

CACS Winter Symposium

Save The Date:

January 23, 2021

4:00 p.m. – 5:00 p.m.

Virtual Zoom Event

More details coming soon!

CACS: NAVIGATING THROUGH 2020

By Julie Leidel

Every corner of the world has been changed this year. All of us on your CACS Board of Directors hope each and every one of you has found your personal path through a challenging year and we hope you are all safe and healthy. Back in March, we met as a board **just** before things really tightened down, not sure what was to come with the pandemic! Since then we on the Board have used email and very recently Zoom to keep in touch. Our hands are tied, as far as holding the gatherings and activities in-person that are the mainstay of the CACS community. We have twice had to postpone the Gathering of the Guilds. But we have kept the newsletters coming on schedule (this is #3 of vol. 22). Our first priority is you our members, and we won't plan anything that would endanger your safety.

We all hope, of course, that 2021 will provide more opportunities to gather together. But because the pandemic has prevented us from offering all that we normally do in a year, we are waiving membership dues for a year. That means if you have already paid your 2020 membership, you will get 2021 for free. If you haven't renewed since 2019 or longer, you can

catch up now and you'll be paid through December 2021. Our annual membership fees are: \$25 – Student; \$30 – Individual; \$50 – Family; and \$60 – Business. 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.

Since this winter is shaping up to have the highest number of reported Covid-19 cases yet, we have decided against holding our CACS Winter Symposium in person at the Boettcher Mansion. But, fear not! We have come up with a plan to hold our event virtually via Zoom. Mark your calendars for **January 23, 2021 from 4-5pm**. As you may expect, food and drink don't travel well through Zoom, so you'll have to provide your own. But that means this event will be free to all this year. We will send additional information on the particulars of this meeting in early January.

CACS 2020 (cont.)

We miss your smiling faces and we really hope you can join us.

Our CACS President, Mark Davidson, will lead our annual meeting and we will show a short video about the history of CACS and the Arts & Crafts Movement in Colorado. We'd love to have an open brainstorm session on how we can best serve you so bring your ideas and suggestions; we want to hear from you.

Looking further down the line, we have a tentative date scheduled for our next Gathering of the Guilds set for April 18, 2021 at the Colorado Mountaineering Center in Golden, CO. We are a resilient bunch, so if we have to reschedule again, we'll do it. As we come into next year, I'm sure we'll have more information, so stay tuned.

I think 2020 has made us all think hard about the things that are important to us. The 1918 pandemic as well as WWI are often blamed for marking the end to the Arts and Crafts Era. Let's not let history repeat itself! It's important for us to focus on the good things, to come together on the parts of society that point to refinement, creativity, and ultimately to community. Be safe, and we look forward to reconnecting very soon.



Charles Boettcher: A Man Before His Time

"Colorado has the best outlook of any state I know. She is rich in resources and when conditions improve, as they are beginning to, Colorado will be among the country's leaders. I have every confidence in the future of Colorado."

Rocky Mountain News, April 23, 1939



PRESERVING AND PROTECTING A LEGACY FOR THE SAKE OF POSTERITY

**By Cynthia Shaw
Former Director of Boettcher Mansion**



*Charline Humphreys
Breeden with her
grandfather,
Charles Boettcher, circa
1940*

*(Colorado Historical
Society)*

If there were ever an impressive example of adaptive reuse in Jefferson County, the historic Boettcher Mansion would take the prize. Designed by Denver architects Fisher & Fisher as a summer home and seasonal getaway for Colorado entrepreneur Charles Boettcher (1852-1948), "Lorraine Lodge" was built of local stone and timber in the forest on top of Lookout Mountain. Completed in 1917, the Arts and Crafts-style dwelling offered the prolific Prussian patriarch a welcomed respite while still allowing him commanding views of his various business endeavors down on the plains below.

Having made an early fortune selling hardware to the miners during the silver boom in Leadville, Boettcher was contemplating retirement as he approached 50. In 1900, after realizing potential opportunities back home while visiting the relatives he'd left behind in Germany when he immigrated in 1869 to Wyoming, he decided to establish two new companies: Ideal Cement and Great Western Sugar. By the time he died in 1948 at age 96, he was still a hard-working businessman, living in a suite at The Brown Palace Hotel, another one of his wise investments. One perk of owning the hotel: every April 6, the hotel baked him a birthday cake!

