

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE COLORADO ARTS & CRAFTS SOCIETY

www.coloarts-crafts.org

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SPRING 2016

The Colorado Arts and Crafts Society Presents

A GATHERING OF THE



SUNDAY APRIL 24, 2016

THE BOETTCHER MANSION

ON LOOKOUT MOUNTAIN, GOLDEN, COLORADO

10 A.M. TO 4 P.M.

JOIN US FOR A GATHERING OF THE GUILDS

THE COLORADO ARTS AND CRAFTS SOCIETY ARTISANS' GUILD FORUM:

A PRESENTATION OF THE BEST IN REGIONAL CRAFTSMANSHIP

Spring is around the corner, so mark your calendars! Every April, the Colorado Arts and Crafts Society gathers the guilds and brings local artisans together under one roof to celebrate art and craft being created by hand and heart. This year we'll have experts in art, ceramics, fiber, glass, jewelry, knife making, leather, metal, textiles, wood, and weaving joining us.

Bring your entire family up to the Boettcher Mansion on Sunday, April 24th to experience craftsmanship in its most authentic form. Whether you choose to "learn the trade" from a favorite artisan -- or just listen and observe -- you will have a chance to meet and learn from a variety of talented folks.

A variety of information, presentations, demonstrations and workshops will be offered throughout the day, including appraisals from Robert Rust. So, bring in your antique treasure, and for \$10 per item, you can learn more about your collection.

Many handcrafted items will be available for sale (remember, Mother's Day is fast approaching, so be sure to shop the wares)!

CACS and participating guild members attend free of charge; general admission \$5. At lunch time, sandwiches, salads and drinks will be available to purchase. ☺



THE ART OF LOVING LEATHER

A Recount of Our Annual Symposium by Julie Leidel (photos by Beth Bradford)



Workshop Time



Hands-on Learning



Daniel's Personal Leather Collection



Leatherworks by Jeff Icenhower



Daniel Lees & Julie Leidel

We began our afternoon with Jeff Icenhower as our leather workshop leader. After his informative presentation, I left feeling like my knowledge on leather--the history, anatomy, uses, methodologies, tools, and artistic ideals--was second to none.

Jeff has a passion for his craft that is infectious, and having an opportunity to try first hand the craft of leather, with him as our guide, was truly a wonderful experience. I would be quite hooked permanently if I hadn't lost nerve sensation in my thumb for a few weeks afterwards, but something tells me I just need to try a few new ergonomic techniques to find staying powers in this new artistic endeavor.

As the workshop came to a close and we transitioned into our appetizers and wine, a few of us wandered into the Ponderosa Room to finish our projects. It was quite fun to see everyone's creations from the workshop and have an opportunity to talk and catch up before our evening lecture in the Fireside Room.

Daniel Lees was our guest lecturer for our symposium. He brought and signed his book *Artistic Leather of the Arts and Crafts Era* for members. His book and presentation on arts & crafts leather really opened my eyes to a whole

new world of motifs and iconography of this time period. Leatherwork has really inspired my personal artwork and those muses start dancing in my head every time I open his book. The aesthetic nature, the delicate lines and features, and exquisite details are hard to match in any other medium.

Being able to hold and touch the many fine examples of antique leather really transported me back to a simpler time. Dan brought over 40 examples of purses, wallets, advertisements, glove boxes, table covers, picture frames, and personal care sets from his own collection. He and his wife, Faire, gave me some helpful tips on how to restore my own purses and wallets from the era--olive oil can do wonders! If you'd like to purchase a copy of his book, they are for sale at the Boettcher Mansion gift shop while supplies last.

I was lucky enough to have Dan as my houseguest while he was in Colorado, and Robert Rust and I got to spend some quality time with him and learn more about his passion for the Arts & Crafts Movement, historical leather, his love of football and fishing, and his beautiful family.

Thank you Jeff and Daniel for making our 2016 CACS Winter Symposium one to remember for years to come. 🍷

WOMEN JEWELERS OF THE BRITISH ARTS AND CRAFTS MOVEMENT

BY BETH BRADFORD

This article is a continuation of the article published in The Arts & Crafts Messenger Volume 17, No. 3, Autumn 2015. We continue with the British jewelers active in the second decade of the twentieth century. As the century matured, the work of the jewelers tended to include more precious and semi-precious stones.

