



## OUR FALL SYMPOSIUM ZOOM MEETING

**Topic: CACS: Craftsman Farms  
with Jon Clancy**

**Time: Sep. 28, 2024 10:00 AM  
Mountain Time (US and Canada)**

**CLICK HERE TO JOIN**

**Meeting ID: 883 6397 1862**

**Passcode: CACS**

Zoom in with us from 10 AM until noon on Saturday, September 28th for our long-awaited “Collections in Depth” tour of Gustav Stickley’s former homestead, Craftsman Farms, located in Parsippany, NJ. Built 1908-17 by Gustav as a residence (with dreams of a future school for boys), the rustic log and stone building epitomizes the American “Craftsman” style and has been painstakingly preserved as a historic landmark and house museum. Now known as The Stickley Museum at Craftsman Farms (SMCF), the campus offers a rare opportunity to experience Stickley’s beliefs about how architecture, design and landscape harmoniously contribute to a meaningful life.

Our speaker, Dr. Jonathan Clancy, not only serves as SMCF’s Director of Collections and Preservation but is also the founder of Art Advisory and the author of an impressive list of books and articles on the Arts & Crafts movement. His talk and tour will focus on not only the Stickley family’s history within the original Arts and Crafts era, but also the ambient woodwork, furnishings and other heirloom items illuminating the rooms within the main house and outbuildings. We hope to see you soon at this not-to-be-missed immersion within Gustav’s venerable country retreat!

For more information, visit:

<https://www.stickleymuseum.org/>

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“Craftsman Farms,” by Yoshiko Yamamoto

# FARMS (cont.)



*The Stickley Museum at Craftsman Farms*



*Education Center*

*All photos on this page are from the The Stickley Museum at Craftsman Farms website: [www.stickleymuseum.org](http://www.stickleymuseum.org)*



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# FARMS (cont.)



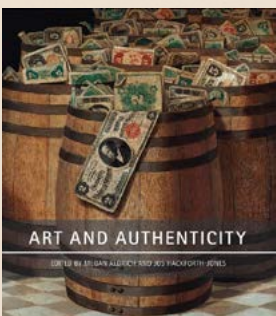
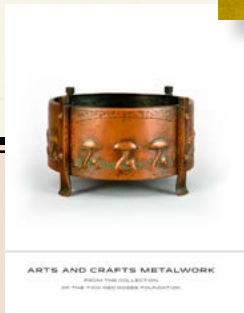
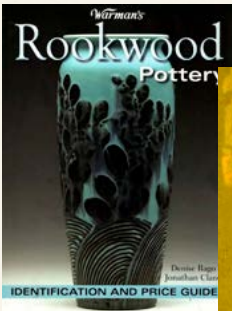
*Dr. Jonathan Clancy*

## Meet the Speaker:

# DR. JONATHAN CLANCY

Dr. Jonathan Clancy received his Ph.D. in Art History from The City of New York's Graduate Center in 2008. He also holds a B.A. in History and Art History from Rutgers, The State University of New Jersey. From 2009-17 he served as Director of the American Fine and Decorative Art Program at Sotheby's Institute of Art in New York. Prior to that he taught art and design history at a number of institutions including Parsons, the Fashion Institute of Technology, Rutgers, and The City College of New York.

Dr. Clancy's love of art and antiques began early on and was likely genetic, as his maternal grandmother was an antiques dealer in Scituate, Massachusetts. A prolific author, educator, and authority on antiques he also served on the vetting committee for New York's prestigious Winter Antiques Show from 2012-16. Active privately for a number of years, he started this firm in 2017 with the goal of providing much needed services to individuals and institutions in the field. A selection of his published work is available below.



