

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

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CACS CORNUCOPIA

FRIDAY NOV. 10, 2017

THE BOETTCHER MANSION
ON LOOKOUT MOUNTAIN, GOLDEN, COLORADO
5 P.M. TO 8 P.M.

On Friday, November 10th, CACS is hosting a potluck dinner and movie night inside the Fireside Room at the Boettcher Mansion. In addition to enjoying a smorgasbord of surprise dishes, desserts and wine, we will be mingling, swapping our latest Arts & Crafts experiences and watching a movie (the documentary entitled "Gustav Stickley: American Craftsman" recently produced by aficionado David Rudd). See more details at <http://www.artsandcraftscollector.com/news-article/gustav-stickley-american-craftsman-documentary/>.

RSVP to Cynthia at 720.497.7632 or cshaw@jeffco.us no later than November 3rd. Admission is free to CACS members and their guests, but everyone is expected to bring something to share with your fellow Arts & Crafts comrades (think "crockpots for crackpots")!

INITIATIVES IN ART & CULTURE CONFERENCE WORTH ITS SALT

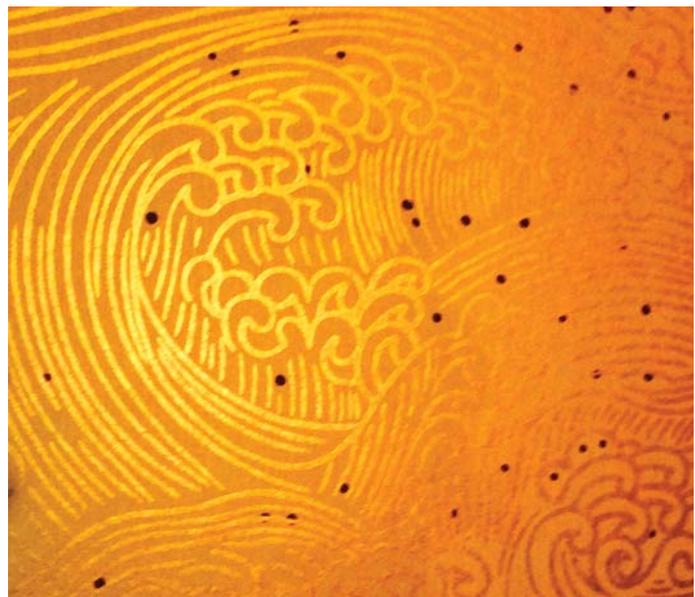
By Cynthia Shaw



Detail of Hypotenuse House in Newport

In mid-September, I went back east to attend the 19th annual "Initiatives in Art & Culture" gathering in Rhode Island. While I had attended a National Trust for Historic Preservation conference in Providence in 2001 and the Victorian Society's Summer School in Newport a few years after that, this time I was coming for more of an Arts and Crafts immersion.

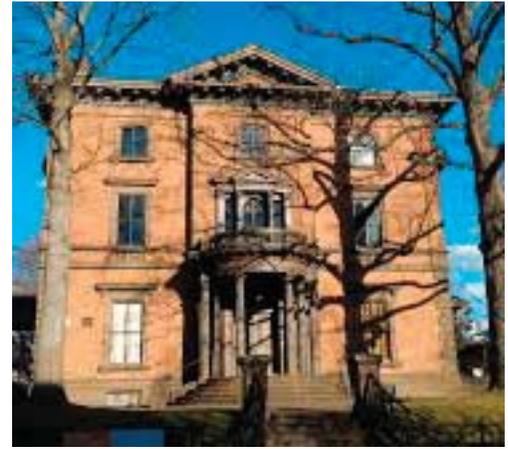
I met up with other kindred spirits at the Rhode Island School of Design (RISD) museum, where IAC founder Lisa Koenigsberg welcomed everyone before introducing our first speaker, the legendary Richard Guy Wilson. Commonwealth Professor of Architectural History at the University of Virginia and an author, commentator, curator and lecturer, this scholar taught the first English and American Arts and Crafts classes at UVA when I was obtaining an M.A. there in the 1980s. I was immediately smitten by the aesthetics and philosophy of the movement that inspired one of the most prolific periods in the history of design.



Candace Wheeler Wallpaper in the Isaac Bell House in Newport

Seven lectures later, after hearing topics ranging from Providence's diverse architecture to RISD's renowned studio-based education programs to local masterworks (Gorham silver), we were anxious to get out in the field.

