



SPRING SYMPOSIUM

April 23, 2021

4:30 p.m.

Join via Zoom:

tinyurl.com/cacs-spring2021

Meeting ID: 863 1172 5210

Passcode: CACS



CACS SPRING SYMPOSIUM

By Julie Leidel

For our Spring event, we are proud to bring you a wonderful presentation by Robert Rust: *The Arts and Crafts Movement in Colorado - Then and Now*. He will take us on a walk through Colorado history to learn about the artisans and makers that were working in Colorado during the Arts & Crafts era. Questions are welcome after the presentation. We are also thrilled to introduce Holly Bird, a Master Roycroft Artisan who specializes in printmaking and etching. She will have a short presentation of her work and process, followed by a Q&A session. Please also see our interview with Holly in this newsletter to become familiar with her artwork.

About Robert Rust



Robert is a USPAP Professional Personal Property Appraiser in good standing and an Accredited Member of the National Association of Appraisers.

He specializes in fine and decorative arts, especially Arts and Crafts era decorative arts, antiquarian books and late 19th and early 20th century paintings, prints, photography and furniture. Mr. Rust studied Photography and Art History at Arizona State University and graduated with a B.S. in Historic Preservation and Photography from S.U.N.Y. Empire State.

Mr. Rust has owned 2R Fine Arts Appraisals since 1988. Previously we was the co-owner of the Roycroft Inn and the Roycroft Shops and the 2R Fine Arts Gallery in East Aurora New York. He was a founding member and a past-president (1984-1986) of The Roycrofters-At-Large-Association and the founding president of the Preservation Coalition of Erie County (New York) in 1980. He has been a board member of the Colorado Arts and Crafts Society since 2001. He is a consultant to and member of The Kirkland Museum of Fine and Decorative Arts in Denver and also the Burchfield-Penney Art Center in Buffalo, NY.

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SPRING SYMPOSIUM (CONT)

Robert has authored and co-authored a half-dozen books on the Arts and Crafts movement and is considered an expert in this field of study. He lectures and consults with museums and private collectors nationally. He has lived in Denver since 2000 in a 1922 Pueblo Revival home with his wife Pamela McClary.

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CACS EMBRACES 2021

By Cynthia Shaw



An original Dard Hunter daffodil tile

Spring has sprung, and with it comes a welcomed sense of rebirth and renewal...along with fresh articles and updates from the Colorado Arts & Crafts Society! For starters, please note that this year's "Gathering of the Guilds" has been postponed to Sunday, April 24th, 2022. With COVID still in the air, our Board thought it best to wait until we are certain it is truly safe and sound to host a large, indoor, interactive public event.

In late January, many of you joined us on a Zoom call where we (metaphorically) put our heads together for our Annual Meeting. On that occasion, we previewed two videos: *The History of the Colorado Arts and Crafts Society* (by Cynthia Shaw & Beth Bradford) and *The Colorado Arts and Crafts Tour Guide* (by Julie Leidel). These, and a third, longer video, entitled *The Arts and Crafts Movement in Colorado - Then and Now* (by Robert Rust), were all generated to show at the 34th National Arts and Crafts Conference held virtually at the Grove Park Inn (GPI) in Asheville, NC, and spread over the month of February.

The first two videos were previewed at our Annual Meeting, but that showing suffered from technical difficulties. They are available on our website (coloarts-crafts.org) so that you may enjoy them at full advantage. For our approaching April 23rd (virtual) meeting, Robert Rust will reprise his presentation for GPI, using the photos he employed in the video, but providing his comments live, so that questions can be taken during the showing.

The three videos -- covering the current presence of Arts & Crafts in Colorado, the history of the Arts & Crafts movement in Colorado, and the history of the CACS -- offer a comprehensive collage, celebrating Colorado's contributions to American craftsmanship in the West over the last 140 years.

Our presence at GPI this year was strong! The three videos were opened for viewing at different times, but by February 16th all were up, and by March 15th scores of participants had watched them.