**Warman's Rookwood Pottery**

## BOOKS

**Beauty in Common Things: American Art Pottery from the Two Red Roses Foundation**

**Frans Wildenhain 1950-75: Creative and Commercial American Ceramics at Mid-Century**

**Arts and Crafts Metalwork from the Two Red Roses Foundation Collection**

**"Passing the Buck: Money Painting and Mischief in Late-Nineteenth-Century America," in Art and Authenticity**

# HELP! YES, IT'S TRUE... CACCS NEEDS YOUR HELP!"

By Beth Bradford

In the 27-year history of our organization we have hosted well over 100 events and published more than 100 information-packed newsletters. In the early days, we annually hosted the CACS Bungalow Workshop and Arts and Crafts Show & Sale that attracted nationally renowned style experts immersed in the Movement's spirit and aesthetic. More recently, our annual large event became the "Gathering of the Guilds" where we brought together artisans to demonstrate their processes and sell their work. For years, our annual members' meeting and symposium, held at the Boettcher Mansion, included a catered dinner and a presentation. Other events have included local walking tours, more distant field trips, behind-the-scenes museum tours, academic lectures, demonstrations and hands-on workshops. We also hosted several movie nights combined with a potluck dinner to allow for a casual interaction of our community members, sometimes combined with an auction of Arts & Crafts items and maintained a comprehensive library of Arts & Crafts books and magazines available for the use of our followers!

With the passage of time, we have had to adjust what we have been able to offer. The loss of the Boettcher Mansion as our unofficial clubhouse forced us to eliminate the library, and the pandemic necessitated the increased use of Zoom meetings as our method to bring national speakers to our members.

We seem to be at a crossroads. Our paid memberships have been dwindling for years, and our coffers are diminished. We know we are not alone facing this situation, as some other Arts & Crafts organizations and all of the national publications have had to close their doors.

This is where you come in! Share your ideas about how we can continue to best serve the Arts & Crafts community. We plan on having a brainstorming session sometime in the first part of December where we will welcome any suggestions you might have. We look forward to hearing from you!



*2011 Gathering of the Guilds at Boettcher Mansion*



*2016 Gathering of the Guilds at Boettcher Mansion*

# TALIESIN WEST AND A VISIT TO “THE BROW”

By Mark Davidson

On a crisp late-April morning, my wife, Dr. Karen Spinelli, and I paid a visit to Taliesin West, a World Heritage Site, outside of Phoenix, AZ. Karen had attended a conference on integrative health at the University of Arizona earlier in the week and we decided to stay in Phoenix for the weekend in order to visit the winter home of Frank Lloyd Wright.

Driving to Taliesin West, I was struck by the fact that we passed through a densely built suburban area so different from the neighborhood around Taliesin West at the time of Mr. Wright’s acquisition of the property. Coming up to a busy intersection emerging from a residential neighborhood, we saw the entrance to Taliesin West across the way with Mr. Wright’s iconic “whirling arrow” symbol on the entrance sign.

Taliesin West sits up a slope below what Mr. Wright referred to as “The Brow”. The Brow is the top of the hill behind Taliesin West which our

knowledgeable docent described as an inviolate part of the property. Mr. Wright did not want any construction on top of the hill so as to not disturb the vista from the property below.

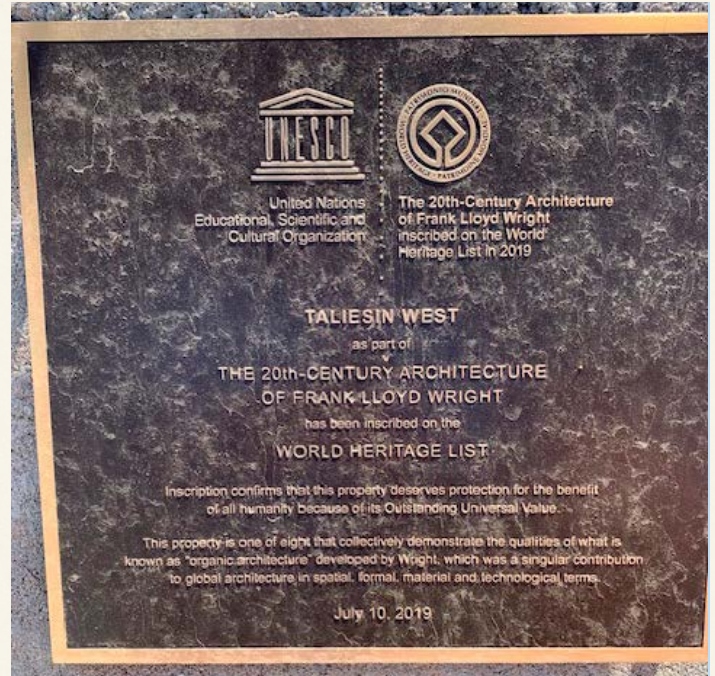
The development of Taliesin West was a long-term project in which Mr. Wright enlisted the assistance of his architecture students during their vacations from school to do the heavy lifting and physical labor. His approach of “Learn by doing” is readily apparent in the use of local materials in the construction of certain portions of the home and several photos of the project on display. For a number of years, the home was an open-air structure without walls or windows. In the later years of its development, Mrs. Wright insisted that the home be enclosed to make the structure more comfortable and functional. In many portions of the structure the original canvas roof material has been preserved, though now accompanied by an actual roof overhead.