The next day, we toured the Lippitt House, built in 1865 in the Renaissance Revival style for textile magnate and Governor Henry Lippitt. Now a museum, the former residence boasts a pristinely preserved Victorian interior filled with elaborate painted finishes, woodwork and original furnishings. But I could hardly wait to return to the Providence Art Club, established in 1880 and best known for its Fleur-de-Lis Studios, designed in 1885 by Sydney Burleigh and Edmund R. Wilson to house practicing artists. Over lunch we learned about the 1901 local Arts and Crafts Exhibition and Art Workers Guild, and then crossed the street to visit the Providence Athenaeum. As British architect William Strickland's only New England work (b. 1838), the library had an impressive collection of Arts and Crafts publications on



Lippitt House in Providence



House of the Rising Sun in Fall River



Gorham Children's Ware



Isaac Bell House Interior in Newport

display for our group. Next door at the Handicraft Club, we viewed historically accurate doll houses and furniture created by the Tynietoy Company for children and collectors. Our day was capped off with a reception and panel discussion on the oft-overlooked role of women in art and architecture.



Fleur-De-Lis Studios

On Saturday we boarded a bus for Newport, with a memorable stop along the way: Ralph Adams Cram's House of the Rising Sun in Fall River, MA (c. 1897). Best known for his church architecture, here Cram designed an Asian-infused residence with a pagoda roof, intricate woodwork and a tea room. As we arrived in Newport, our next stop was the Hypotenuse House, a cottage relocated and renovated by Richard Morris Hunt as his own residence. After wandering through the later enlarged residence filled with an eclectic array of furniture and decorative art collected by the current owner, we enjoyed a leisurely lunch in the garden.

Then it was on to two McKim, Mead & White icons: the Isaac Bell House (1881), considered one of the earliest examples of America's Shingle Style and the Newport Casino and theater (1879), now the site of the International Tennis Hall of Fame & Museum. We also visited Kingscote (built 1839-41 in the Gothic Revival style by Richard Upjohn, with later additions by MM&W) and Chateau-sur-Mer (built 1851 and later remodeled in the French Second Empire style by Richard Morris Hunt). Impressive as these elaborate mansions are, I cannot tell a lie. The Arts and Crafts movement stole my heart many years ago, and nothing has really turned my head since. 🌟

CHANGING HANDS, & HEARTS: MODERN BUNGALOW

By Kate Sultan & Matt Hubbard

With the change of the seasons comes a big change at Modern Bungalow as well. Kate and Ed Sultan are turning over the reins of Modern Bungalow to a new team. Danielle Sandusky and Matt Hubbard are the excited bungalow enthusiasts and new owners. Modern Bungalow officially changed hands on October 3rd, but Kate and Ed are still around, graciously easing the transition, both for the new owners and the longtime customers. Please take the time to come by and wish them well!

A little bit from Kate and Ed:

We are incredibly grateful for the 13 wonderful years we've had at Modern Bungalow. We feel so very fortunate to have met so many great friends through the years. We do hope you will come and say "Hello and Farewell" to us over the course of the next few weeks.

As we wrap up this chapter of our life, it's time for us to move back East where we can be near our older family members and the newer generations of our families as well. We will miss Denver and all of the friends we have made - not to mention the great weather! Modern Bungalow has been a labor of love for the two of us and we want to sincerely THANK each and every one of you for the great memories we will keep forever.

All the best to you and your families for a Happy and Healthy Holiday Season!

A little bit from Matt and Danielle:

About three years ago, we decided we wanted to stop working for other people, so we began to look for a business to purchase. We looked at a lot of good businesses. We looked at a lot of bad businesses. We never found the product/brand/customers mix we felt we could be passionate about.

Then Julie Leidel called. Everyone should have a Julie Leidel in their life. Julie left an enthusiastic message about a little store she knows. She introduced us to Kate and Ed, and from our first meeting this opportunity was different. Modern Bungalow had what we were looking for: A community of artists, builders and enthusiasts with whom we share a passion for the Craftsman style. We decided to buy Modern Bungalow.

The process was challenging. There have been lawyers and landlords and brokers (oh my!), who created no shortage of complications. But we weathered it together. I feel like we are a team of four. Kate and Ed have been so generous as Danielle and I learn the business. And we all share the same goal: keeping Modern Bungalow a home for all those who love craftsman style.