Mary Thew (1876-1953) – Born Mary Russell Frew in Glasgow. Mary studied for a short time at the Glasgow School of Art in the mid 1890's where she met Jessie Marion King and Jessie's husband E.A. Taylor. She married James Mussell Thew, an engineer who enjoyed silversmithing as a hobby and making jewelry for Mary. She started designing jewelry herself and when James died she decided to pursue jewelry making as a means of supporting herself and her young son. She took a four-lesson course in jewelry making from Rhoda Wager at the Glasgow School of Art sometime before 1913.

Mary became a member of the Glasgow Society of Lady Artists in 1911. She won the Society's Lauder Award for a case of jewelry in 1925. Mary became a member of the "Greengate Close Coterie", a group of friends and artisans who came to live for extended periods in the village of Kirkcudbright, where King and Taylor settled in 1915.

Mary took inspiration from her foreign travel to Switzerland, Tangiers, Germany, Majorca, Sweden, Scandinavia and the West Indies. She always studied the jewelry during her trips.

The Glasgow Herald of May 18, 1939 had an article about a visit to Mary's studio in Milngavie, a small town north-west of Glasgow. The reporter, Nan Muirhead Moffat described her workshop: "The desk is surmounted by shelves from which hang the numerous tools required for this complicated craft. The

jeweller sits on a high Windsor chair ... Within easy reach are her bottle of sperm oil and sulphuric acid, borax (used as a flux), a polishing lathe, a rolling machine, a vise, and a sandbag for hammering repoussé. In the sketch, the artist is shown revolving a ring, on a wire 'wig', in a Bunsen-burner flame, while she uses foot bellows. While working, she always wears a leather apron and another is fixed under the desk to catch any jewels or pieces of metal which might be dropped."

Ms Moffatt went on to describe Mary's jewelry: "Brooches, pendants, rings, ear-rings, chains, bracelets, buckles and links shimmered and glowed in the afternoon sunshine. I also saw beautiful crosses, showing Celtic influence, with characteristic interlacings and whorls, and I admired silver butter-forks, spoons and key-rings. Mrs Thew told me that once



All Jewelry by Mary Thew

she had to make silver hinges for an old book, belonging to Professor Latts, the cracked covers of which were made from the wood of an old battleship. Recently she had been making a great many hand-wrought silver tops for the fashionable embroidered handbags. She had also made copies, to order, of antique jewellery.

“The artist has an instinct for creating a pleasing balance between space and decoration in her work, and she has a fine colour sense. She neither overloads with ornamentation nor allows her devotion to detail to detract from the general effect of her design.”

Bertha Lillian Goff (B.1877) – Bertha Goff was born in London. She attended the Holloway school of art. She was a painter, sculptor and jeweler. The drawing for the Leda & the Swan necklace is illustrated in the Annual National Art Competition for 1902, where it was awarded 2nd prize. She studied at the Sir John Cass Technical Institute winning prizes for enameling in 1906-7.