His beloved mountaintop retreat continued to be enjoyed by family members, with granddaughter Charline Humphreys Breeden purchasing the estate in 1958 so that her three children could enjoy it as she had.



*Front elevation of Lorraine Lodge circa 1920
(Colorado Historical Society)*

Prior to her untimely death in 1972, she bequeathed the 110-acre property to Jefferson County for public use and enjoyment. Initially overwhelmed by this generous gift, Jeffco remodeled and reopened the former residence in 1975 as the Jefferson County Conference & Nature Center. At that point, the potential for using the cathedral-beamed living room and expansive front terrace for upscale galas had not quite been realized.

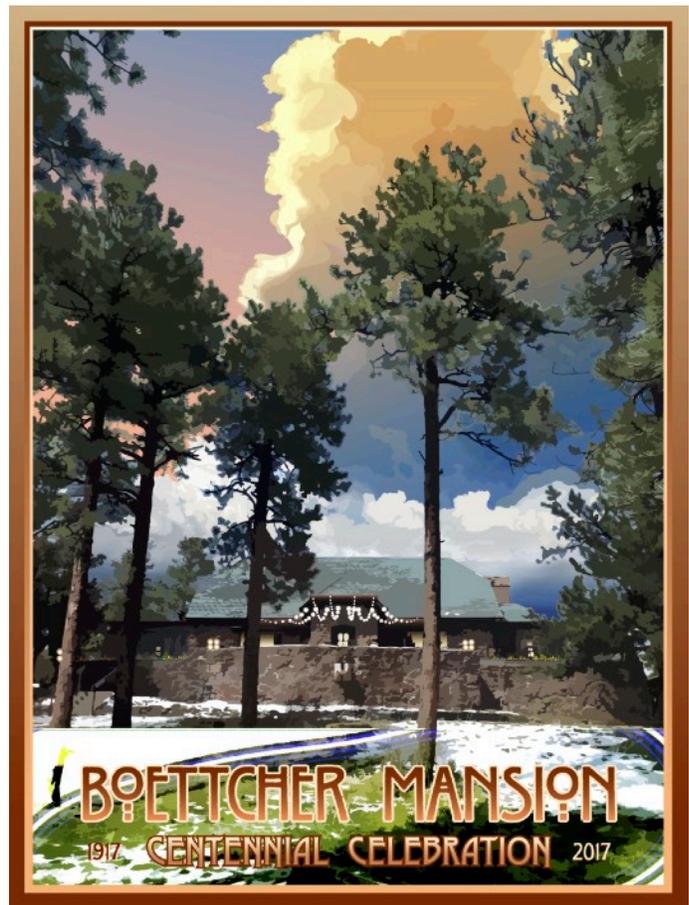
Over the next decade, as more and more couples asked if they might be married on the premises, weddings and receptions became the primary focus and much needed source of revenue for the property. After being listed in 1984 on the National Register of Historic Places for its architectural and social significance – and enlarged with a compatible two-story lobby addition in 1986 – the landmark was renamed the Boettcher Mansion to better reflect its new function as a special events venue. There is no doubt that Charles would be very proud to know that his former home lives on as a sustainable business operation.

In 2005, the completion of a grant-funded historic structures assessment and a conservation report led the Board of County Commissioners (BCC) to approve a \$3.1 million Capital Improvement Plan (CIP) funded by a portion of Jefferson County's share of Colorado's Conservation Trust Fund (CTF) monies. For the next two winters, the 10,000-square-foot Mansion was closed to the public while Slater-Paull and its team of architects, contractors, engineers, preservationists and landscape designers constructed a new kitchen/storage addition, restored the stucco, stone and timber exterior, refurbished the existing

bathrooms, upgraded the electrical and HVAC systems, abated asbestos and lead paint, installed a slate roof and heated walkway and implemented a new garden and irrigation plan.

Other enhancements included the acquisition of a stunning collection of reissued Stickley furniture and sprucing up the interior with period paint colors, wallpaper and stencil patterns. By the time of its 2007 Grand Reopening, the reinvigorated Mansion was ready to take on another 100 years of doing what it does best – graciously receiving and entertaining its guests.

Ten years later on a beautiful midsummer's evening (7/27/17) the iconic landmark held a Centennial Celebration inside the Lookout Mountain Nature Preserve, attracting a cadre of fans and friends who enjoyed German-themed food, music, tours and other festivities. It was truly the party of the century!