Why are we drawn to American Craftsman? We live in a 1925 bungalow, need I say more? As we work to restore our house to its original glory, we look forward to hearing your stories and projects. Come by the store and say Hi. We look forward to serving our community over the years to come. 🍷

L to R: Matt Hubbard, Danielle Sandusky, Kate Sultan, Ed Sultan



In Search of Roots: British Arts & Crafts at Cheltenham

By Dennis Barrett

The story to now: Our intrepid neophyte enthusiast for the 20th Century Arts & Crafts Movement in the U.S. sought out the roots of the Movement in 19th Century Britain. Visiting the recently renovated William Morris museum in Walthamstow, North London, he approved of the treasure trove of Morris, but frowned on the hiding away of much A&C material that related Morris to the rest of the Movement. In Kelmscott Manor he found much worthwhile material on Morris and his family and some of his contemporaries. In Rodmarton Manor, the full flowering of the A&C emphasis on local artisans and materials (led by the leading lights of the A&C Movement in the Cotswolds). But he questioned whether the renovation of the Cheltenham Museum would sacrifice the excellent A&C holdings there to misplaced 'user-friendliness' as at Walthamstow.

No, not a bit of it! Hurrah! The expanded Cheltenham facility re-opened in late 2013 after a major rebuilding, as 'The Wilson: Cheltenham Art Gallery and Museum,' with new rooms to house fine arts and traveling exhibits – but with increased space for its internationally acclaimed A&C Movement holdings, now beautifully organized and displayed. It is a joy to visit!

Why Cheltenham? in far Gloucestershire, on the edge of the Cotswolds? The early Movement centered on London. From John Ruskin, to William Morris and his crowd, the Pre-Raphaelites, Morris Marshall Faulkner & Co. (1861), and then Liberty Co. (1875) and The Century Guild (1882) – all creating, and selling, in the greater London area. Meanwhile, holding out against the worst excesses of Victorian cheap, machine-made, overly-ornate wares -- in rural Britain, in remote villages (like Rodmarton), craftsmen and craftswomen were still plying their trades. 'Back to the country' became an appealing idea. Possibly influenced by William Morris' and Dante Gabriel Rossetti's renting Kelmscott Manor in the southern Cotswolds as a summer retreat (1871), Ernest and Sidney Barnsley and



Sturdy table designed by William Morris for his student digs in 1856. Made of pine, in the days before he could afford more costly woods.



Cupboard by Ernest Barnsley (1899); armchair by Ernest Gimson (1895) for his own cottage. Quarter-sawn English oak, rush seat.

Ernest Gimson moved together to the Cotswolds (1893), settling in Sapperton, in search of 'the simple life'. And C.R. Ashbee, in the guise of a pied piper, led the migration of the Guild of Handicraft (with 70 artisans and their families!) from the squalor and smog of London's East End to the fresh air (symbolic and real) of Chipping Camden (1902), further north in the Cotswolds. In one of its many informative labels, entitled "Arts and Crafts in the Cotswolds/All Friends Together" The Wilson comments: "Many people were drawn to the Cotswolds thanks to the example of Gimson, the Barnsleys and the Guild of Handicraft. They included artists, musicians and writers, as well as makers. Local people worked with the designers, some of whom were craftspeople still working in traditional workshops. These people helped create a vibrant cultural scene in Gloucestershire that is still much in evidence today."

So over many decades the curators at Cheltenham ("on the edge of the Cotswolds") have collected the best of the A&C Movement, emphasizing the practitioners in the Cotswolds but never neglecting the titans in other parts of Britain. The few photos on these pages reflect my own fascination with the furniture. But the A&C textiles, ceramics,



Coffer by Gimson (1910), English oak, with prominent medullary rays, and leafy design in gesso

Clergy seat, probably a prototype for his installation in Westminster Cathedral, by Gimson (1915). English walnut with bleached bone inlays. Churches often commissioned the more expensive and ornate pieces.



The back room, with objects crowded together on the floor and on high shelving. Above right, an oak umbrella rack for five umbrellas. (It rains a lot in England.)



Printing press by Sidney Barnsley (1910), oak.

carvings, silver, jewelry and other displays are no less impressive. And all the major figures of the British A&C Movement, from Morris himself to C.R. Ashbee, C.F.A. Voysey, A. H. Mackmurdo, M.H. Baillie-Scott as well as the Barnsleys and Gimson are all well represented, often by their iconic works.

I read The Wilson's several comments organized under 'Themes of the Arts and Crafts Movement'. They include: 'Inspiration from Nature and from the Past'; 'Truth to Materials and Empowered Workers'; and 'Simple Forms.' The ideas seem familiar enough, to a student of American Arts and Crafts. And yet the variety of the British Movement seems so much greater! Morris famously declared: "Have nothing in your houses that you do not know to be useful or believe to be beautiful." And Walter Crane interpreted: "The great advantage and charm of the Morrisian method is that it lends itself to either simplicity or splendor."

