5 | 3 TICKETS - \$10 | YOU DO NOT NEED TO BE PRESENT TO WIN

COPPER JEWELRY BOX WITH CHASED GINKGOS BY RONALD VANOSTRAND TOOLED LEATHER INTERIOR BY TOM CIMINELLI | 30 OTHER ROYCROFT ARTISANS

MUN. RALAWEB. TOM



Fermata Gymnasium, Fermata Yearbook, c. 1930, Courtesy of Marguerite Tuttle, Inc., New York City.

Liberty and the American Arts & Crafts Movement in Aiken, South Carolina

by Mandy Drumming

In 1919, in the health resort area of Aiken, South Carolina, Marie Eustis Hoffman, an Aiken Winter Colony leader, founded an all-girls school enchantingly titled Fermata. Marie garnered support for the school from her friends and family of the Aiken Winter Colony. Supporters included Marie's husband, Josef Hoffman, a renowned pianist, and friend Marie Louise Curtis Bok. Mrs. Bok was a supporter of the Settlement Music School in Philadelphia, and wife of American Arts and Crafts movement leader Edward Bok. The Hoffmans and the Boks were friends and shared interests. Josef wrote articles for Ladies Home Journal, an American Arts and Crafts publication edited by Edward, and, in 1916, the journal featured the Aiken Hoffman house. 1

Until closing in 1941, Fermata carried the ideals of the American Arts and Crafts movement practiced by the Aiken Winter Colony. This is expressed in a block print created for *Fermata Spur* in 1929.² The print depicts a stylized rendering of the main Fermata building, a late-19th century, Greek Revival-styled, reused house. The building is surrounded by trees and shrubs, and faces an un-



Fermata Main School House, Fermata Spur, December 1929, Courtesy of the Aiken County Historical Museum, Donated by Marian A.B. Marrin.

paved driveway, charming arch, and stone walls. Using a traditional technique to feature the clas-

sical school building in a local, rustic setting, the artist brings to light the classical liberal thought of early America that underpinned the American Arts and Crafts movement and differed from that of John Ruskin's English Arts and Crafts movement.



Friendship Baptist Church Parsonage, Aiken, South Carolina, 1925, Jackson Davis Collection of African American Educational Photographs, Albert and Shirley Small Special Collections Library, University of Virginia

After the Civil War, English cultural leaders John Ruskin and classical liberal political economist John Stuart Mill feuded, with the foremost proponent of the American Arts and Crafts movement, Charles Elliot Norton, siding with Mill. ³ While Norton deeply admired Ruskin's aesthetic principles, Mill believed in rejuvenating America's founding values given slavery was abolished. ⁴ ⁵

In contrast, Ruskin was "horrified at the idea that systems of slavery were being replaced by systems in which individuals were allowed to choose their own paths in life." ⁶ While Ruskin aimed to restore English feudal order and medieval design, the American Arts and Crafts movement aimed to revive the best of America's early period and principles, varying visually based on region, as Aiken demonstrated.

Aiken was an ideal site for the American Arts and Crafts movement. Its pine air, artisan springs, sandy soil, high elevation, and fine climate attracted the South Carolina Canal and Railroad Company during the 1830's. ⁷ Inspired by the town-planning thought of anti-urbanist Thomas Jefferson, the company surveyed Aiken with equal parts open land and development. After 1865, Aiken officials and early Northern set-

tlers circulated pamphlets touting Aiken to attract "Northern Capitalists, Farmers, Mechanics (artisans), and others." ⁸ In 1867, the pamphlet, *South Carolina, with Special Reference to Aiken and Vicinity as a Desirable Location for Actual Settlers,* included a John Stuart Mill quote and requested South Carolina return to "colonial times," particularly the year 1747, when South Carolina was a farming state, the economy was diverse, and there were but few slaves. ⁹

Soon, a colony formed, practicing a regional variant of the American Arts and Crafts movement in Aiken. Local architects designed Creole Revival and medieval cross-house houses for colonists, the Roycroft-inspired, Ye Palmetto Press handcrafted prints of Theodore O'Hara's "Bivouac of the Dead", and dedicated Aiken winter colonists supported local Black craft.

In 1929, Fermata commissioned Black architects and contractors McGhee and McGhee to build a gymnasium. (FIG 2) The American Craftsman gymnasium blends into the environment, presenting a horizontal orientation of windows, copper gutters, and a hipped roof, and displaying open gabled porches, a cream stucco facade, and green-painted wooden doors. The exposed eaves and rafters highlight the gym's construction and functionality. Also, the McGhees built a serpentine wall for colonist Mrs. Iselin, a Fermata supporter and Schofield Normal and Industrial School board member. ¹⁰

Schofield was founded in 1868 to educate the Black community. In the 1880's, Schofield began offering manual arts training. The school recognized the importance of educating the head, heart, and hand, an Arts and Crafts slogan proclaimed by Booker T. Washington. 11 In 1919-20, Schofield carpentry instructor Edinburg Graham, assisted by the "Schofield Boys," designed and built the Friendship Baptist Church Parsonage, an American Arts and Crafts work of art. 12 (Fig 3) Graham used natural materials to build the parsonage, featuring a low-pitched roof, large covered porch, and deep eaves with exposed rafters. Throughout, the woodwork exhibits minimal ornamentation and classicism: Ionic columns, arched windows and motifs, an entrance way with sidelights and a fanlight, and segmental-arches.

CONTINUED on page 72



Bill and Pam Clark used clay test strips to match the color glaze of a broken lid of a George Ohr vase. Photo courtesy of Bill and Pam Clark.

A few years ago, during a trip to Cincinnati's Rookwood Pottery Company, it was clear to this author that the glaze department was - like most rooms of the iconic pottery production facility - an overwhelming collection of historic vs. modern ceramic works. For every muted color, there was a vibrant version. When asked about the science of the glaze, our tour guide confirmed the number of glaze possibilities is in the thousands. Yet how many versions are in tribute to the Arts & Crafts era?

According to George Hibben, Brand Ambassador for Rookwood Pottery, an always present conflict at the continuously successful pottery firm Rookwood was how to show its glorious past and make space for an evolution of a contemporary style in product. "Repetition of the past was not the goal. Evolution was the goal, but with a proper and respectful nod to the past masters. Many enthusiastic historic A&C collectors will cry "Heresy!" if glazes evolve with the addition of colors and gloss and expand the A&C style. Others will be accepting. This is the dilemma as products evolve for a more modern, contemporary, and accepting customer base." Hibben's "Glory of the Glaze" small batch release at Rookwood attempted to bring those historic tones back into the fold with a contemporary look. One such example within this special release was the classic matte green glaze compared with glossier glazes. In the "Glory of the Glaze" release, some forms stayed

true to a historic style, utilizing matte glazes, or layered matte glazes, to accentuate form and historic style. Other forms, with a leafy Arts & Crafts style, had flowing gloss glazes. Those customers familiar with the history of the aesthetic took issue with the latter forms, while those who were not familiar, "accepted and desired these contemporary interpretations. These customers admired the beauty of the work, but with a more flexible admiration for overall beauty," Hibben wrote.

During the special release, what Hibben described as the "bubbly, thick, crawling glazes" was embraced, but caused a philosophical debate for those artists who wanted to create a clean and precise aesthetic for their work instead of working with the thick, drippy glaze. "Unfortunately, with the progression of ceramic science over 100 plus years, modern glazes can lose the soul of the early Arts & Crafts glaze outcome. Grueby knew how to impart soul into a heavy and beautiful glaze outcome." Hibben was also quick to point out that glaze formulations and modern EPA standards have resulted in glaze recipes that chemically speaking have to be different, but the process to achieve a 1905 look can be achieved - it's just a different process. The library of test tiles - as this author can vouch for - is extensive and overwhelming to a beginner in understanding glazes. Workers document the effects of layered glazes including glaze chemistries, striations, bubbling - nearly 5,000 test tiles have been created with

two or more layers of glazes implemented and as many as five layers. "Five layers can become wonderful, but more unpredictable. Two layers can be predictable, offer beautifully controlled ombre, but lack a certain soulfulnesss," Hibben writes.