Print by Nathan Cook

2020 HINDSIGHT: WE GOT BY WITH A LITTLE HELP FROM OUR FRIENDS!

By Cynthia Shaw

Having happily retired from the Boettcher Mansion in early August, I now have the luxury of time to reflect and ruminate about both the challenges I experienced and the contributions I made during my 25-year career (and the job of my dreams) at this unique historic landmark. While I am proud of all of my accomplishments, there is one achievement that continues to resonate repeatedly within my recollections ... and what I hope will remain a lasting legacy of my time there.

It is of utmost significance to note the role that the Colorado Arts & Crafts Society (CACS) has played over time in cementing the Boettcher Mansion's identity as a rustic but resplendent example of Craftsman/Mission-style architecture (keep in mind that when the former Lorraine Lodge first sought National Register recognition in the 1980s, its style was described solely as Tudor Revival). While the stucco and half-timbered exterior elements and the cathedral-beamed ceiling and inglenook fireplace in the Fireside Room, do harken back to medieval times, the overall ambience exudes "Arts and Crafts".



The "Great Room" circa 1920, now the "Fireside Room."

When I joined the Mansion's staff in 1995, with a master's degree in architectural history and historic preservation, one of my primary responsibilities was to find additional funding to support the aging estate ... fast. My initial attempts to secure grants for cultural programming and historic preservation did not succeed immediately because at the time, the Mansion was predominantly viewed as "just a rental facility" (*Egads!*) But after documenting just how many visitors came purely for architectural history tours, I could see there was hope for educational enlightenment (*Eureka!*) So, a net was cast to see if there was enough interest to form a non-profit organization made up of a cadre of like-minded spirits. As the word spread throughout the Denver metro area, I was amazed to see how many fellow enthusiasts appeared out of the woodwork, along with some occasional ghosts who still haunt the premises (*Eek!*)

After establishing a board of directors, formally incorporating and signing up 100+ members, CACS was soon hosting events featuring nationally known academics and artisans, mostly at the Mansion (to see a heady list of past participants and programs, visit the CACS website www.coloradoarts-crafts.org). And lo and behold, suddenly the grant doors swung open, delivering not just financial support from both the State Historical Fund (SHF) for historic structures and conservation assessment reports and the Scientific & Cultural Facilities District (SCFD) for special programs...but also reassurance that yes, Boettcher Mansion *matters*.

The years have passed way too quickly and now 23 years later several of the original or early members are still on the board with me. Many others have joined us over time, all bringing a unique set of knowledge and skills to the table, be they academics, artisans or artists (creating the perfect mix of "Head, Heart & Hand")!

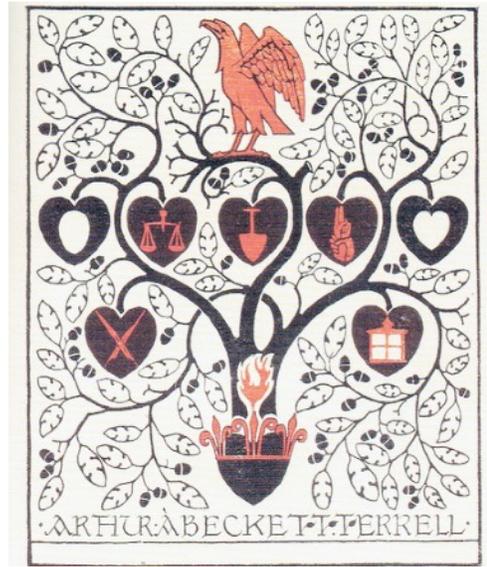
In spite of the current COVID challenges, our wonderful nonprofit organization continues to print this quarterly newsletter and is working to present virtual programs, tours and the Winter Symposium (in virtual format until the pandemic crisis ends). And, we continue to hope that we will be able to host the popular “Gathering of the Guilds” Show & Sale again at the American Mountaineering Center In Golden on April 18, 2021 (fingers crossed)!

And, while I am no longer driving up Lookout Mountain to my longtime second home and work family, the flames that have always fueled my passion for the Boettcher Mansion still burn deep within me and I am forever grateful to have had an “iron in the fire” for as long as I did.