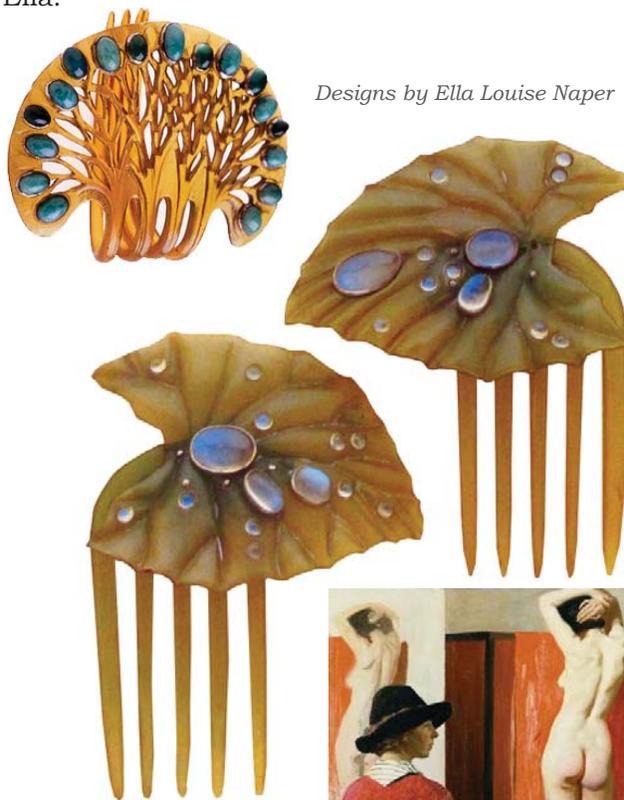


Jewelry by Bertha Lillian Goff



Ella Louise Naper (1886-1972) - Ella Naper was an artist, jeweler, and potter. She attended the Camberwell School of Arts and Crafts from 1904 to 1906 where she studied under the jeweler, Frederick James Partridge and later joined his jewelry workshops in south Devon. She learned a wide range of techniques in metal, wood, and enameling. She was inspired by Art Nouveau design and by the work of C. R. Ashbee. She married the architect and painter Charles Naper in 1910 and they moved to Cornwall for two years before settling in Lamorna where Charles built a house, Trewoofe. They became lifelong friends with other Lamorna artists including Laura and Harold Knight and Harold and Gertrude Harvey.

Ella produced enamel and decorative horn-work jewelry from her home studio. She sold her work at craft events and exhibitions such as “Arts and Crafts Exhibition”, “Woman’s Art Exhibition” and at Liberty’s of London. Ella and Laura Knight collaborated on the design and making of several small enamel plaques and painted jewelry based on the artistry of ballet including the enamel plaque “Two Dancers”. Ella and Laura shocked the art establishment when Ella posed nude for Laura’s painting Self Portrait in 1913. The Telegraph’s critic derided the painting as ‘vulgar’. The painting shows Laura’s back with her head turned in profile as she stands before the in-progress painting on her easel and the standing nude form of Ella.

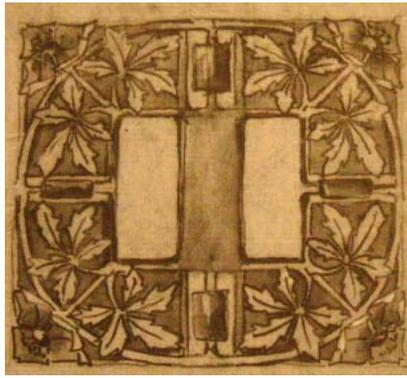


Designs by Ella Louise Naper



1913 Self Portrait by Laura Knight

In the early 1920's, Ella and Kate Westrup set up the Lamorna Pottery, which continued in production until 1935. They produce some modelled ceramic figures in addition to the main production of commercial wares.



Belt buckle drawing by Ella Louise Naper c.1905-10

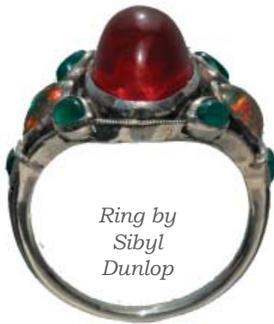
A biography of Charles and Ella is available by John Branfield titled *Ella and Charles Naper: Art and Life at Lamorna*.

Sibyl Dunlop (1889-1968) – Sibyl Dunlop was born in Hampstead, London to Scottish parents. She became interested in jewelry design while attending school in Brussels where she received basic art training. She established a workshop and store in London in the early 1920s and worked with her principal craftsman, W. Nathanson until 1939 when her business closed. Sibyl never returned to work due to ill health. Nathanson re-started the business after World War II and continued producing jewelry under Dunlop's name until 1971.

Sibyl's work is characterized by the use of semi-precious and precious gems set in silver in symmetrical patterns. Sibyl, and the following jewelers, Dorrie Nossiter and Amy Sandheim apparently were friends. Since Dorrie and Amy did not sign their work, there has been misattribution of their work to Sibyl.



Earrings by Sibyl Dunlop



Ring by Sibyl Dunlop



Jewelry by Sibyl Dunlop



Pendants by Dorrie Mossiter



Jewelry by Dorrie Mossiter



Dorrie Nossiter (1893-1977) – Dorrie Nossiter was born in Aston, England. She was educated at the Municipal School of Art in Birmingham from 1910 to 1914. Dorrie married Ernest Guy Robinson in 1922. By 1929, they were living in London where Dorrie designed and sold jewelry from her home studio.