Indeed, it is a fine line to tiptoe in considering the responsibility in creating glazes while staying true to the historic legacy. Author Anne Fulper and her sisters – grand-daughters to William Hill Fulper II of Fulper Pottery – certainly knew the juggling of responsibility to the historic

foundation and the need to differentiate contemporary product from the antique. The Fulper sisters found their grandfather's notebooks of glazes in the family attic and naturally felt that heavy sense of responsibility. The need to differentiate between old and new Fulper brought the sisters' decision to create tile instead of pots – and then the process of creating the right glaze began. "After the code of the encrypted formulas was broken by Fulper historian Gordon Gray, we did some initial testing at Moravian Tile Works to see what kind of result could be gotten with today's materials and firing techniques. It took about a year to find the right fit," Anne wrote via email. "Neither I nor my sisters were ceramicists, but because we had grown up surrounded by all the shapes and colors of our family's pottery, we knew in our bones what the glazes should look like." Once the texture and the Arts and Crafts look of the tile was agreed upon, a catalog was made available of the newly created Fulper Tile Company – with an emphasis that the tile was "next generation" instead of reproduction. The Fulper sisters even created pieces for the Martha Stewart Living Cata*logue* – a tulip vase and small amphora.

Icing the Clay

In Greenville, South Carolina, Bill and Pam Clark's studio acts as their own tribute to the intensive process of glaze creation. The works of Clark House Pottery are directly influenced by the





Left: Clark House Pottery's current glaze "Starry Night" is the result of multiple glazes applied on top of each other. Above: a single table in the Rookwood Pottery Company's glaze department holds a small percentage of glaze recipes in containers while a Rookwood employee works on a design.

work of potter George Ohr; his works are famous in the art collecting community for his revolutionary style in art pottery. The Clarks have created a very diverse and colorful palette by testing hundreds of specialty glazes, a style process that includes

testing for the surface coloring and texture based on glaze chemistry. These special formulas are under strict lock and key -- their glazes are the result of hard work, testing and developing. In describing their process, the Clarks described how glazes can take years of development. Their current "Starry Night" glaze was one such creation. "This glaze takes many hand-brushed coats of multiple glazes in a specific order. Each coat must also be completely dry before the next coat can be applied. We glaze with a brush to get into all the unique folds and ruffles. Some potters dip or use a spray gun to glaze. Some will also take the time to use many colored underglazes and paint a whole scene and then fire the pot."

The art of glazing techniques certainly came in handy when the Clarks were called upon to reverse engineer a glaze on an existing piece of pottery. "A major auction house in Cincinnati contacted us in 2022 requesting our help. They had a client who managed to either break or lose a lid to a George Ohr teapot. They asked if we could make a close match, and we accepted the commission, but only if our studio name and mark were on the bottom of the new lid. After we received the teapot base, we first measured and made new lids. Clay constantly shrinks from the time a piece is made from wet clay through to the finished glazed piece. After making the lids, we evaluated



"Sisters" In search of an author. Photo courtesy of Judith Budwig and Jeffrey Preston.

by Jeffrey Preston and Judith Budwig

This is the story of two sisters, Jasmine and Holly who grew up in Evanston, Illinois.

Jasmine is five years older, now living in Cambridge, Massachusetts, and Holly lives in San Francisco. Sisters, brothers, friends, and lovers converge here at the Grove Park Inn for the Arts & Crafts Conference. It was all Bruce Johnson's idea back in 1988. Such a great idea - genius. But who would ever pick the middle of February for an annual conference in Asheville? Someone must have put something in Bruce's hot chocolate. But you know what, it totally works...on so many levels. And thanks to Kate Nixon, it's still evolving. That's prologue. In 2019, Jasmine attended the GPI conference for the first time. Her first event on Friday was Steven Thomas's small group discussion on woodblock prints. About 20 people were there, many offering insights or asking questions about the different A&C printmakers, and Steven gave them brochures with beautiful examples of different styles and techniques. Her favorites were Arthur

Wesley Dow, as well as the white-line woodblock artists such as Blanche Lazzell, Agnes Weinrich, and Edna Boies Hopkins. What a fun event this was. Patsy and Bill Porter contributed valuable knowledge and insight to the discussion. It was mentioned that Bill was going to be the 9am speaker the next morning, on Pewabic pottery.

Leaving the session, Bill invited Jasmine to join them for lunch at the Edison. Bill mentioned in conversation that he had been the chief designer for General Motors, designing the Firebird, Trans-Am, GTO, and the Riviera. He retired in 1996. Bill and Patsy's A&C collections of furniture, pottery, metalwork, and lamps are renowned. In fact, after retirement, he designed and built a 13,400 square foot home so they could live with their collections, from Frank Lloyd Wright, Gustav Stickley, Charles Rohlfs, Dirk Van Erp, Arthur Wesley Dow, to Mary Chase Stratton's Pewabic pottery.

After lunch, Jasmine and the Porters joined many others in line for the opening of the shows, the crowd abuzz with excitement. Presently, the line surged forward towards an elevator going down one floor to reveal multiple book tables, beyond which was the entrance to the Antiques Show.

There were vendors from all over the county, from New England to the West coast, who offered an unexpected bounty of items original to the A&C period, from Gustav Stickley furniture,

to period lamps, woodblock prints, etchings and paintings, photographs, pottery, metalwork, jewelry, textiles, and ephemera. Gus Bostrom, from California Historical Design, had a spectacular early Gus Stickley morris chair, but someone had beaten her to it as it had a red SOLD label on it. Jasmine bought a striking woodblock print for Holly at JMW Gallery, so Jim Messineo directed her to the UPS booth at the back wall of the hall, where

they packed and shipped it for her.

When she found a Gus Stickley open bookcase at the Seaside Mission booth, Larry Delehanty promised to deliver it



Co-authors Judith Budwig and Jeffrey Preston.

to her himself since he is located nearby in Rhode Island. All the dealers were very helpful and obliging. And how could she resist David Rudd's (Dalton's American Decorative Arts) ebonized early Gustav Stickley window bench, original finish, leather, and tacks? He also arranged to deliver it. SOLD – to Jasmine!

Later, near the book vendors, Bruce Johnson introduced himself to Jasmine and encouraged her to buy a couple of reference books to learn more about the A&C period. She ended up with David Cathers' Furniture of the American Arts and Crafts Movement, and Redux: The Arts & Crafts Revival by Judith Budwig and Jeffrey Preston.

That evening, Jasmine was riveted by Rosalie Berberian's presentation about her new book, Creating Beauty: Jewelry, and Enamels of the American Arts & Crafts Movement, ten years in the making. Rosalie, 91, was extemporaneous, flawless, and captivating. She's a story without an ending (though Rosalie passed away the following year).

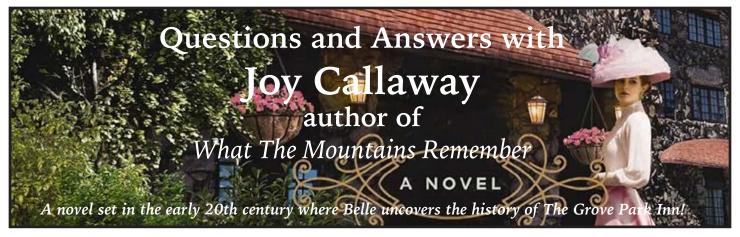
When the talks were over that Friday night, the crowd moved as one towards the Great Hall, some taking chairs in front of the enormous crackling fireplaces on each end, others sharing tables, ordering drinks, talking, listening and singing along to live music. When Jasmine asked

if she could take the empty seat next to Rosalie, who was with friends, Rosalie smiled, nodded, introduced herself to Jasmine, offering her a selection of crackers, olives, and cheeses. Jasmine was caught off guard with how friendly and approachable she was. A retired Yale professor, Rosalie was also a pottery collector who had become president of the American Pottery Association (APA). Later, she began collecting silver, and became one of

the foremost experts in siljewelry and enamels of the A&C period. Iasmine was enchanted, drawn into the warm glow and spirit of the conversation.