“The Gloaming” print by Laura Wilder

BOOKPLATES OF THE ARTS & CRAFTS MOVEMENT



Bookplate by C.F.A. Voysey, 1917. This was designed for a prominent lawyer and Voysey’s emphasis on symbolism was of utmost importance to his design. Voysey himself published an article in 1918 and again in 1928 entitled “Modern Symbolism” in The Builder.

By Julie Leidel

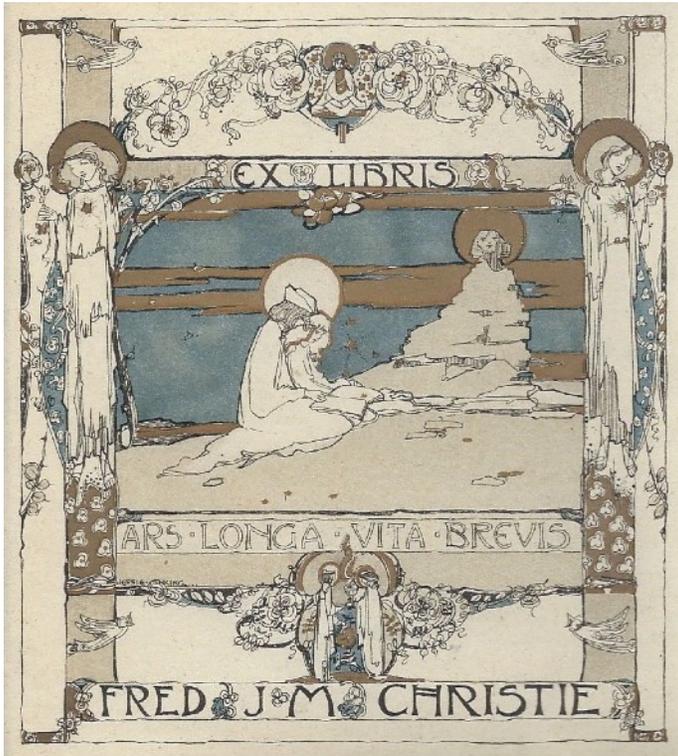
Every book lover knows that a book loaned often becomes a book lost. Sharing your treasured books can often be a losing business. So, how can you gently remind the borrower it’s your property, with hope to see it once again? Enter center stage, the innovation of the bookplate.

A bookplate is also known as an ex libris in reference to the Latin inscription meaning “from the books of...” The earliest known example dates back to 1450, the same year as the birth of printing from movable type. Many early bookplates were designed to safeguard the books of barons and nobles. Because of this they were adorned with coats of arms and other indicators of inherited prestige. This was the case through the 18th century. The Victorians with their love of gathering “beautiful things” realized as early as 1875 that bookplates were collectable. In his 1880 publication on bookplate collecting, John Byrne Leicester Warren recognized four distinct styles in early British bookplate design: early armorial, Jacobean (including Restoration, Queen Anne, and early

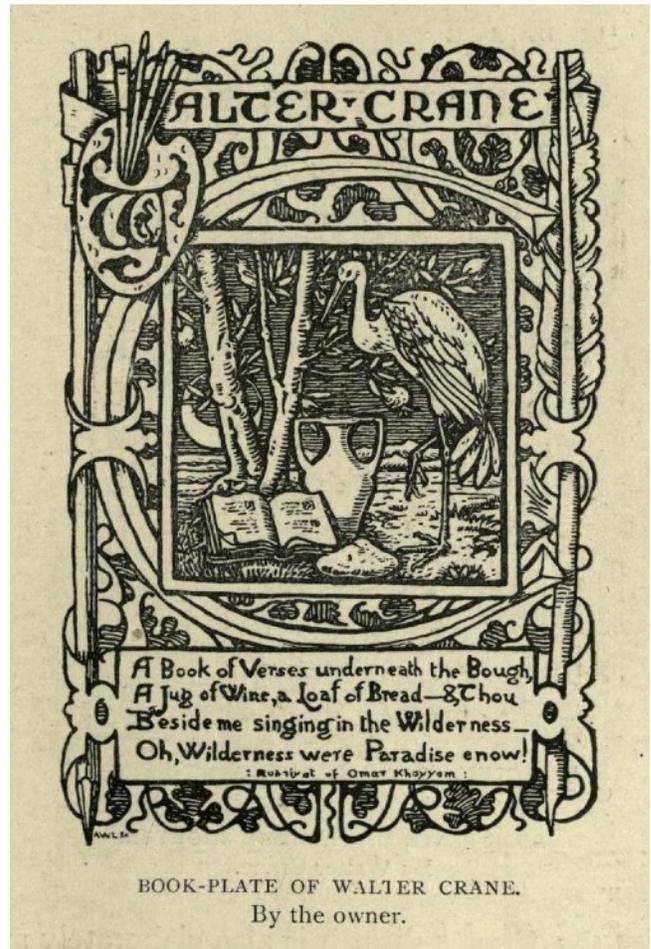
BOOKPLATES (CONT)