*Taliesin West*

# TALIESIN WEST (cont.)

Fortunately, the original furnishings for the home have either been retained or retrieved by the Frank Lloyd Wright Foundation over the years. During the tour, we were led into the living room and asked to sit on the furniture and cushioned benches surrounding the room. The reason for doing so became apparent as the docent described Mr. Wright's philosophy of everything in the home having a purpose and his wanting guests to be able to see out to the surrounding area from the low-slung seating areas. Given the low ceilings and small doorways typical of Mr. Wright's intent to have visitors feel constrained as they enter a room which then opens up before them, this all made sense.



*Taliesin West is a UNESCO World Heritage Site.*

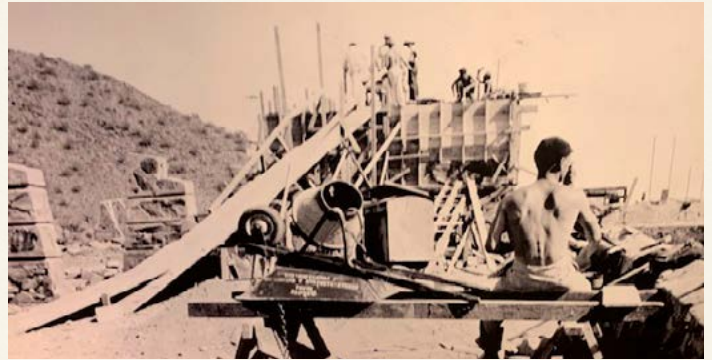
*All photos were taken by the author and his wife.*



# TALIESIN WEST (cont.)

Shortly before our visit, the refurbishment of the onsite theater had been completed and the Foundation had begun holding events in the performance venue. While we were there, an art exhibit was in place with many of the artists' works echoing the style and history of the Phoenix area. Mr. Wright's love of the color red is evident in the theater with a huge red wall on one side of the room. An annex to the theater with stone walls and the innovation of in-floor lighting was used for concerts by local artists. Mr. Wright's piano remains present and playable in the space.

We ended our tour in the well-appointed gift shop where we made several purchases, encountered a sales clerk from our childhood home as well as a chance meeting with one of my former law partners from a prior firm. All in all, a memorable visit to an extraordinary historic site.



# 2024

*Artists of Evergreen*

## OPEN DOOR STUDIOS

WE'RE ALWAYS THE 3RD WEEKEND IN SEPTEMBER!

The artists of Evergreen invite you to come to their homes and tour their art studios this weekend on September 21 & 22, 2024 from 10 am - 5 pm

Twenty-seven artists will be participating in this annual event that is always held on the third weekend of September. This tourbook is your guide with maps, driving directions to each artist's home, and images of their work.

Join us at Center for the Arts Evergreen on Friday, Sept. 20, 2024 from 6-8 pm for our opening reception. You will be able to meet all 27 artists, and see one showcase piece from each participant in this member show. Free food and drink are provided, and there will be live music. No RSVP necessary. We hope you will take this opportunity to plan out the rest of your weekend filled with some amazing home studio tours!