Who could not fall head over heels for Rosalie? And who could not fall in love with the Arts & Crafts?

At some point Jasmine realized she was exhausted and wanted to get up early the next morning, so she bid goodnight to Rosalie and friends, and headed to her room. Floor-to-ceiling giant granite boulders from 1913 cover the 30-foot-high end walls of the Great Hall, which are punctuated by the massive fireplaces. Small, gated elevators are concealed at one end of each fireplace, hidden in the midst of rock. It's shocking to see the elevator door open, and even more surprising to see a petite blonde woman in uniform with a friendly and welcoming smile. Dusty is vivacious and imaginative. She grew up in the world of hospitality, her family owning an inn in Vermont where she was innkeeper for a number of years. She's seen it all -- and her great sense of humor and biting wit make an elevator ride with her one of the memories of the GPI experience -- a true delight. And she's even seen the Pink Lady, late at night, of course, in the Palm Court. "Welcome to the Grove Park Inn. I hope you're having a nice time." Dusty's words were calming. Saying good night as she exited the elevator on the 4th floor, Jasmine felt very much at home



In 2024, a new work of historical fiction was published by author Joy Callaway with the backdrop of the 1913 Grove Park Inn as a character. We asked Callaway about her process and her attraction to this historic era.

In writing historical fiction, there's a lot of responsibility in trying to strike an accurate tone with true to life figures and cultivating a tone that makes for a good story. What was the research process like in getting a feel for the dialogue with historic figures? Was the character of Belle based on someone in particular?

Joy: Even before I started writing, I was very aware of how modern dialogue could throw a reader out of a time period, so I've always been careful with that in my work. Before I begin writing, I read letters from the era I'm writing in and also newspaper articles--although those can definitely read more formally than the way people would have actually spoken. I think the presumption sometimes is that historic people would have sounded very proper all the time, when that's not actually the case at all. Some of the letters I read for research are letters from my own family, some dating 150 years. They used slang, they used incomplete sentences, they spoke quite like we do today sometimes. I try my best to articulate that in my writing.

Belle is an amalgamation of historic characters and my ancestors. My family lived in West Virginia coal mine towns for generations, so Belle's backstory is certainly a nod to my grand-parents, great grandparents, great-great, etc. My grandfather wrote for his town's newspaper for a while, and that, coupled with an obituary I found in that same newspaper about an oral storyteller who had always wanted to be a journalist, informed Belle's pull toward writing. And then

historically, I've always been fascinated reading about people--and there are many--who sort of wound up in high society by accident or happenstance, people who had to either soften or hide their history for the sake of their new situation, for a variety of reasons. I've always wanted to explore internal conflict like that and had the opportunity with Belle.

You've written a few books with female lead character in the late 19th century and early 20th century time periods, particularly the Gilded Age. What attracted you to this era as a writer and what about this time period makes for great character evolution?

Joy: I think I'm attracted to that era for several reasons--first, I grew up with a grandmother who instilled a love of ancestry in me from a very young age, who spoke so often about our family history that I felt like I knew people who'd passed away generations before I was born. Her grandparents lived during the Gilded Age and a lot of those stories centered on my great-great grandparents. They felt to me, very much like fairy tale figures. My first novel, The Fifth Avenue Artists Society, is about my great-great grandmother and her siblings who were all artists of various mediums, descended from the Dutch settlers of New York and lived in the Gilded Age Bronx, and my fourth novel, All The Pretty Places, is about another one of my great-great grandmothers whose family owned the largest nursery in the North East during the Gilded Age and often worked with Olmsted and Vaux.

I also grew up reading a lot of Edith Wharton and Jane Austen and George Eliot and although the world calls these works classics, they're also kind of historical fiction now. These authors instilled a love of reading in me and I fell in love with the worlds they spoke of a long time agowhich is primarily late 1800s/early 1900s.

This era is on the cusp of so much societal change. Women were regularly underestimated, diminished, and given a very narrow vision of their futures. I can't imagine how hard it would have been to follow your dreams and ambitions as a woman during this era. It would have been riddled with conflict--which, in turn, makes for a really compelling story.

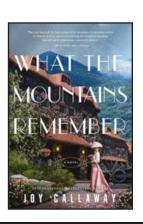
While researching the history of the Grove Park Inn, what was the most unexpected story you found? What do you hope readers take away from your writings about the historic hotel?

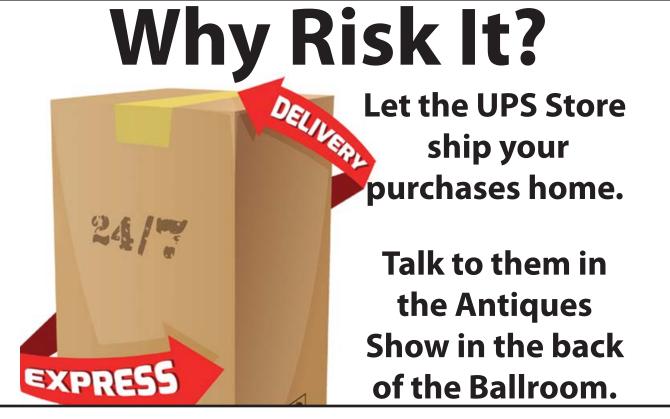
Joy: One of the most interesting things to me was how varied the backgrounds of the skilled laborers were. Some came from across the country to build Grove Park Inn, while some were local. A wonderful kaleidescope of ethnicities were represented as well. Everyone worked together,

side by side. This was the 1913 South, a time in our history where division and hate was blatant and rampant. I look at the faces of the workers standing in front of the unfinished hotel (it's in the display cases just off from the Great Hall) and think about how remarkable it was that they did this together. Grove Park Inn belongs to all of them and all of us.

I am very aware that most of the laborers didn't think they were anything special. I know this because of my own ancestry. History tends to remember the inventors, the industrialists, the wealthy. Writing this book underscored the fact that there are no 'small' lives. Everyone's life touches another touches another. Together, we are building great things.

Come to the special book club discussion on What The Mountains Remember with Pat Bartinique Friday, February 21st at 4:30pm to 5:30pm at the 8th floor Vanderbilt Wing in Roosevelt room K!



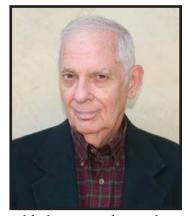


Rest In Peace Allen, Bob and Tony

Allen Anthony Hazard

June 9th, 1953 - October 6th, 2024

Allen Anthony Hazard was a native of San Diego, California and a Professor Emeritus of the Southwestern Community College District with a B.A. in History and a Master's degree in Kinesiology. Among many talents and specialties, Allen developed historic walking tours and home tours for the "Save Our Heritage Organisation" (known as SOHO) San Diego's historic preservation organization in addition to being on the SOHO Board. As an architectural historian, he wrote many historic designation reports and has lectured extensively on the Arts and Crafts movement and lived in a historically designated 1920 California Craftsman bungalow in Mission Hills with his wife Janet. His last presentation at the Grove Park Inn was for the 2023 National Arts and Crafts Conference: a recorded seminar on the Prairie School style on the West Coast.



Conference Director Kate Nixon remembers Allen as a vivacious spirit: "He would always send me a long email full of ideas for conference after attending all of them. I could feel that sense of enthusiasm through his writings and even in those Zoom meeting windows, I always knew he was there both as a scholar and as a student." He is survived by his loving wife Janet, who is so grateful to our community. "Thank you to the Arts and Crafts community for the expression of love, loss and support due to Allen's sudden passing. Allen was so great on

Robert Quentin Randall

May 1, 1945 - November 26, 2024



A lifelong resident of Jacksonville, Illinois, Bob led a full and active life shared with his wife Cathy whom he married in 1969. Bob was a lifelong lover of nature and birdwatching supplemented by stamp collecting and the Arts and Crafts Movement.