Georgian), Chippendale (rococo), and wreath and ribbon (Victorian).

The 19th century saw the rise of the middle class. Scholars, professionals, and other educated individuals became interested in bookplates and commissioned works in a pictorial vein. These drew from classical and symbolist iconography and were heavily influenced by The Arts and Crafts Movement. In 1891 a few British bookplate collectors met in London to establish the Ex Libris Society and by the end of that first year, it had grown to more than 300 members. The Society began publishing the *Journal of the Ex Libris Society* and it was published through 1909 with 18 volumes in all. As the collecting of bookplates from previous generations was gaining popularity, the demand for new bookplates also grew. Interest in bookplates reached its peak around the turn of the century but began to decline with the onset of the First World War. Over the next 100 years, interest has come and gone, but for me at least, the



Bookplate by Glasgow artist and designer Jessie M. King, 1906. King designed at least 30 bookplates between 1902 and 1910. Many were showcased at the Arts and Crafts Society's exhibitions in London. The Studio hosted student competitions and bookplates were an appropriate graphic art form within the art school system of the period.



Bookplate by Walter Crane. Even for private use, Crane's design philosophy combined socialist aesthetics and symbols with conventions of children's literature. The plate refers to its creator (and the book's owner) in three different registers. The first showing "Walter Crane" printed across the top of the image. The leading "W" appears in two forms; first, roughly formed by four paintbrushes and then below on the artist's palette from which the brushes emerge. The central illustration, depicts Crane as his animal alter-ego; a crane. His socialistic philosophy of integrating art and life and of creating work that is consistent with one's identity is well defined in his bookplate.

height of the art of the bookplate is directly linked to the European Arts & Crafts era. Today there are some 50 'national' bookplate societies that gather world-wide every two years.

Celebrated artists like Walter Crane, Aubrey Beardsley, Robert Anning Bell, Jesse M. King, Gordon Craig, and C.F.A. Voysey created beautiful works of art, knowing that they would only be seen by a select few. The bookplate is one of the most intimate forms of personal art during this era. Art for Art's sake, a treasure to be hidden away in a book somehow becomes more romantic to me, than art meant to be on display for all.

BOOKPLATES (CONT)

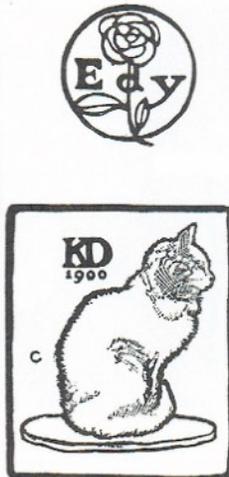
Personal art, originally meant only for high society, now acknowledged the social principles put forth by John Ruskin and William Morris; no matter your station in life, you deserve to enjoy refinement and objects of beauty.

Many of the artists of the time saw bookplate design as a new artistic challenge. To reduce the artwork to such a small size and to create with only a limited color palate, or even just in black and white, gave way to graphic design. Simple line contour had to speak volumes. Shape had to be distinct enough to allow instant recognition. In response to these artistic challenges we can see the birthplace of the modern logo.

And art wasn't just made from oil or egg tempura anymore. Ink was king! Early innovation in the artistic printing press was akin to adding a snare drum to the band for the first time. Such rich and bold notes had not previously been heard, and could be shocking to the ears. Even today, there is fine art--leave room for the Grand Canyon--and then illustration, including typography. In the 1990s, I received Cs in some of my painting classes

Bookplate by Aubrey Beardsley (left). Beardsley was an English illustrator, author, and a leading figure of the Aesthetic movement. He was influenced by Japanese Woodcuts and emphasized the erotic, grotesque, and the decadent in his work. Beardsley's contributions to the development of Art Nouveau and the posters styles of the time were significant.