Additionally, Julie Leidel was featured in three "Chat with Artist" sessions, and Robert Rust led a "Live Small Group Discussion" on "Collecting Roycroft." He dazzled a group of more than 50 with his encyclopedic and detailed knowledge of all things Roycroft. And one of the participants noted that three conferences held at the Roycroft in 1985-87, when Robert was its co-director, were the inspiration for the GPI conferences that started in 1988. She strongly implied that we wouldn't be gathered for the National Arts & Crafts conferences now if it hadn't been for Robert.

To attend our April 23rd meeting with Robert's presentation, see Zoom invitation on page 1.

Could a house fire be considered lucky? For the Gustav Stickley House that might just be the case.

By Amy Shook Perez

Gustav Stickley's family home at 438 Columbus Avenue in Syracuse, New York is in the midst of a unique restoration project. While from the outside this Queen Anne Style house doesn't read "Arts & Crafts," you can't always judge a book by its cover.

Stickley purchased the newly built house in 1900. It was close to his Eastwood workshop and comfortable for his large family. The following year, a Christmas Eve fire significantly damaged the interior. When all the repairs were complete, Stickley had transformed the inside into what might be the earliest "Craftsman" interior. The result of this potential tragedy has instead left an indelible impact on American design. Today the home is being restored and transformed into a unique historic house museum and guest house.

Gustav lived there with his family from 1900 to 1910, and then again with his adult daughter Barbara and her family from 1919 until his death in 1942. The first floor contained living and dining rooms, an iconic Arts & Crafts style inglenook, and a broad stair/entry hall.



Dining room and inglenook



Exterior of Gustav Stickley House, prior to February 2017

Many of these spaces contain beautiful American Chestnut walls and typical Craftsman details, lighting fixtures and fireplaces. The second floor had four bedrooms, the only bath and a master bedroom with Stickley's adjoining private study. Two of the bedrooms contain Grueby tile surround fireplaces. The third floor had both bedrooms and common space.

The project is being done in two phases. The completed Phase I exterior restoration included asbestos removal, structural repairs, a new roof and restored windows as well as the recreation of the historic front porch. This work received an award from the Preservation Association of Central New York (PACNY) for "excellence in the application of preservation technology and craftsmanship." Phase II, the interior, will complete first floor restoration and historic elements on the upper floors while assuring universal access and modern code compliance.

The interior requires substantial work; virtually all mechanical, electrical and plumbing systems are unusable, and materials and finishes suffer from lack of temperature control, moisture, water, and wear, including elements installed by Gustav Stickley. The second phase is estimated to cost \$2 million.

On March 5, 2020 a Capital Campaign was launched to fundraise with a successful event Kick-Off Event but like many other nonprofit organizations, Covid-19 curtailed community

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STICKLEY HOUSE (CONT)

activities planned for the rest of the year. In July the project received a coveted Save America's Treasures grant for \$500,000. This 1:1 matching grant is administered through the National Park Service and works to save "America's threatened cultural treasures . . . document and illuminate the history and culture of the United States."

With this grant, the project is now back on track and recently the GSHF has hired Crawford & Stearns Architect and Preservation Planners to oversee Phase II. The ultimate goal, to create a unique historic house museum and guest house, will be operated by the Onondaga Historical Association. The space will be transformed into an educational environment with tours and exhibits as well as space for personal and cultural events. A small commercial kitchen will be designed on the first floor. Upstairs, five guest suites with private baths will be created and in the basement area, a two bedroom apartment for a full-time caretaker/manager. A new three-story addition at the rear of the house will provide universal access including an elevator (LULA) and publicly accessible first floor bathroom as well a second stairwell for egress. A tall but exciting order, the work will maintain and preserve the integrity of the historic elements of this important legacy of Gustav Stickley and the Arts & Crafts movement in America.