[www.evergreenopendoorstudios.com/tourbook.html](http://www.evergreenopendoorstudios.com/tourbook.html)

# ARTS AND CRAFTS AT COLORADO HISTORY MUSEUM

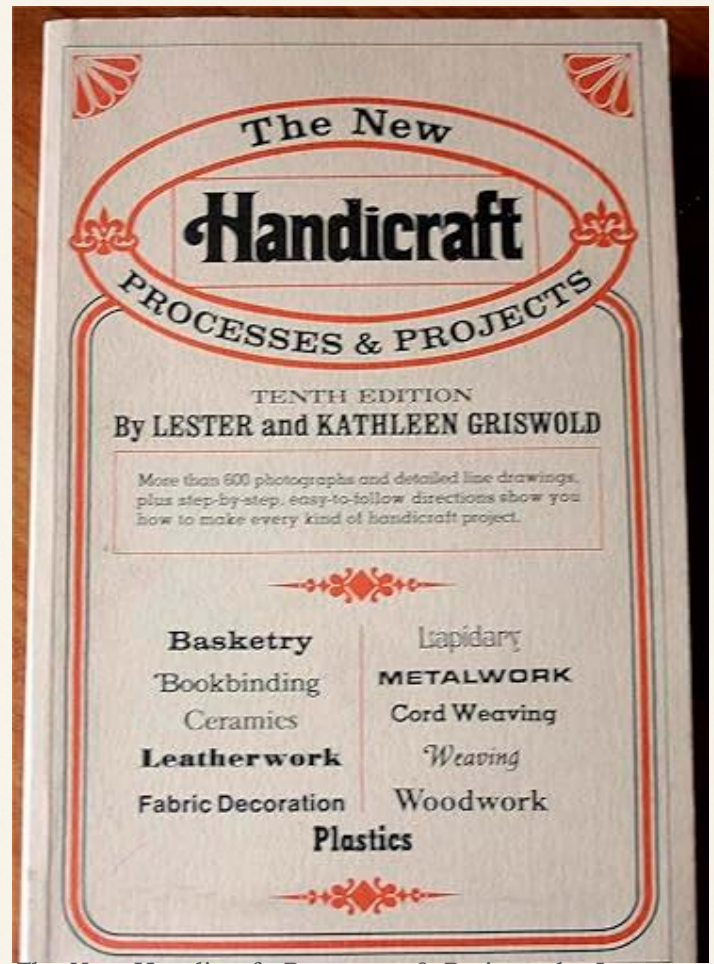
By Dennis Barrett

In mid-August History Colorado Center (that imposing structure at 12th and Broadway) presented one of an irregular series, "Meet the Collection," featuring recent acquisitions, close up. This one showed artifacts from the life of Lester Griswold, a Colorado Arts & Crafts giant, artifacts donated by his grandson, Ray Phillips, and Ray's wife Donna. The Phillipses attended the informal session and provided interesting details about Griswold and the artifacts, which were spread out on tables by the curatorial staff and examined at close range by the small but enthusiastic group attending.

Griswold was a trained engineer and designer. Born near Trinidad, CO, he learned traditional working with leather and silver from Mexican vaqueros, before studying math and chemistry at Colorado College. He first worked for Corning Glass in NY, and there married Kathleen Roe, who had worked at Hull House in Chicago. They shared an interest in the growing Arts and Crafts Movement, and soon returned to Colorado Springs, intending to live more simply and help in the preservation of simple designs of the indigenous peoples.

This they did initially by selling art supplies, later by introducing the handicrafts to youth in church and Boy Scout summer camps; and then by gathering the designs and the works into a book, which saw 11 editions.

The History Museum lacks space to exhibit more than a small fraction of its holdings, but the presenter, Dr. Rachael Storm, assured me that visitors would have easy access to the holdings featured in the talk, as well as larger furniture items from Lester Griswold.