*Bookplates by Gordon Craig (three on the right). Craig was an English actor, director, theatre scenic designer and writer. In 1904 he wrote his most famous work, the essay *The Art of the Theatre*. He also was well known for his patented movable screens and set design for the Moscow Art Theatre production of *Hamlet* in 1911.*



Bookplate by Robert Anning Bell. Bell was a fine artist painting in oil and gouache. He designed stained glass windows and mosaics for many churches and from 1895 to 1899 Bell was an instructor at the Liverpool University school of architecture. In 1911 he was appointed chief of the design section at the Glasgow School of Art.

at Colorado State University because I wasn't "painterly" enough. One memorable professor said my work just wasn't "cooked in" yet.

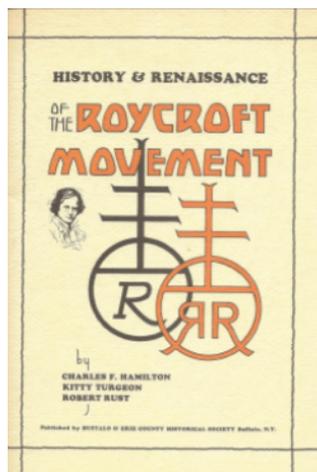
I've always been drawn to sharp, defined line work and expressively bold shape. Creating a visual gut-punch of emotion with fewer details always wins in my book. Simplicity of design can be seen as the very foundation of refinement. Oh how I would love to transport back in time to dine with the bookplate artists of the Arts & Crafts Era and hear if they too experienced the inferred or even at times outright scowl from the fine art world. Art should always be personal. These artisans took the time to create small, concentrated drawings that delight to this day like humble lyrics to a whispered song. Next time you are shopping for old books, take the time to open their front covers. You never know what delicious details may be in store for you there. You may even feel the previous owner looking on, hoping to get their beloved book back. They took the time to mark it, after all.

THE ROYCROFTERS AT LARGE ASSOCIATION AND ITS MARK OF CRAFTSMANSHIP

By Robert Rust

A group of collectors of Roycroft books and decorative arts in the area of Western New York State, near to East Aurora, the home of the Arts and Crafts community of Roycrofters gathered to celebrate the Bi-Centennial in 1976. Some of those present presented the idea of a New Roycroft organisation based on history and craftsmanship of the original Roycrofters, some who attended the events of the weekend in July. Elbert Hubbard's granddaughter, Nancy Hubbard Brady, Rixford Upham Jennings, son of master coppersmith Walter U. Jennings and various collectors and Roycroft Campus building owners including Edythe S. 'Kitty' Turgeon, Chester Dylewski and others joined the new organisation.

The Roycrofters at Large Association, Inc. was formed as a 501c3 non-profit under New York State law. This group started planning a reenactment of the Roycroft Annual Conventions of early in the 20th Century. 1977, on the weekend of Elbert Hubbard's birthday, June 19th, collectors, modern craftspeople, antique dealers and original Roycrofters, most now in their 80's, gathered in The Roycroft Chapel and outdoors on the Campus.



After this event a committee was established to reward modern craftsmen and women with a mark to show how their level of craftsmanship honored the tenets of the Arts and Crafts Movement of John Ruskin, William Morris and Elbert Hubbard. The committee of R.A.L.A. set rules for awarding a new double-R mark to honor the original trademark, it

was designed by Rix Jennings (see illustration above). The mark started being awarded in 1977 to 10 members of R.A.L.A. by the annual jury. By the

10th anniversary of the organisation two levels of award were made; Craftsman and Master Craftsman. Henceforth the Masters were to become the judges of new honorees to be able to place the new orb mark on their products. In 1995 with the 100th anniversary of the founding of the Roycroft Shops and the Roycroft Campus over 50 crafts-persons had been honored.

Two of our board members have been added to the list of Roycrofters At Large Association-Roycroft CRAFTSMAN and share that honor and use of the double-R orb with some of the best in their fields. They are Julie Leidel and Helene Arendt.