Bob was a 20 year volunteer of Wright's Dana Thomas

House in Springfield Illinois and a 30 year attendee of the Arts & Crafts Conference at the GPI. His homes reflected his love of Arts and Crafts. As a nature lover, Bob with Cathy purchased a 92 acre site which they developed and donated to the Nature Conservancy of Illinois.

National Arts & Crafts Conference attendee Ray Hofmann remembered Robert and his wife Cathy "When we first met them about 30 years ago it was at an Arts & Crafts show in Central Illinois, Bob and Cathy slowly walked from dealer booth to booth, Bob slowly explained what he saw to Cathy sharing what he saw. This scene has been reported annually at the Grove Park Inn. In her turn, Cathy was very knowledgeable of the antiques in their homes."

Robert is survived by his loving wife Cathy Randall.

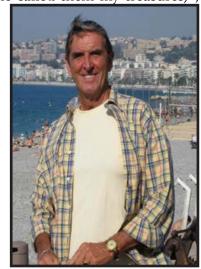
many levels for me as a life partner and so fun loving and engaged. He truly loved the Arts and Crafts conference and all of you. Thank you for embracing him and us."

Tony McCormack

May 27, 1941 - December 20, 2024

Tony was born in Elizabeth, New Jersey, one of five children. His parents later moved to Fort Lauderdale and he graduated from high school there. After a stint in the army, he ended up in Atlanta, in the antique business, and found his way into the art pottery world. A subsequent move was to Sarasota, Florida where he founded McCormack & Co and he lived out his life. AAPA's Linda Carrigan says "Tony was pure magic; fun, witty, ironic (the things he would occasionally say to complete strangers were classics!) He charged too much for his pottery (he called them my treasures),

but basically charmed everyone he met. He was a very important figure in the world of pottery, antiques, etc. The many stories about him are wonderful and endless." Conference founder Bruce Johnson said: "Tony was always a delight. I never saw him without a smile, especially when he was talking art pottery with a new collector."



"Reverence and Innovation" continued

what we thought might be a range of glaze possibilities for a close color match and surface finish. With that information, we made a series of glazing test tiles and fired them. This process also had to take into consideration what colorants, such as iron, might be in the clay itself, which will affect the outcome of glaze color and texture. The best matching glaze ended up being a mix of iron and copper-based glazed on red earthenware clay." Note: Bill and Pam Clark's creative process was also documented in the Spring 2023 Vol. 39 number 2 issue of The Journal of the America Art Pottery Association.

Embracing The Style

On comparison to Rookwood Pottery's iconic style origins, the embrace of the traditional Arts and Crafts color and glaze profile is slow moving by current Rookwood artists and production potters. "Glory of the Glaze" moved the dial in exposure to the historic glazes. Yet, the Arts & Crafts style of glaze could be in danger of being lost among the sizable modern library of styles. Additionally, the nature of a modern day pottery business leaves limited time for originating a style; instead artists are hired to work on product. "It is the exception to the rule that an artist is allowed to bring their personal style forward," Hibben writes. "This is changing somewhat, but Rookwood does not presently create in a single lane, unlike what a true Arts and Crafts era pottery firm like Grueby did back in the day."

In the end, a balance of the understanding and respect for the Arts and Crafts style and an innovative mindset are needed for a worthy contemporary tribute. "It is a wonderfully soulful art form from a historical viewpoint that deserves a modern interpretation. Evolution and innovation are needed for current artists to make the early 1900s style relevant and approachable today, but reverence is also needed."

For more on Arts & Crafts influence in contemporary pottery, attend the demonstration "Small Arts & Crafts Motifs in Ceramics" by Scott Draves of Door Pottery during the 38th National Arts & Crafts Shows!

Rising from the Floodwaters: A Story of Resilience After Hurricane Helene

by Kelsey Schissel of Kelsey Schissel Ceramics

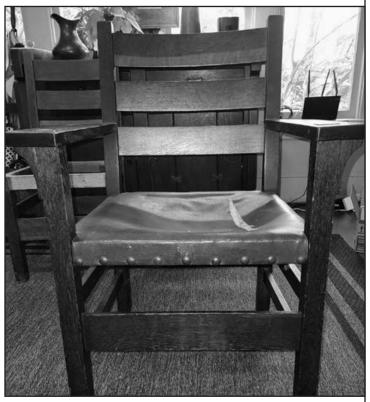
When Hurricane Helene tore through Western North Carolina, it left devastation in its wake. For many artists, the storm's wrath was more than just a natural disaster—it was a direct threat to their livelihoods. Studios were submerged, tools were lost, and years of work were swept away in a single night. The studio and gallery I own and work out of, Plays in Mud Pottery, was fortunate to remain intact, but seeing the destruction around me, I knew I had to help. Within days of the hurricane, I made a decision that would reshape my business and my life. I restructured the gallery, into a consortium, opening my doors to professional potters who had lost everything. This wasn't just about lending space—it was about rebuilding lives. I launched a GoFundMe campaign to cover the costs of bringing these artists into my studio, and the response was overwhelming. In less than a month, we raised enough funds to cover new tools, clay, and materials. By October, I had welcomed three displaced potters into my studio, providing them with the resources to get back to work and minimize the gap in their income.

But the consortium was just the beginning. As I worked alongside these incredible artists, it became clear that the community needed a platform to showcase their resilience. That's when Come Hell or High Water was born—a studio tour designed to highlight the talent and tenacity of WNC artists affected by the hurricane. In its first iteration, the tour featured 145 participants across ten counties, offering them a chance to connect with patrons and rebuild their networks. The event was such a success that plans are already underway for spring and fall tours in the coming year.

Through these efforts, I've learned that art is more than the sum of its parts—it's a lifeline, a way to rebuild, and a bond that unites us in the face of adversity. For more about the tour and its incredible artists, visit www.comehellorhighwaterstudiotour. com. Find out more about my gallery at www.playsinmud.com and learn more about my ceramic art at www.kelseyschisselceramics.com.

Hurricane Helene may have challenged us, but it didn't break us. Together, as artists and a community, we are rising stronger than ever.

"Collector's Stories" continued



We live in a 100 year old A&C bungalow in a suburb of Seattle. We bought it in the early 90s. Fortunately it was never remodeled since it was built but unfortunately it was never updated since it was built. So, we had our projects laid out for us, Plumbing, Electrical, Plaster all the items that needed replacement or maintenance. There was no YouTube then so we found ourselves at the library or used bookstores a lot. Seattle had a lot of used bookstores. Off we would go on the weekends with our toddler daughter to seek information on how to fix 100 yr old plumbing etc in these old books or educate ourselves on A&C furniture. My husband (Rob) would be in the do it yourself stacks and I would take my toddler to find a quiet corner, grab a storybook and read to her. I'm sitting with my daughter on my lap between the book stacks on this old oak armchair reading my daughter a story. We get up from the chair and suddenly he picks up the chair and turns it over. He says this is definitely Stickley, see the tenons pegs and what's left of the paper label. Hands me his books carries the chair to the front desk and asks the owner how much for the chair? \$25 sold. We walk out the store with a chair and books to read. So it just goes to show you use the books to educate

"Liberty" continued

The Aiken works produced by Schofield Normal and Industrial School, the McGhees, and Fermata evidence the early American, classical liberal thought that grounded the American Arts and Crafts movement. Today, presumably due to the House Un-American Activities Committee silencing liberals and civil rights supporters in the Southeast from 1938 until 1975, the American Arts and Crafts movement in Aiken is relatively unknown.