In another passage from Morris, (1882) we read:
"So I say our furniture should be good citizen's furniture, solid and well-made in workmanship.... except for very movable things like chairs it should be made of timber rather than walking sticks. ... I think of furniture as of two kinds: one part of it being chairs, dining and work tables, and the like. ... which should be of course both well made and well proportioned, but simple to the last degree..... But besides this kind of furniture, there is the other kind of what I should call state-furniture ... I mean sideboards, cabinets, and the like, which we have quite as much for beauty's sake as for use; we need not spare ornament on these, but may make them as elegant as we can...." (Italics mine.)

After marveling at the glorious variety of A&C output at Cheltenham, I wondered if we in America, in refining the A&C impulse, emphasized the useful over the beautiful, the simple over the splendid? Or whether this merely reflects my own bias (as a Quaker) to seek out and remember the simple? I think for a proper comparison, I need a display of American A&C in all media comparable with the British A&C at Cheltenham! Perhaps this dream will be realized in the new Kirkland Museum with its increased exhibition space, coming in 2018. Or in the whole museum dedicated to Arts and Crafts, coming in 2019 in St. Petersburg FL. To guide your own transatlantic comparisons, the best place to start is The Wilson in Cheltenham!

If You Go. I've been hesitant to advise American visitors, presumably staying in London, to attempt the journey to Cheltenham, inasmuch as the train is expensive, and lands you at the Cheltenham Spa station, a very long walk or a cab ride away from The Wilson. However the attendant at the information desk located within The Wilson mentioned the alternative of the National Express bus. The bus leaves from Victoria Coach Station, takes about the same time (2.5 hours), costs a lot less, and puts you down in central Cheltenham a two-minute walk from The Wilson. With either mode of transportation, you can leave London after 9 am, spend three hours at The Wilson, and be back in time for an evening at the theater in the West End. (Though whether you could then stay awake through the play is questionable.) If, on the other hand, you are willing to brave English traffic, drive on the left side of the road

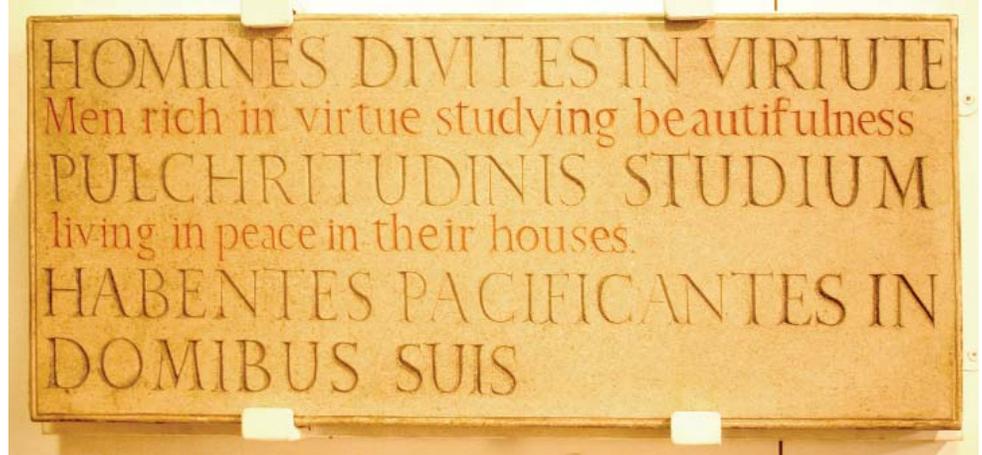


A case full of rich objects designed by C.R. Ashbee and fashioned by the Guild of Handicraft. In the left midground are two vases made of horn and silver; front and center a mace head, of silver set with green pearl blisters.

A motto carved by Joseph Cribb (1920). Heptonwood stone, carved lettering, with red paint in the smaller letters. For the scholars: H OMINES DIVITES IN VIRTUTE PULCHRITUDINIS STUDIUM HABENTES PACIFICANTES IN DOMIBUS SUIS. For the rest of us: Men rich in virtue studying beautifulness living in peace in their houses.

and turn left into roundabouts – then by all means rent a car (and a GPS!). Then beautiful Kelmscott Manor and Rodmarton Manor (in summer) are open to you; they are relatively nearby, and not accessible by public transportation (but allow at least a half-day at each.).

The Wilson is located on Clarence Street; the Clarence Walk car park is right behind it. It is still run by the Cheltenham Trust, so admission is free and it is open daily, even on *(Continued on next page.)*



TIFFANY'S GLASS MOSAICS

By Robert Rust

When you hear the words “Tiffany” and “glass,” you may immediately think of leaded glass windows or luminous lamps, but artist Louis C. Tiffany expressed his passion for color and glass most fantastically in the technique of mosaic. From monumental architectural installations to inkwells for desktops, Tiffany’s Glass Mosaics is the first museum exhibition focused exclusively on this aspect of Tiffany’s extraordinary artistic career. There is also a lovely catalog to accompany the exhibition.