*The New Handicraft: Processes & Projects, by Lester and Kathleen Griswold, 10<sup>th</sup> Edition, January 1972.*



*History Colorado Center (1200 Broadway, Denver, CO, 80203) is open every day, 10 am – 5 pm*

*Closed Thanksgiving and Christmas Day. Closing early (3 p.m.) on New Year's Eve and closed all day New Year's Day.*

# THE WILSON MUSEUM, CHELTENHAM, U.K.: BRITISH ORIGINS OF THE U.S. ARTS AND CRAFTS MOVEMENT

By Dennis Barrett

I have a feeling of coming home when I visit The Wilson Museum in Cheltenham. I have been there a few times now, because it's near Stroud, where my daughter and family are living. Generally having to cross the Atlantic to see my grandchildren is a curse. But the accompanying blessing is the ready availability of British Arts and Crafts sites to see, once I arrive.

My granddaughter is now a teen, and Cheltenham is prime shopping; it doesn't take much to organize a shopping expedition, on which I can be dropped at the museum for a few hours. And the Arts and Crafts there is like home.... but not exactly.

It is generally recognized that the Arts and Crafts Movement started in Britain, and spread from there to Europe, to America, and as far as Japan. It began with John Ruskin and William Morris in and around London in the latter half of the nineteenth century (though the name comes late, from an exhibition in London in 1887). When it reached the U.S. at the end of the century, it was spread by effective periodicals like Stickley's *The Craftsman* (1901-1916), but never found a philosopher as effective as Ruskin, nor a practitioner as prolific as Morris.

But as early as 1895 to 1905, when the Movement reached its greatest dominance in Britain, a reaction against smoky and dirty London was already taking place. Ernest Gimson and Sidney and Ernest Barnsley had moved their furniture company and their families in 1893 northeast to the fresh air of the Cotswolds, and C. R. Ashbee moved his Guild of Handicrafts, (70 strong!) from London to Chipping Camden in the Cotswolds in 1902. Others followed. And while the Guild closed down after only six years, many of the craftspeople stayed on and exerted an influence which persists in the Cotswolds after more than a century.

That is why Cheltenham, on the edge of the Cotswolds, has built such strong holdings over the years, and may be the best place, after the Tate and the Victoria and Albert in London, to track the Movement's roots in England. The collection at The Wilson was recognized as "internationally important" by the Arts Council England in 1998.

When you reach the collection, on the third floor at The Wilson (in earlier days I would bound up the stairs; these days I take the elevator/lift) you are greeted by the earliest Arts and Crafts piece displayed anywhere, a sturdy pine table (Fig. 1) that Morris designed for his student digs in 1856 when he was but 22 years old! First time I saw it I rebelled at the atypical green paint! But it is an old friend now, and its sturdy construction and simplicity of form shine through.

Most of The Wilson's collection bears much



*Fig. 1: Table designed by William Morris in 1856 for his student quarters with Ned Burne-Jones. They described the furnishings as "intensely mediaeval".*

later dates than the Morris chair, after the style had moved to the Cotswolds. I particularly like the dining table by Sidney Barnsley (Fig. 2), for

## BRITISH ORIGINS (cont.)

its simplicity, and the simple decorative motifs carved into the wood at its edges (Fig. 3). The armchair by Voysey (Fig.4) uses a swan motif that was popular in earlier French furnishings, but again, allows the material to be its own decorative motif.



Fig. 2: "Hayrake" table by Sidney Barnsley, 1923. The name hayrake derives from the shape of the stretchers underneath. Barnsley's inspirations were often from the farms of the rural area.



Fig. 3: Detail of the edge of the Hayrake table in Fig. 2. Decoration was found in the material, here oak.

But on my recent visit I recalled my perplexity years ago at The Wilson when I encountered objects heavily decorated, with expensive materials. Furniture of the American Movement tends to depend more on bringing out the beauty inherent in the materials. Isn't the over-decoration of Victorian drawing rooms what we're rebelling against? But I rediscovered in labels at the Wilson, the rationale: Morris himself drew a distinction between the simplicity of chairs, dining tables, work tables, which should be "simple to the last degree" versus "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..." (while retaining, of course, principles of good design). So the workers who made splendid objects also made plainer ones that were affordable.