Robert Charles Rust, CACS board member since 2002 is also a founding member (1976), Past President (1988-1992) and presently a Life Member of R.A.L.A

For more information on the complete history of what is now known as The Roycroft Renaissance see: ralaweb.com/ roycroftcampuscorporation.com/ [facebook.com/The-Roycroft-Renaissance-1970-2000-101718641296823](https://www.facebook.com/The-Roycroft-Renaissance-1970-2000-101718641296823)

About the Mark:

realorrepro.com/article/The-Roycroft-mark

Books:

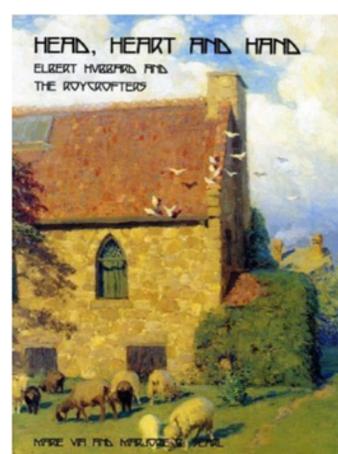
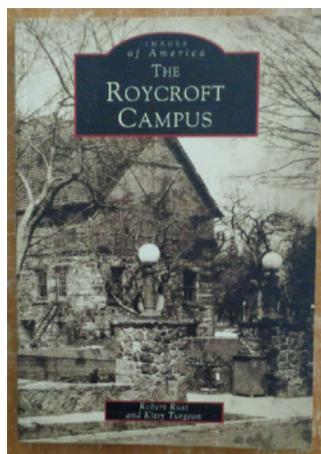
History & Renaissance of the Roycroft Movement by Charles F. Hamilton, Kitty Turgeon and Robert Rust (1984)

The Roycroft Campus (Images of America) by Robert Rust and Kitty Turgeon (1999)

Roycroft Campus (Postcard History) by Robert Charles Rust (2013)

Head, Heart and Hand: Elbert Hubbard and the Roycrofters

Edited by Marie Via and Marjorie Searl (1995)



KIRKLAND IN COVID TIMES: TWO THUMBS UP

By Dennis Barrett

I don't complain much about the rigors of living in a pandemic. I miss performances of plays, symphony, ballet and opera, and being able to entertain indoors. But my life as a retiree is not much affected, and there are events occasionally that I can attend on zoom that I couldn't before the virus. But if *you* feel that *your* life has been turned upside down and you're driven to distraction by COVID times – have I got a place for you! The Kirkland!

Shortly after the museum re-opened in August I took advantage of the newly-offered opportunity and made my reservation. I thought I ought to have another look – it had been a while since we could. And it was a wonderful visit! No crowds, so many beautiful things, soft classical music in the background, dim lighting to preserve the delicate dyes in the exhibited works – and your nerves! These days at the Kirkland, you cannot keep from relaxing the grip this uncertain world has on you!

Now that the Kirkland Museum is no longer brand new, I felt more comfortable spending time with the things I love (the first two galleries on the east side -- Arts & Crafts and Art Nouveau -- and Vance's workshop) and passing very quickly past much of the rest.

I rejoiced to find old favorites just where I expected them: the Harvey Ellis inlaid chair from 1904; the whole shelf full of 'Craftwood' donated by Robert Rust and Pam McClary; the silver clock by sisters Frances and Margaret Macdonald; the Tiffany twisted-vine lamp base with the Clara Driscoll dragonfly lampshade of 1907; the Louis Majorelle 1900 bed "Aux Orchidées" with the impossibly detailed marquetry; and the Otto Prutscher tumbler from 1912 (not quite so breathtaking as the Prutscher goblets that were displayed at the old museum before the move, but a favorite nonetheless.)

Chair, 1903, by Charles Rennie Mackintosh for the de Luxe room in one of Miss Kate Cranston's Willow Tea Rooms in Glasgow. Purple seat, silver-painted woodwork. One of six extant, the only one outside the UK.



But with each visit to the Kirkland I also discover new finds. I swear I'd never seen the Frederick Hurten Rhead jardinière stand of 1902-3 that is the first object encountered when you enter the Arts & Crafts gallery. Or the Charles Rennie Mackintosh 1903 chair from the Room de Luxe at the Willow Tea Rooms on Sauchiehall Street in Glasgow. With silver-painted woodwork and rich purple upholstery this was obviously intended for a town that supports the Colorado Rockies! (And indeed, it is one of six chairs of its type extant, the other five all in the UK.) And there's the table-top mirror by Franz Hagenauer with the hand drawn across it, that made me burst out laughing. It hangs out by the Josef Hoffmann chairs that I always look for. I couldn't have missed that before, could I?! But my friend Maya Wright, Director of Interpretation at the Kirkland, assures me that the Rhead jardinière, all three Mackintosh chairs and the Hagenauer mirror, have all been there since the Museum opened. To soothe my feelings she assured me that the museum staff suffers the same affliction, walking by an object and questioning whether it's new or not.