Footnotes

- 1. The Ladies' Home Journal, The Curtis Publishing Company, Philadelphia, January 1914, p. 11.
- 2. Fermata Spur, December 1929, Donated by Marian A.B. Marrin. Courtesy of the Aiken County Historical Museum.
- 3. Lynford, Sophie. "Painting Dissent: Art, Ethics, and the American Pre-Raphaelites," Princeton University Press, 2022.
- 4. Blazek, William. "" The Very Beginning of Things": Reading Wharton through Charles Eliot Norton's Life and Writings on Italy," In Meredith Goldsmith, and Emily J. Orlando (eds), Edith Wharton and Cosmopolitanism (Gainesville, FL, 2016).
- 5. Butler, Leslie. "Critical Americans: Victorian Intellectuals and Transatlantic Liberal Reform," The University of North Chapel Hill Press, Chapel Hill, 2007.
- 6. Levy, David M., How the Dismal Science Got Its Name: Classical Economics & the Ur-Text of Racial Politics, University of Michigan Press, Fall 2001.
- 7. Anderson, Stanford. Jefferson, Railroad Towns, and the Singular Plan of Aiken, Places Journal: Volume 20, Issue 3.
- 8. South Carolina, with special reference to Aiken and vicinity, as a desirable location for actual settlers: 1867, Free Download, Borrow, and Streaming: Internet Archive 9. Ibid pp. 5-6.
- 10. Schofield Normal and Industrial School, Aiken, South Carolina, The Seventy-First, Annual Catalogue, 1939-1940, p. 4.
- 11. Friends General Conference (U.S.) General Conference, 1896, p 198.
- 12. "The History of the Friendship Baptist Church of Aiken, South Carolina: Celebrating 150 Years (1866-2016)," The Donning Company Publishers, 2017.

yourself on A&C furniture and you may just be sitting on a treasure waiting to be discovered.

Note: We still have the chair and is in process of getting new seat cover.

- Kim Covey

"Sisters" continued

when she opened her door. Original built-in oak drawers with Roycroft hardware, the original ceiling chandelier, cushy leather armchairs with a tabouret table in front of the multi-paned casement windows evoke an era past, as do the Roycroft table lamps on top of the desk and night tables made in 1913 by the White Furniture Co. Even the updated bathroom evokes the era. "The time has come, the Walrus said, to talk of manythings." Or think of many things? Good point. She remembered her mom, after a long day, calling out, "Holly ... Jasmine -- it's bedtime!" Memories, magical places. It's a good time to reflect. The day had been a whirlwind, and Jasmine finally paged through her catalog, getting a preview of Saturday's events. Then she wanted to call Holly, inviting her to the GPI conference for next year. She knew she'd love it (and the woodblock she sent her)!

Up early, Jasmine was determined to be at the Blue Ridge Dining Room when the doors open at 7am for the breakfast buffet. Taking the stairs down and walking briskly across the Great Hall, she suddenly stopped, stunned by the silence and peace of the vast space, for a moment returned to the yesteryear of 1913. She looked around, amazed. Then resumed her hurried pace towards the long hallway, making a mental note to come back later to look at the four tall cases of early midwestern pottery. She arrived at the dining room as the doors were just opening and was enthralled at the mountain vista, first light barely broken. The floor-to-ceiling windows with the cinematic view of the purple mountains is a main thing here. She was seated at a small table. Another woman was then seated at a separate table facing her. She was Barbara Weiskittel, and Jasmine learned all about Craftsman Farms from this dynamic, personable, and engaging woman who was serving as President of the Board of Directors. The Farms is a 30-acre plot of property in Morris Plains, NJ that Gus Stickley bought, intending to open a boys' school but instead developed it as his family homestead, and is now a historic house museum with unique programs, both on-site and remote, as in regular Saturday Zoom classes. Jasmine was determined to visit the Farms in the next year -- and with Holly by her side.

Bill Porter's Saturday morning lecture on

Pewabic was very interesting and colorful, followed by James Spates' on Ruskin, which was thought provoking. Afterward, Jasmine opted for a sandwich from Marketplace and even found an empty spot at a table along the hall-way where the long line forms for the Saturday opening of the antiques show. She had seen it the day before but wanted to revisit certain vendors and take a look at the Contemporary Craftsfirms, as well as become a member of Craftsman Farms, and leave a bid on an item in the Silent Auction. Lots of ground to cover!

Trying to fit in everything she could, and even though she hadn't read the book, Jasmine sat in on the late afternoon book club discussion led by 32-year attendee, Pat Bartinique, on *The Electrifying Fall of Rainbow City* by Margaret Creighton. In 1901, the city of Buffalo hosted the highly anticipated Pan American Exposition, but this world's fair brought tragedy and scandal as it was marred by the assassination of President William McKinley. The discussion that ensued was lively and informative, to Jasmine's delight.

Jasmine was so elated by the conference and excited that Holly would be with her the following year, it occurred to her that they should arrive early at GPI, on Wednesday, and go home on Monday instead of Sunday. A lot of "regulars" come earlier. The catalogs are ready on Wednesday, the Craftsman Farms dinner is on Thursday. If they want to go to the Spa, then there's time for that, too. They'd share a room on the 4th floor, overlooking the historic Palm Court, in the "old section" of the GPI, a few rooms away from where writer F. Scott Fitzgerald stayed for months-long stretches in 1935 and 1936, while visiting Zelda in the sanitorium and working on *The Last Tycoon*.

The sisters would meet in the Great Hall, under The Clock – the iconic 8-foot Roycroft tall case clock, specially made in 1913 for the Grove Park Inn. When the conference ended on Sunday afternoon, Jasmine looked in her rear-view mirror as she drove away, thinking about what was. A little bit of Back-To-The-Future and one of the nicest experiences she's ever had. Very open to meeting others and sharing the experience, it's now Jasmine and Holly's turn to say hello and reach out offering crackers, olives, and cheeses. It's still a story without an ending.

Dining at the Grove Park Inn Resort

The following schedule is what Friday has been posted as of late **December.** The final schedule including times for the continental breakfast will be posted Blue Ridge Dining Room at Arts-CraftsConference.com.

Thursday

Breakfast:

Blue Ridge Dining Room Morning Table buffet (\$30.00) 7:00am - 10:30am

Marketplace (Coffee, pastries, sandwiches) 6:30am - 11:00am

Lunch:

Edison (Craft Beer & American Cuisine) 11:00am - 3:00pm

Marketplace (Coffee, sandwiches, salads, soup) 11:00am - 7:00pm

Spa Cafe (Wraps, Sandwiches & Salads) 11:00am - 5:00pm

Great Hall Bar (Full bar, appetizers & lighter fare) 11:00am - 10:00pm

Blue Ridge Dining Room Noon - 2:30 pm

Dinner:

Edison (Craft Beer & American Cuisine) 4:30pm - 10:00pm

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

Vue 1913 (American Brasserie) 5:00pm - 10:00pm

Great Hall Bar (Full bar, appetizers & lighter fare) 11:00am - 10:00pm

Blue Ridge Dining Room 5:00pm - 9:00pm

Breakfast:

Morning Table buffet (\$30.00)7:00am - 10:30am

Marketplace (Coffee, pastries, sandwiches) 6:30am - 11:00am

Lunch:

Edison (Craft Beer & American Cuisine) 11:00am - 3:00pm

Marketplace (Coffee, sandwiches, salads, soup) 11:00am - 8:00pm

Spa Cafe (Wraps, Sandwiches & Salads) 11:00am - 5:00pm

Great Hall Bar (Full bar, appetizers & lighter fare) 11:00am - 10:00pm

Dinner:

Edison (Craft Beer & American Cuisine) 4:00pm - 10:00pm

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

Vue 1913 (American Brasserie) 5:00pm - 10:00pm

Great Hall Bar (Full bar, appetizers & lighter fare) 11:00am - 10:00pm Live music from 7:00pm - 10:00pm

Blue Ridge Dining Room Seafood Buffet: \$60 + tax 5:00pm - 9:00pm

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

Saturday

Breakfast:

**Continental Breakfast 7:00am - 10:00am

Blue Ridge Dining Room Morning Table buffet \$30.00 7:00am - 10:30am

Marketplace (Coffee, pastries, sandwiches) 6:30am - 11:00am

Lunch:

Edison (Craft Beer & American Cuisine) 11:00am - 3:00pm

Marketplace (Coffee, sandwiches, salads, soup) 11:00am - 8:00pm

Spa Cafe (Wraps, Sandwiches & Salads) 11:00am - 5:00pm

Great Hall Bar (Full bar, appetizers & lighter fare) 11:00am - 10:00pm

Dinner:

Edison (Craft Beer & American Cuisine) 3:00pm - 10:00pm

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

Vue 1913 (American Brasserie) 5:00pm - 10:00pm

Great Hall Bar (Full bar, appetizers & lighter fare) 11:00am - 10:00pm Live music from 7:00pm - 10:00pm

Blue Ridge Dining Room Prime Rib Buffet: \$60 + tax 5:00pm - 9:00pm

Menus available online at GroveParkInn.com

Sunday

Breakfast:

**Continental Breakfast 7:00am - 10:00am

Blue Ridge Dining Room Morning Table buffet \$30.00 7:00am - 10:30am

Marketplace (Coffee, pastries, sandwiches) 6:30am - 11:00am

Lunch:

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

Edison (Craft Beer & American Cuisine) 11:00am - 3:00pm

Marketplace (Coffee, pastries, sandwiches) 11:00am - 7:00pm

Spa Cafe (Wraps, Sandwiches & Salads) 11:00am - 5:00pm

Great Hall Bar (Full bar, appetizers & lighter fare) 11:00am - 10:00pm

Dinner:

Edison (Craft Beer & American Cuisine) 3:00pm - 10:00pm

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

Vue 1913 (American Brasserie) 5:00pm - 10:00pm

Schedule still subject to minor changes.

* * Included in the GPI **A&C** Weekend Package; show room key; served outside Heritage Ballroom prior to seminars.

Hands-On Workshops

In keeping with the Arts & Crafts philosophy of "Head, Heart and Hand", each year we offer individuals who are planning to arrive early to the National Arts & Crafts Conference the opportunity to take a preconference hands on workshop, giving you the chance to make something for you or your home.

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. Please dress appropriately and arrive early.

Linoleum Block Printmaking with Laura Wilder

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

Creating a Cylinder Vase with Ron VanOstrand

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

Coppersmithing: Arts & Crafts Style with Frank Glapa

Wilson Room P (Vanderbilt 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





The Ultimate Color Workshop for Your Arts & Crafts Interiors Rhododendron Room (Sammons Wing) Friday morning only 8:00am - 11:00am

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Show Etiquette

Please thank our staff and show managers for doing what they do. Nearly every member of the staff returns every year to help run the shows thoughtfully and smoothly.

Keep children under control at all times.

No photography without the exhibitor's permission.

Do not open any closed showcases.

Do not bring any drinks or food into a booth.

Do not set any purse, briefcase, backpack, etc. on an exhibitor's furniture.

Do not bring any personal pieces into the show for identification. Receipts for purchased items are checked by our staff and security as customers leave the shows. We recommend bringing pic tures instead rather than actual items that could be taken from you.

Do not pick up any piece for sale without permission. These are fragile antiques and valued for their quality. Always let the exhibitor take the lead.

If there is an issue during the show hours, please calmly consult one of our experienced show man agers for problems. The managers booth is located at the entrance of the Antiques show.

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The Bungalow Craft Julie Leidel

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Bungalow Woodshop Tim Livingston

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Clark House Pottery, LLC Bill & Pam Clark

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Katrich Studios Paul Katrich

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Kelsey Schissel Ceramics Kelsey Schissel

735C Haywood Rd. Asheville, NC 28806 (828) 280-4618 (828) 225-4063 kelsey@kelseyschisselceramics.com kelseyschisselceramics.com

LGG Creative Art Leslie Green Guilbault

1502 Hetzel St. Pittsburgh, PA 15212 (315) 750-5022 lggcreativeart@gmail.com lggcreativeart.com Mission Guild Studio Gallery Christie Schorf-Miller James M. Miller 709 County Highway 33 Cooperstown, NY 13326 (607) 433-2373 (607) 287-5449 (cell) missionguild@stny.rr.com

Noel Yovovich

missionguild.com

208 Vegas Drive Leicester, NC 28748 (847) 493-1361 noelyovo@gmail.com noelyovovich.com

Paint By Threads Natalie Richards

3636 Hemlock Drive. San Bernardino, CA 92404 (951) 545-7451 natalie@paint-by-threads. com paint-by-threads.com

The Persian Carpet, Inc. Douglas & Nelda Lay Cynthia Lay McLaren 5634 Durham Chapel

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Patty Cancilla Art 2225 Stony Point Rd. Grand Island, NY 14072 716-289-4139 pattycancillaart@hotmail.com

Rachelle Davis

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Ragsdale Home Furnishings Phil Myer

935 Iroquois Ave. Battle Creek, MI 49015 (269) 275-8208 ragsdale335@gmail.com ragsdalehomefurnishings.com

Contemporary Craftsfirms

Rebekah Lazaridis 5702 N. Branch Ave. Tampa, FL 33604 rebekahlaz.com

Shawn Krueger Fine Art Shawn Krueger 407 College Ave SE Grand Rapids, MI 49503 (616) 581-9753 shawnkruegerfineart@ gmail.com shawnkrueger.com

Shearrow Tile & Pottery Bill Shearrow 347 19th St. NW Canton, OH 44709 (330) 455-4324 (330) 806-0332 bill@shearrowpottery.com shearrowpottery.com

Soul Smith Studios L. Jill Howell 405 Carpenter Rd. Spruce Pine, NC 28777 828-385-0121 soul.smith.studio.metalart@gmail.com soulsmithstudio.com

Stained Glass Designs Bill Kuczmanski 2000 Indian Point Rd. Suffolk, VA 23434 (757) 809-1774 (716) 954-3295 kuczmanskiw@gmail.com

Susan Cudaback 36 Hilltop Drive Springville, NY 14141 716-913-5453 susan.cudaback@yahoo.com beadsbysusan.com

VanOstrand Metal Studio Ron VanOstrand and Dawn Raczka 187 Olean St. (lower apartment) East Aurora, NY 14052 (716) 515-8995 roycroftron@gmail.com www.ronvano.com

for 2025: David Van Epps "The Wide World of Mortise & Tenon Joinery" Canton, NY davanepps@gmail.com

Additional Demonstrator

Please note that these contemporary artists are not only located in the 8th floor hallway and outside the grand ballroom, but they are also located inside the Coolidge, Eisenhower, and Hoover rooms located on the right hand side of the hallway.

Around the corner from the popular Mission Guild corner booth, you'll find additional artists. demonstrations in the Taft room, a free drawing, water services and chairs to rest your feet, and if you have a conference events pass, Small Group Discussions and the Book Club will take place in the Roosevelt and Wilson rooms!

Please visit Arts-CraftsConference.com for a full list of exhibitors for the 2025 Shows!

Books, Magazines & More

American Art Pottery Assoc. Gustav Stickley House Journal of the American Art Foundation Pottery Association Rilev Humler, President 6475 Grand Vista Ave. Cincinnati, OH 45213 (513) 432-5769 rileyhumler@gmail.com www.aapa.info

Arts & Crafts Research Fund **Silent Auction Sponsor** Bruce Johnson, Director 25 Upper Brush Creek Rd. Fletcher, NC 28732 (828) 628-1915 Bruce1915@gmail.com Arts-CraftsConference.com bbernie@aimmedia.com

Grovewood Village Barbara Blomberg, Lvnn Patton & Pat Grimes 111 Grovewood Road Asheville, NC 28804 (828) 253-7651 ashley@grovewood.com grovewood.com

Amy Shook- Perez 828 Quail Pointe Rd. Virginia Beach, VA 23454 (415) 722-9437 stickleyhousefoundation@gmail. gustavstickleyhousefoundation.org

Old-House Journal **Arts & Crafts Homes Active Interest Media** 2143 Grand Ave. Des Meles, IA 50312 (978) 879-4045 artsandcraftshomes.com

The Gamble House **Bookstore** 4 Westmoreland Place Pasadena, CA 91103 (626) 449-4178 GambleHouse.org

Peter & Janet Copeland 2806 Taliesin Drive Kalamazoo, MI 49008 (908) 672-8404 orders@turnofthecenturyeditions.com turnofthecenturyeditions.