The exhibition at the Museum of Glass in Corning, New York, features nearly 50 works dating from the 1890s to the 1920s. These include desktop mosaic fancy goods designed for use in the home to large-scale, mosaic panels and architectural elements composed of thousands of individual pieces of glass. In addition, more than 1,000 pieces of original Tiffany glass sheets are included on loan from The Neustadt Collection of Tiffany Glass, Queens, New York.

Walking into the exhibition, we were amazed to see one of the grand mosaic columns with thousands of pieces of glass made for the company’s turn-of-the-20th-century showrooms in New York City. There were smaller items including bowls and inkwells, lamps, and decorative panels that originally adorned the grand new private residences built by American financiers and industrialists through-



out the United States. Tiffany's firm produced a variety of marketing materials to promote glass mosaics and these were shown as well. We got the feeling of what a Tiffany customer experienced with the life-size wall panel photographs of the interior of the showroom c. 1900 and also the workroom from the same period.

We got to explore the process behind the creation of Tiffany's mosaics—from the beginning, when detailed watercolor studies were presented to clients (one example is shown), to the creation of mosaic sample panels used to guide glass selection for special commissions. This was amazing in how his craftsmen/women/artisans could change the look by changing the glass choices. There were short videos to show the process and sample as well as finished panels from some of the firm's masterpieces. Two of Tiffany's most important mosaic commissions, *The Dream Garden* (1916) from artwork by Maxfield Parrish, still in place in Philadelphia's Curtis Publishing Building and also Jacques Marquette's *Expedition* (1895) installed in Detroit. The glass selection in Tiffany's three versions of the mosaic panel, *The Last Supper* (1897, 1898, 1902) are also shown in videos, sample panels and sketches.



(Cheltenham continued from previous page page.)
Sundays (check hours at www.cheltenhammuseum.org.uk.) The A&C exhibit is on the 2nd floor (3rd by American reckoning); take the lift if you're feeling weak. It occupies one large gallery (which could take you a few hours to go round, if you're attentive to all the labels) and a smaller storage area, the "furniture store." Don't miss the storage area, accessed by the single door from the gallery; look for the file pocket on the wall outside with loose-leaf books that describe the objects therein. They are, arguably, less iconic, than the stuff in the main gallery, but no less absorbing. If you need a light meal, or an excuse to sit down for a bit, there is a quite creditable in-house café. The Wilson schedules occasional docent-led tours of the A&C exhibit, costing about \$7. I've met the docent, Dave, who seems both knowledgeable and approachable - he was quite willing to escort us through the gallery, identifying all the objects that would fascinate my 9-year-old grandson. I'll try to fit my next visit to one of his tours.

A visit to the Cheltenham museum left me yearning for the days of "People rich in virtue studying beauty living in peace in their houses." 🍷

Treasured by local communities, many of Tiffany's glass mosaics still survive today, tucked away in churches, libraries, universities and other public buildings. These mosaics were presented in a specially-created "Mosaic Theater," with multiple high-definition monitors showcasing CMOG's new ultra-high-definition digital photography of these important artworks. The exhibition shows some examples that I had visited in the past in Philadelphia, NYC and in western New York. This venue is a brilliant location to showcase the exhibition. If you wish to see for yourself, the exhibition runs through January 7, 2018.



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 julie.leidel@gmail.com. All articles are ©2017 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

DIRECTORS & OFFICERS OF THE COLORADO ARTS & CRAFTS SOCIETY:

PRESIDENT :
Mark Davidson 303.355.8582

VICE PRESIDENT / EDUCATION CHAIR :
Cynthia Shaw 720.497.7632

TREASURER:
Beth Bradford 303.778.0580

SECRETARY :
Lexi Erickson 303.882-7775
www.lexiericksondesigns.com

MEMBERSHIP CHAIR:
Helene Arendt 303.885.1159
www.csbmetalsmith.com

TOUR COORDINATOR:
Robert Rust 720.732.6922
www.2rfinearts.com

MULTIMEDIA DESIGN :
Julie Leidel 303.263.8577
www.thebungalowcraft.com

DIRECTOR-AT-LARGE :
Dennis Barrett 303.744-8682

All correspondence concerning the society or membership should be sent to Colorado Arts & Crafts Society, 900 Colorow Road, Golden, CO 80401 | www.coloarts-crafts.org



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