What I should have spotted as new, and didn't, were a Wedgewood vessel, a vase from Bretby Art Pottery, and an Imperial Glass vase. Maybe you'll be more perceptive.

I was struck anew with the richness and depth of the collection, a small part of it left by Vance Kirkland but most added by the founding curator

Hugh Grant and Merle Chambers. This summer a Grueby bowl surprised everyone by fetching \$431,000 at auction. The Kirkland has a whole variety of Grueby's, a whole case full, with an equal wealth of Teco's on the opposite side of the case!

So if the rigors of life in pandemic times have got you down – go visit the Kirkland! You have to make a timed reservation ahead, even if you're a member, but the small number of reservations allowed means you'll wander the museum's treasures almost alone.

Coming next year: two special exhibits of particular interest to Arts & Crafts enthusiasts will explore the influence of leaders in two movements closely allied with the Arts & Crafts. In April and May, the Kirkland's temporary gallery will host *Truth, Beauty and Power: Christopher Dresser and The Aesthetic Movement*. Later, in August, *Josef Hoffmann's Vienna* will plumb Hoffmann's influence in the Vienna Secessionist movement and subsequent Wiener Werkstätte.

Jardinière stand, ca. 1902–1903, designed by Frederick Hurten Rhead. It is grouped with a table and fine art of the same era, in accord with the Kirkland's 'salon style' of exhibits.



Tabletop Mirror by Franz Hagenauer, 1930s, standing on a table in the Wiener Werkstätte corner of the Art Nouveau gallery.

THE 34TH NATIONAL ARTS AND CRAFTS CONFERENCE IS GOING VIRTUAL

Dear collectors and supporters of the National Arts and Crafts Conference,

The Covid-19 restrictions set in place by the governor of North Carolina, along with our own personal concerns for the safety and health of our exhibitors and attendees, will make it impractical for us to attempt to hold February's 34th National Arts and Crafts Conference and Shows in person inside the historic Grove Park Inn.

Rather than risk sacrificing the momentum of the current Arts and Crafts revival, however, instead of cancelling next February's conference and shows, we are declaring the entire month of February to be National Arts and Crafts Month. Throughout the month we will be hosting a virtual conference and selling shows, featuring recorded seminars, live discussion groups, demonstrations, virtual walking tours, book clubs, house tours, resource guides, on-demand videos, and links to exhibitors' websites and selling platforms.

We are also working on organizing an online virtual selling show for antiques dealers and contemporary craft firms, as well as providing information on non-profit organizations, historic sites, and Arts and Crafts service providers. More information will be announced as soon as details are finalized.

We are in the process of building a new arts-crafts-conference.com, which we hope to be ready to launch later this month. When it is, the daily schedule will be posted along with an on-line registration form. Once registered, each participant will have a password to access links to all of the conference events throughout the month of February.

We appreciate your patience and understanding as we deal with this major transformation and undertaking in the coming days and weeks. We will post updates as they become available at www.artsandcraftscollector.com, and our social media pages.

Thank you for your continued support of the Arts and Crafts revival,

Bruce Johnson, Conference Director

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 ©2020 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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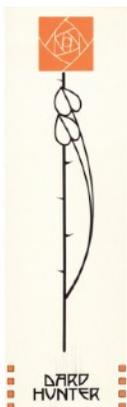
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Free Year of CACS Membership

You deserve a break. Since 2020 hasn't exactly come up roses, (Dard roses or otherwise) we wanted to give our cherished membership a free year. If you've already paid for 2020, 2021 will be free. If you haven't paid since 2019, pay now for all of 2020 and 2021.

Our new annual membership fees are below. New this year, you can make your membership payment through PayPal to [Paypal.me/CACSmembership](https://paypal.me/CACSmembership). 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.

MEMBERSHIP RENEWAL/GIFT FORM

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This is your ticket
to a world of
Beauty and Delight



A Year's Membership
in the Colorado
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Society!