Rago Arts-Auction Center Eliane M. Talec 333 N. Main Street Lambertville, NJ 08530 (609) 397-9374 eliane@ragoarts.com ragoarts.com

Rose Valley Museum at

Thunderbird Lodge Ryan Berley 41 Rose Valley Road Rose Valley, PA 19063 info@rosevalleymuseum.org stickleymuseum.org rosevalleymuseum.org

Turn of the Century Editions Roycrofters At Large Association Thomas Pafk 1054 Olean Road East Aurora, NY 14052

(716) 655-3229 thomas@thomaspafkdesign.com ralaweb.com

Hearthstone Homes 7521 Broad River Road Irmo, SC 29063 (803) 781-5100southlandloghomes.com

The Stickley Museum at Craftsman Farms Vonda Givens, **Executive Director** 2352 Rt. 10 West Morris Plains, NJ 07950 (973) 540-0311 info@stickleymuseum.org

"Biltmore Industries"

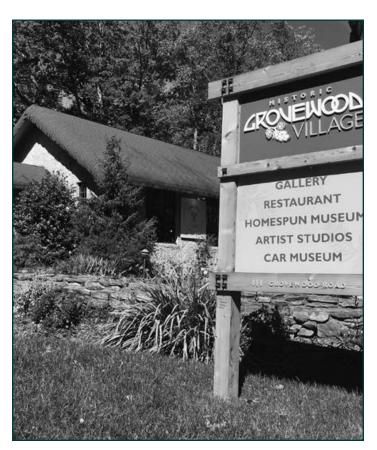
(Continued from p. 16.)

Today, Grovewood Village includes the Grovewood Gallery, 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 working artist studios, and a 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 – 5:00pm; 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.



FROM DRUCE E. JOHNSON

Author of Biltmore Industries and Tryon Toymakers: The Lives and Works of Eleanor Vance and Charlotte Yale

Next to the Silent Auction tables on the 8th floor



Stories of celebrities, presidents and famous figures - from Henry Ford to F. Scott Fitzgerald to Barack Obama - who have walked the halls of the Grove Park Inn are documented in this most popular book written about the historic pate!



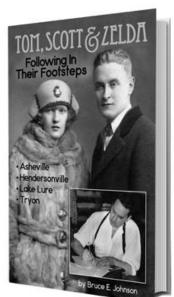
A biographical walking and driving guide covering the time Thomas Wolfe, F. Scott Fitzgerald, and Zelda Sayre Fitzgerald spent in Asheville, Hendersonville, Tryon, and Lake Lure during the 1930s and



Sure to delight anyone who enjoys historical novels, An Unexpected Guest is a murder mystery swirling around famous guests and the Inn's resident ghost, the Pink Lady.

Find other works by Bruce E. Johnson at www.brucejohnsonbooks.com

Tom, Scott & Zelda Following In Their Footsteps



Thomas Wolfe. F. Scott Fitzgerald. Zelda Sayre Fitzgerald.

Three tragic, iconic figures of the 1930s who roamed the streets of Asheville, Hendersonville, Tryon, and Lake Lure seeking inspiration and characters for their novels and short stories.

Historian Bruce E. Johnson has literally retraced their footsteps, from the divided Wolfe family home and dusty tombstone shop to F. Scott Fitzgerald's scandalous time at the Grove Park Inn and Zelda's heart-breaking confinement at nearby Highland Hospital.

Used as a walking and driving guide — or simply as a book to be enjoyed at home it will enhance your appreciation for these three legendary authors and the charming North Carolina towns where they lived and worked.

Autographed copies of this and other Bruce Johnson books are available at the Knock On Wood Publications booth next to the Silent Auction on the 8th Floor of Vanderbilt wing.

Books, Magazines & More Show

8th Floor Vanderbilt Wing **Dard Hunter Studios**

Dard Hunter III Karissa Hunter

Old House Journal Active Interest Media

Becky Bernie

Entrance to Antiques Show

The Stickley Museum at Craftsman Farms

- - -

The Arts & Crafts Press: Yoshiko Yamamoto **Grovewood Village**Ashley Van Matre

American Art Pottery Association

Riley Humler Linda Carrigan

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Book Sales

Author Book Signing Table

Bruce Johnson
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(in alcove)

Turn of the Century Editions The Gamble House Bookstore

10th Floor Exhibitors

Stairs and Elevator to 8th Floor

Lunch Seating Area

Roycrofters at Large Association

Hearth Stone Homes

> Door to Great Hall

Rose Valley Museum at Thunderbird Lodge

Gustav Stickley House Foundation

Arts & Crafts Antiques Show

Coleridge Trading: Larry & Sarah Cheek		Carol Eppel Bob Gangl	
Stickley Copper Ron Ciarmello Hammered & Hewn	Water Service Seating Area	Barbara Gerr A Barbara Gerr Arnie Small Mike Hingston	
Bryan Mead		Prairie School Arts	The UPS Store Asheville
		Sidney Williams	Jim and Ellen Tyne Antiques
Dreamlight Arts & Crafts Gallery: John Connelly	Robert Kaplan Collection	Ryan N Berley Applied Arts	George Sorensen Antiques
		Michael Hing	sston Antiques
PatsPots Japanese Woodblock Print Gallery: Patti Bourgeois	Joe & Tina Tunnell	Emerson & Terri Manning	ENTRANCE

Grand Ballroom Vanderbilt Wing

Mark Ha Antique		Red Shoe Move and More: Joseph Potter	rs	Jack Papadinis	Karen Redinger
Nancy & Raymond Hunt	JustArtPottery Greg and Lana Myroth		AC Sti California Hist Gus Bo Hoa Nguye:	torical Design:	Seaside Mission: Larry Delehanty
Christine Boone	McCreary Auction Greg McCrear Spotted Horse		Fred T. Parks Art & Objects	Oberkirsch Designs: Jean & Mark Oberkirsch	Kindred Styles Antiques: Gene & Jody Zwiefel
Paramour Fine Art Ed Ogul	Mark and Tina Richey Eastwood		Drucker Antiques Bill Drucker	Clements Antiques: Todd Clements	
Brian Smith (Gallery: Cameron Quinta	_ I	Treadwa y Don and Dre	y Gallery: ew Treadway	JMW Gallery: Jim Messineo Mike Witt
Antique Articles: Sandie Fowler		Arts &	ik Knoll Books Crafts Period T he Clinker Pres	extiles	

Craftsfirms Show Contemporary

Find Dard Hunter Studios and The Arts & Crafts Press outside the grand ballroom!

> 8th Floor Vanderbilt Wing

Friday 1:00 - 6:00pm

Saturday Noon - 6:00pm

Sunday 11:00 - 4:00pm

Line for show entry begins on 10th Floor!

Taft Room: **Daily Demonstrations**

The Wide World of Mortise & Tenon Joinery with David Van Epps (pg. 24) Designing Small Arts & Crafts **Motifs in Ceramics** with Scott Draves (pg. 24)

Door Pottery: Scott Draves

Information tables

The Bungalow Craft Julie Leidel

Coolidge Room:

Archive Edition Textiles: Paul Freeman

Craftsmen Hardware

Bungalow Woodshop Tim Livingston

Eisenhower Room:

Anderson Art Metal: Iebb & Michelle Anderson

Shawn Krueger Fine Art Ragsdale Fine Home **Furnishings** Phil Myer

The Buffalo Creek Leatherworks

Hoover Room:

Kelsey Schissel Ceramics

Susan Cudaback

Rebekah Lazaridis

And more artists to come!

Roosevelt Room

& Wilson Room

Small Group Discussions

(pg. 32)

Brian Brace

Fine Furniture

New artists to be included in the contempo-

rary show!