After the Stickley descendants sold the house in the 1950s, the interior was altered into five apartments. Luckily most of Stickley's significant design and materials survived these changes. In the late 20th century, the building was vacant for some time, and it was during this period that the building suffered most from deterioration and damage. The Audi family purchased the home, saving it from destruction and in 2016, donated the house to a local nonprofit. The restoration project began.

The creation of the guest suites will provide income to support the public use of this building, educational exhibits and events and add to the integrity of an emerging and diverse neighborhood. The guest suites will also boost the local economy with the addition of County tax and the generation of tourism dollars in the region. All work is designed to meet the Secretary

of the Interior's Standards for the Treatment of Historic Properties, as well as requirements of the Syracuse Landmark Preservation Board and the State Historic Preservation Office.

The Gustav Stickley House Foundation was formed in 2016 to support the restoration, preservation and interpretation of the Gustav Stickley House. After the successful funding of Phase I it is committed to supporting the Capital Campaign for Phase II and intends to support the property and its operation beyond restoration.

The rejuvenation of the Gustav Stickley House and its return as a functioning example of the American Arts & Crafts movement is a testimony to decades of vision, dedication and commitment by so many. The home will once again honor and reflect the vision of Gustav Stickley and be a public example of innovative historic restoration and interpretation while serving as a community gathering place. To learn more about our progress on this project, visit: gustavstickleyhousefoundation.org.



Exterior of Gustav Stickley House, after June 2018

Gustav Stickley House Foundation Can Use Your Help!

Preservation takes time and money. Any donation can make a big difference. Please consider contributing to the cause at gustavstickleyhousefoundation.org

GROVE PARK INN CONFERENCES 2020 VS. 2021: THE INFLUENCE OF THE COVID YEAR



2020: Grove Park Inn, Asheville, NC



2021: author's trusty computer and coffee mug, Denver, CO

By Dennis Barrett

2020: normal year (or so we thought in February)

Third weekend in February, invariant time for the Grove Park Inn Conference, the 33rd. Groggily driving to the airport at an ungodly hour of morning. Long plane ride to somewhere in North Carolina; then long car ride to Asheville and a cheap motel. (I don't usually splurge and *stay* at the iconic Grove Park Inn.) Great dinner with Julie Leidel, arranged last-minute: we travel 2000 miles to catch up on the latest in Colorado and the CACS. Next morning I drive up the hill and delight in the first view of the iconic roof of the Inn, and then the stop sign at the entrance, with STOP in an unmistakably Arts & Crafts font. How I love that stop sign!

After helping Julie and her friend erect and start to arrange her booth for the Bungalow Craft, I head off to an afternoon pre-conference workshop in wood-block printing with Laura Wilder. Glorious! I'm learning something entirely new to me, with all the tools provided, greatly helpful instruction with no judgments, just encouragement, and a very congenial group of 12, mostly novices like me. I progress rather slowly, happily staying behind to work on my blocks alone after the session is over. Next morning we print using our blocks and it's really exciting. So many different sorts of prints, though we all used the same tools! Each of the dozen participants has created something

worthwhile to take home, and all the tools too, to play on our own at home. (February! I had no suspicions of how much time I might be able to devote to the new pursuit come late March!)

Friday afternoon is the start of the shows, and I am prowling endless booths of the antiques that I love, plotting which I can't live without and which are just too expensive for the budget.

Friday night, Saturday morning and Sunday morning feature the plenary presentations in the grand ballroom, carefully vetted by Bruce Johnson, the founding director, who'd been at it for 33 years (how young *was* he when he started it all in the late '80's?) All the speakers are competent and interesting, but this year none quite good enough that I'd lure them to Colorado for our annual symposium.

Saturday evening before the premiere of a new film about Gustav Stickley, there's the dessert buffet, offered by the Grove Park Inn even for those of us at the Conference who can't afford to stay there. A lavish spread of desserts to entice one to gluttony! (I resist half-heartedly – from previous experience I've learned to eat only a light supper before the dessert buffet.)