One unusual aspect of Dorrie's work is that she gave each of her creations an imaginative and evocative name. In the Cairns Post's Mayfair Notebook in June 1939 comes the following from Philine: "Handwrought jewellery is Dorrie Nossiter's chosen form of art. Just as famous dressmakers invent names for their creations, this artist names her jewellery. At Walker's Gallery, she shows a four-row pearl necklace, banded with sapphires, which she calls, "She Done Him Wrong" and a ring in fire opals and dark green tourmalines, "Robin Hood." "A Bicycle Made for Two" are twin circular black and crystal dress clips; "The Heavenly Twins," two little Chinese princesses carved in mauve jade, one at each end of a double amethyst. A topaz

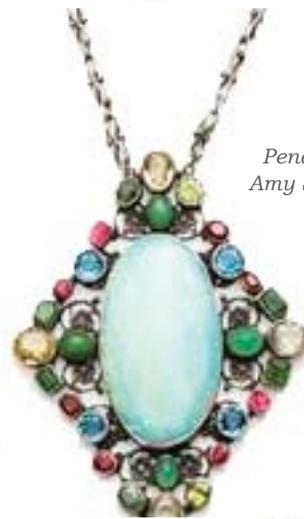
brooch has the intriguing name of “Prelude to Adventure.”

Amy Sandheim Amy was the daughter of Amy Alice and Julius Wolfe Sandheim. Julius and his brother Adolph had a jewelry shop in west London. Amy developed her style under her father’s tutelage. She labelled her work as “Artistic & Peasant Jewellery” She sold her jewelry at Arts & Crafts exhibitions and through her family’s shop.

Edith Linnell Edith Linnell originally intended to be a portrait painter. She successfully experimented with jewelry making in the early 20th century; her works received a medal and were purchased by the Board of Education for permanent exhibition at the Victoria and Albert Museum. Her jewellery was naturalistic in design based on her years of study as an artist drawing from nature. Her travels worldwide enabled her to source gemstones for her designs. Originally based in the Burlington Arcade Edith Linnell later established premises at 188, Sloane Street; she also exhibited at the Arlington Gallery, 22 Old Bond Street and had showcases in Harrods and on RMS Queen Mary. The advent of the Second World War saw the end of her business when her Sloane Street premises were bombed during the blitz. 🍀



Jewelry by Amy Sandheim



Pendants by Amy Sandheim



Necklace by Edith Linnell



Jewelry by Edith Linnell



Pendant by Edith Linnell



Necklaces by Amy Sandheim



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UPCOMING CACCS EVENTS

Farewell Visit to Kirkland

The Kirkland Museum of Fine and Decorative Art, with a world-renowned collection of objects of the Arts & Crafts Movement, will close on May 1, 2016 for more than a year, to move to its new buildings, currently rising at 12th and Bannock Streets.

Come take a last look at the collection for a while in the company of fellow members of the CACS, on Saturday afternoon, **April 2, from 2 to 4 pm**. Robert Rust, who knows the Museum well, will lead us through the collections, with special attention to the extensive Arts & Crafts holdings, at the historic museum site, 1311 Pearl Street, Denver 80203.

This event is free for CACS members, but a limited number of spots are available in the crowded museum; please apply for a place via email to rust2r@me.com by March 28.

A Little Journey: Study Field Trip

Please join us for a day-long tour of the many Colorado Springs and Manitou Springs contributions to the Arts & Crafts Movement, **in early summer 2016**.

We will travel by bus from Denver. Highlights: pottery collections of the Pioneers Museum (including some not open to the public); internationally famous Memorial Pottery Building of the now-defunct Van Briggle Pottery; lunch in historic downtown Colorado Springs; a complex of intriguing Arts & Crafts buildings in Manitou Springs.

The trip is limited to 20 CACS members, and will cost about \$40. Please indicate your interest by contacting Board member Robert Rust at rust2r@me.com Date will be determined for the convenience of prospective attendees, by mid-May.

Interested in joining the CACS Board?

We are looking for new volunteers who would be interested in joining our CACS board. Help us plan great events and spread the word about our organization. If interested, please contact Cynthia Shaw at 720-497-7632.

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Make a special gift of the growing enthusiasm, activism and educational opportunities offered by the Colorado Arts and Crafts Society. Our members are always the first to learn about our special events, such as our annual Winter Symposium and Gathering of the Guilds, plus neighborhood walking tours and field trips to significant Arts and Crafts sites. Plus, as members they'll receive discounted or free admission to all CACS events, and our quarterly newsletter. Give a gift today!

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