Ron VanOstrand

Metal Studio

Jewelry by **Rachelle Davis**

Paint by Threads:

Natalie Richards

Clark House Pottery:

Bill & Pam Clark

Bill Shearrow

Hog Hill Pottery: John & Scottie

Post

Stained Glass Designs

Bill Kuczmanski

Joslyn Fine Metalwork

Patty Cancilla

LGG Creative Art

Leslie Guilbault

Katrich Studio Paul Katrich

Persian Carpet:

Doug & Nelda Lay

Karen Hovde **Interior Vision** in the Craftsman

Style

Foxwood Home

Decor

Soul Smith Studio Amy Brandenburg Studio

FREE

DRAWING

Leslie Howell

Noel Yovovich

Mission Guild Studio: Christine Schorf-Miller James Miller

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Supporters:

To those who helped with advertising for this catalog, your support always meant the world to me, but this year it was truly an umbrella in a tumultuous storm. In this last chaotic unprecedented quarter of 2024. your support of my own business - this conference - means everything in putting on the show that longtime supporters, dealers and artisans, and the revival deserves. In a time where Asheville small businesses are continuing to recover, I truly feel buoyed by your thoughts and support.

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Exploring Charlotte Street

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St. Mary's Episcopal Church 337 Charlotte St. stmarysasheville.com (828) 254-5836

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The Lightworkers Sanctuary Holistic Therapy and

Kayla Cipher Meditation services call for availability 201 Charlotte St. (828) 469-0896 thelightworkerssanctuary.com

Illusions Day Spa 37 Arlington St. Asheville, NC 28801 (828) 201-2489

9:00 AM - 7:00 PM Open Tues - Sat illusions-spa.com

Places to get coffee, dinner, etc

Breakfast:

OWL Bakery of North Asheville

Takeout only 8am - 2pm bakery, closed Monday 197 Charlotte St. Owlbakery.com

City Bakery

88 Charlotte St. 7:30 AM - 2:30 PM Mon - Sat (828) 254-4289 Closed on Sundays citybakery.net

Starbucks 62 Charlotte St. (828) 225-3753

5AM - 8PM Mon - Fri 6 AM - 8 PM Sat - Sun

Restaurants Serving Lunch/Dinner

Charlotte St. Grill and Pub

157 Charlotte St. 11:30 AM - 12:00 AM (M-F) (828) 252-2948 12:00 PM - 12:00 AM (Sa/Su) charlottestreetpub.com

Jettie Rae's Oyster House

Dine in and takeout, dinner only 143 Charlotte St. 5:00-8:30 PM - Tues-(828) 505-4499 Thurs and Sundays jettieraes.com

Taco Temple

Classic Mexican fare 9 AM - 9 PM - Mon - Sat Dine in and drive through Closed on Sundays 132 Charlotte St. (828) 255-8098 mamacitastacotemple.com

Bone and Broth

4:30 PM- 9:30 PM Dinner only Tuesday - Sunday 94 Charlotte St. Closed on Mondays (828) 505-2849

boneandbrothasheville.com

Miscellaneous Shopping

Metro Wines

169 Charlotte St. 10:00 AM - 6:00 PM Asheville, NC 28801 Monday - Saturday

Happy Exploring!

Around Asheville: Support a Resilient Town and its Businesses



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. All are open.

Biltmore Estate - Thankfully, Biltmore Estate survived the damage and reopened to the public in November of 2024. Completed in 1895, this 250-room mansion and 125,000acre estate was opened to the public in 1930 to help the cash-strapped Vanderbilt family and to boost tourism for Asheville. Before you tour the house, gardens, cafes, and shops, please check your GPS app of choice as a few roads in nearby Biltmore Village are closed and may result in traffic.

I think it's safe to say that 2025 is not a normal year for Asheville. Much like any year, the agenda for the 38th National Arts and Crafts Conference and Shows is so full of events that unless you visit Asheville before the conference starts, 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:

Visit the Folk Art Center on the Blue Ridge Parkway While much of the Blue Ridge Parkway is closed due to ongoing cleanup efforts and winter weather conditions, there is an 11 mile stretch of the highway that has been restored from within the Asheville corridor, from milepost 382.5, at US 70 near the Folk Art Center, to milepost 393.6, at NC Route 191 near the NC Arboretum, including the French Broad Overlook at milepost 393.8.

Downtown - The downtown area was thankfully spared of tropical storm damage. Classic centuryold 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.

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, Kenilworth, Beaver Lake, and West Asheville. If the weather is nice, you can park, walk and take photographs (the neighbors are used to it.)

The following Asheville restaurants are just 20 of the many restaurants open as of early January:

- Strada Italiano - The Lobster Trap - The Exchange

- Cucina 24 - Capella on 9 - Luella's BBQ - Biscuithead

- Hemingway's Cuba

- Vinnie's Neighborhood Italian - The Low Down

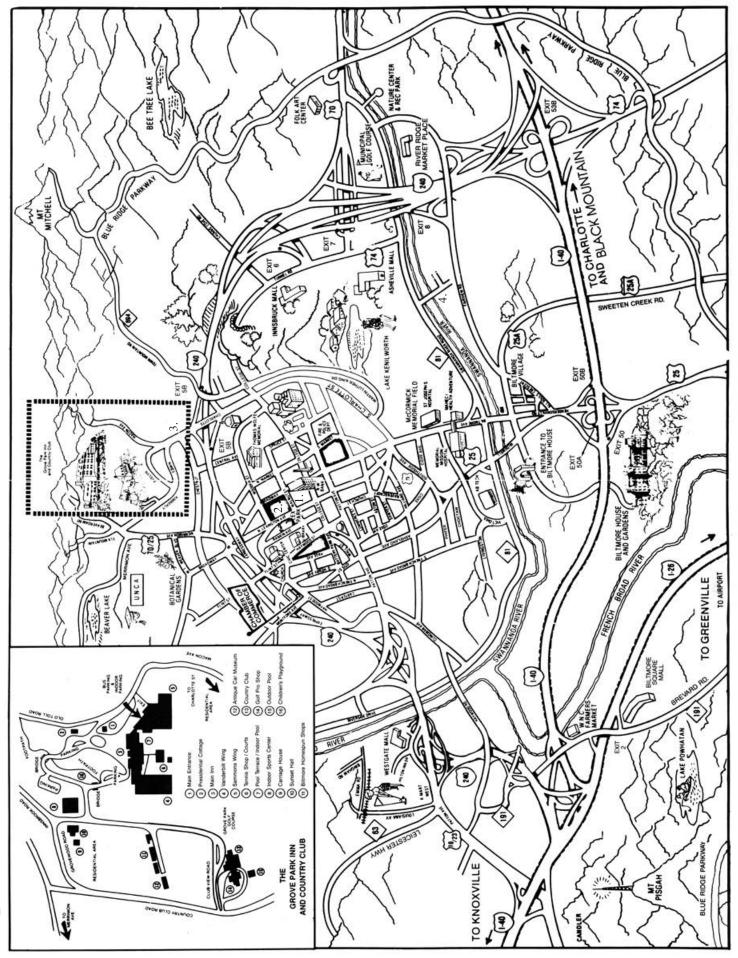
- Mountain Madre - Pack's Tavern - Chestnut

- Soprana Rooftop - Early Girl Eatery - The S &W Market

- Jack of the Wood - The Montford Rooftop Bar - BotiWalla

- HomeGrown

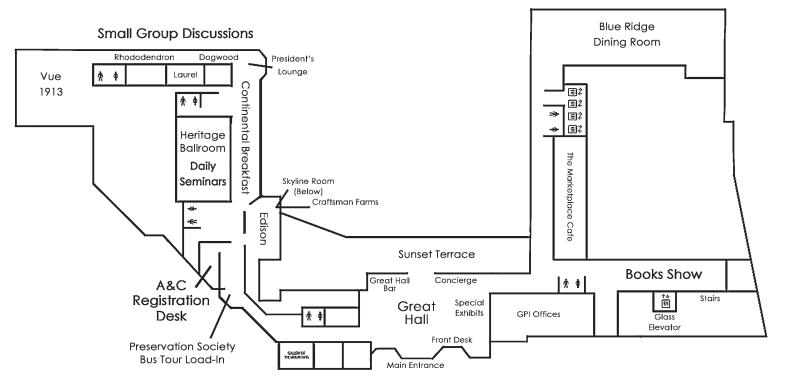
- Rankin Vault Cocktail Lounge AND MORE Check ExploreAsheville.com/eat-drink/restaurants



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