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GROVE PARK (CONT)

And throughout the weekend, renewing friendships made over the years, ideally over a drink in the Great Hall of the GPI, with its two grand fireplaces of rough local stone -- and some Arts & Crafts furniture that has survived the ravages of time and Philistine redecorators.

"So," said my friend on the CACS Board a long year later, "you can write about what was different this year." Oh my! Let me count the ways!

2021: the COVID year

This year's GPI Conference was virtual, and lasted though the whole month of February, with new events to watch or partake in almost every day. I generally have to consider the GPI conference on the third weekend in February, and a competing conference on Presidents' Day weekend. Good years they are on successive weekends and I can go to both; bad years it's the same weekend, and I have to choose. This year, though the weekends coincided, I could attend both.

But I wasn't in North Carolina, insulated from ordinary cares, so finding times to attend the various events was sometimes a problem. The plenary talks, six new and 13 recorded from previous years, were released at a given hour and were available from then until the end of the conference, and that date was extended to mid-March. Very convenient! This spreading was, I think, a stroke of genius. Eventually I managed to see almost all the plenary talks that I wanted. But then there were also "Live Chats," scheduled throughout the month, each at one time only. Here I often fell short and missed ones that I really intended to attend. So having the conference spread over the month had its ups and downs. Certainly the repetition of previous talks, from long enough ago that I could recover forgotten details, I found very useful. In the case of a 2015 talk about Harvey Ellis, I had then listened politely. But now, having gained a fervor for all things Harvey Ellis, I listened with rapt attention! (And he *did* die of Bright's Disease, *not* alcoholism, to my great satisfaction!)

In addition to plenary talks to attend when convenient, there were a number of tours. I found myself in more-or-less Arts & Crafts surroundings in Parsippany, NJ, Rose Valley, PA, Flagstaff, AZ, and various parts of California, as well as, of course, Colorado.

Like the rest of us, Bruce Johnson and his very capable assistant, Kate Nixon, learned a lot and adapted a lot in these pandemic days. We'll all be relieved to get back to being with real people and giving real hugs at the 35th GPI conference on February 19-21 of 2022 (fingers crossed), but we'll have to admit that the very different 34th Arts & Crafts Conference was a rousing success.



Anclote Keys Lighthouse, Holly Bird, multiple color linoleum block print, oil-based inks, printed by hand on Hoshu. 9" x 12" Learn more about Holly and her work on the next page.



by Julie Leidel

INTERVIEW WITH HOLLY BIRD – MASTER ROYCROFT ARTISAN IN PRINTMAKING



2017 at the Grove Park Inn. (L to R) Holly Bird, Julie Leidel, Laura Wilder

I had the pleasure of meeting Holly a few years ago at the Grove Park Inn Conference. From one artist to another, I just have to say I was in awe and extremely impressed from the moment we spoke. Needless to say, we became fast friends. I was familiar with her work as a printmaker through the Roycrofters-At-Large Association and her work is detailed and full of emotion. Her line work and masterful technique is brilliant. In her home studio, Studio Ibis, she creates block prints, etchings, mezzotints (which is a print made from an engraved copper or steel plate on which the surface has been partially roughened for gradation, shading, and partially scraped smooth, giving way to light areas) and pen & ink drawings.

We had a lovely morning brunch together on a Sunday in the Blue Ridge Restaurant at GPI with fellow Roycrofter Laura Wilder and her husband Bob Thompson. We could have stayed all day listening to Holly's life and amazing career as an art director storyboarding (and other various creative roles) for many movies before her printmaking days. Here's a bit more about Holly and her world of printmaking and etching.



Cedar Key Afternoon, Holly Bird, hand-tinted linocut, 9.75" x 7"

Q: When did you really fall in love with printmaking?

I first did zinc etching and woodcut in my Florida junior and high schools, but I was too busy drawing scenes from *The Lord Of The Rings* in pen & ink to care. College is when I first fell in love with it. I studied etching with professor Ken Kerslake, a noted Southern printmaker, at the University of Florida while I earned my design degree. I then worked in a series of careers as a graphic designer and illustrator for the next 25 years and never had the chance to pull a single print during those decades. I was already familiar with the writings of William Morris and many of the Golden Age illustrators of the Arts & Crafts movement while I was in my twenties, but it's funny that I fell in love all over again with printmaking and the Arts & Crafts movement right at the same time, much later in life.

Q: What was the spark that connected you to the Arts & Crafts movement?

I saw a 2006 exhibit of the Two Red Roses collection of block prints, including work by Gustave Baumann and Frances Gearhart at a local Florida museum. I was beginning to look into exhibiting and selling my work then, and that exhibit gave me the introduction to Arts & Crafts movement printmaking at exactly the right

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HOLLY BIRD (CONT)

moment, when I was feeling more confident about my work and the quality of my carving. That early 20th century style, inspired by Japanese woodcuts with bold lines, high contrast and areas of flat color was like catnip to an experienced designer, and that's when I realized I could match my personal interest in sailing with a niche Arts & Crafts subject, in a style that I not only completely loved, but might actually be marketable.

Q: How did your artwork change?

I did a lot of research, and I have a pretty extensive home library now on printmaking and illustration from the period. My work started getting more ambitious, with more detailed carving. I started adding woodcuts along with linocut, and instead of one-color blocks I hand-tinted with watercolor, I started printing multiple color prints. Those are created with one or two colors on each block carved in registration to each other, often using up to eight carved blocks and more than a dozen colors to achieve my goals. The "key block", which prints the last and darkest ink on top adds a border and makes the image pop by outlining areas of color, especially in the foreground. That's what gives them that distinct Arts & Crafts look.

Q: Tell us more about your specific style of printmaking?

While I teach my students on the big press at the art center, I like the complete control that transferring a print by hand offers using a glass baren and wooden spoon. I use oil-based inks on a Japanese paper, Hoshō, for hand-printing dry. Since I can see the emerging image from the back of Hoshō as I

transfer the ink, I can use pressure to lighten and darken areas to create texture and distance. These days, however, my hands tend to get tired so I'm using the 27" press more often. Generally, I'll use a heavier European-style printmaking paper for that, like Rives BFK, which I will soak and blot before printing. This does a few things: it removes excess sizing; it can aid in registration; and it makes for smoother ink coverage.

Q: Tell us about the prints that you make?

My editions are very small, given the number of blocks and hand-printed limitations. I even usually end up discarding up to about 20% of my prints due to flaws. Registration can be difficult to control, and a lot can go wrong when trying to emulate the made-by-hand techniques of the time. It can be frustrating at times, but the hours fly by while I'm in the studio listening to music or a science fiction audiobook. Sometimes, though, a looming print deadline before a show calls for very loud Opera or very loud Prog Rock, because once I mix up all that ink, I can't stop until I run out in the wee hours!

Q: Where did your inspiration come from for your pen and ink work?

The turn-of-the-20th century illustrators were my inspiration for all of my early pen & ink work: Howard Pyle, Arthur Rackham, Crane and Parrish, Dulac and Detmold, Franklin Booth, and Joseph Clement Coll. That early passion for pen and ink is now translated to etching. It's the expression of the line that I go back to, again and again. I think etching is my true printmaking love. It's a "drawer's" drawing medium. I let the block prints be more marketable, but etching is more "instant" gratification for me than the weeks and months it takes to carve and print a multiple color print.



Right:
Ghosting Along,
Holly Bird,
multiple color
linoleum block
print, oil-based
inks, printed by
hand on Hoshō, 8"
x 9.5".

Left:
Woodcut in
progress, with
artist's tools and
inspiration



HOLLY BIRD (CONT)

Q: Tell us more about your etching process.

I approach my etchings and mezzotints using the centuries-old techniques that were used in the late 19th and early 20th centuries, but with the added safety of using ferric chloride, a corrosive salt, on copper plates as opposed to using the nitric acid on zinc technique I learned in college.

Q: What's your favorite subject matter in your work?

I live in Florida, and my relief print subject matter tends to what I know and love: boats and maritime scenes, as opposed to the more traditional landscapes and florals in Arts & Crafts printmaking. Instead of Frances Gearhart's California mountains, I have Florida's towering cumulus clouds and evening light to offer drama and to create depth in my work. When it comes to etchings and mezzotints though, I have more of a bent for myth and fantasy there and in my personal illustration work as well. Just like the book illustrators of the Golden Age.

Q: What does being a Roycrofters mean to you?

My only regret in coming in as a full-time printmaker and art instructor later in life, after multiple career paths, was in not meeting my artist friends in the Arts & Crafts revival and fellow Roycrofters sooner. They're probably the most like-minded artists I've ever met and they are a constant inspiration to me to continue to explore, to teach and to become a better artist.

My sincere thanks to Holly for sharing with us, and for being a huge inspiration to all that see and are touched by her work. Holly Bird will be joining us on April 23rd at 4:30pm via zoom for a meet and greet! She will share some of her work and process, and she will be ready to answer any questions you may have about her work after Robert's presentation.

Please visit Holly's website: studioibis.com



Pasadena's Annual Bungalow Heaven Home Tour has been reimagined. Docents will lead a video walk-through of seven historic homes, providing insightful commentary about the home's architectural details and history. Separate videos will include artisans demonstrating their talents in restoration and sharing tips and tricks of their trade. A reservation-only Zoom Q & A with California bungalow historians will be held during the Home Tour to provide an opportunity to learn more about our featured homes.

The tour will feature homes in Pasadena, California built in the Craftsman and English Revival style architecture from 1900 to about 1925. In the Craftsman homes, river rock and redwood shingles augment deep front porches, wide windows and interior details of wood, hardware, tile and glass to create a truly welcoming atmosphere. The houses on our tour meld original historic elements, beautiful restorations and period appropriate renovations.

The pre-recorded video tour will be available for streaming from April 22nd-28th, 2021. The Q & A Zoom will be conducted midway through the week. For more information, visit us at: bungalowheaven.org or call 626-585-2172. Tickets are \$20. The Home Tour is a major fundraiser for the Bungalow Heaven Neighborhood Association (BHNA), a non-profit organization composed of neighborhood volunteers. BHNA is dedicated to preservation of the early 20th century homes in its landmark district, education about Pasadena architectural history, and organization of neighborhood forums to address current events and advocacy.

The Arts & Crafts Messenger, the newsletter of the Colorado Arts & Crafts Society, is published quarterly for the society's members as part of their membership contribution. Send comments to polly@codyssia.com. All articles are ©2021 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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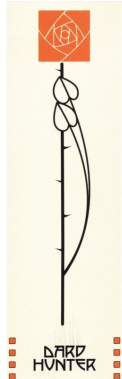
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All correspondence concerning the society or membership should be sent to Colorado Arts & Crafts Society, 8623 Garland Court, Arvada, CO 80005 | www.coloarts-crafts.org



A Year of CACS Membership

Our new annual membership fees are below.

New this year, you can make your membership payment through PayPal to:

[Paypal.me/CACSMembership](https://www.paypal.com/US/membership).

Checks can also be made out to the Colorado Arts & Crafts Society and mailed to:

Beth Bradford at 413 S. Humboldt St. Denver, CO 80209.

Please contact our membership chair, Helene Arendt at CACSMembership@gmail.com with any questions.

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Membership payments can now be made online through PayPal to <https://paypal.me/CACSMembership>. Checks can also be made out to the CACS and mailed to Beth Bradford at 413 S. Humboldt St. Denver, CO 80209. Please contact our membership chair Helene Arendt at CACSMembership@gmail.com with any questions.

This is your ticket
 to a world of
 Beauty and Delight



A Year's Membership
 in the Colorado
 Arts and Crafts
 Society!