And that explains (or excuses?) the elegance of



Fig. 4: "Swan" Armchair, Charles Francis Annesley Voysey, 1895. It had at one time a cloth seat, but was "never very comfortable." Precursor to Frank Lloyd Wright's furniture? The swan's head is at the top of the chair.

the remaining pieces I photographed (Figs. 5-9).

The cabinet of Fig. 5, like many of Ashbee's pieces, has a dark, even somber exterior, but opens to a bright and ornate interior. It reminded me of Frank Lloyd Wright's "compression and release" principle, where access to the bright and airy interior of a house is via a dark and low entryway.

Fig. 6 shows an Ernest Gimson cabinet. Gimson, in the vanguard of the move to the Cotswolds, chose like many of the craftspeople of this period to live a simple life in simple surroundings, but was willing to create splendor for others.

The piano shown in Figs. 7 and 8 provides another

# BRITISH ORIGINS (cont.)



Fig. 5: Writing cabinet, Charles Robert Ashbee, 1901. Oak, with ebony and holly veneers on the inside.



Fig. 6: Collector's cabinet, Ernest Gimson, 1902. The 16 drawers are veneered in satinwood with silver pulls.

example of Ashbee's relatively dark simple exterior with a bright and highly decorative interior. And the cathedral chairs for which Fig. 9 was the prototype again show the elegance of which Gimson was capable - when working for others.

In addition to enjoying The Wilson on its own terms, it holds the possibility, for an American enthusiast, of assessing where we came from, and what changed in the voyage across the Atlantic. Placards at The Wilson characterize the principles of the Movement as: 1. simple forms; 2. truth to materials; and 3. inspiration from nature and from the past. I would add 4. carry-through by the single worker from design through execution.



Fig. 7: Piano case, C. R. Ashbee, 1898. The piano was a wedding present to his wife, Janet.



Fig. 8: Detail of Fig. 7. Words and images on the inside of the lid are from Ashbee's own poem, Beethoven in Olympus.

## BRITISH ORIGINS (cont.)



*Fig. 9: Prototype of seat for Westminster Cathedral, E. Gimson, 1914. This prototype in walnut was accepted, and seven such chairs were subsequently made for the cathedral, but in the more expensive ebony. Each required 460 hours to make and cost £60, equivalent to more than \$8000 in 2024 dollars.*

I have noted that in the American Arts and Crafts Movement, you are less likely than in the British to see expensive decoration, that is, a departure from the first two principles. Regarding the third, Ruskin and Morris (and before them Augustus W. N. Pugin) argued for a return to the purity of craft in Medieval times. This emphasis on the European past was lost in the American version.

Regarding the fourth point, the Industrial Revolution began in Britain, and in the nineteenth century Britain was the most industrialized nation in the world, with its soul-deadening “dark Satanic mills.” Thus the effect of work on the worker was emphasized, and some interpret the British Movement as a reaction specifically against the assembly line, where each worker monotonously repeated one step and there was no chance of fulfilling work. This emphasis led Morris to become a socialist, and in later years he spent more time on the worker and his/her welfare than on the works. In the U.S. there was less emphasis on unity of design with execution, and with less emphasis on the evils of the machine, machine work was accepted, grudgingly, as a part of craft, if the worker could produce as good results using a machine as by hand. Machine work was never admitted to the A and C canon in Britain.

Thus the Arts and Crafts Movement in Britain is the forerunner of the later American A and C Movement, but important differences distinguish the two.

They’re at it again! When I last reported on The Wilson (vol. 19, no.4) they had just finished a renovation, which, I reported, had enriched the display of British period artifacts. There were at that time a main gallery with the best pieces, and a back area, the “furniture store,” with lesser but still important objects, with less available labels. The latter is now closed for renovation. I expect to find significant changes (improvements?) on my next visit.

**Learn more about The Wilson on their website:**

**[www.cheltenhammuseum.org.uk](http://www.cheltenhammuseum.org.uk)**



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.

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[www.coloarts-crafts.org](http://www.coloarts-crafts.org)

## A Year of CACS Membership

*Annual membership fees are below.*

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](mailto:CACSmembership@gmail.com) with any questions.

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This is your ticket  
To a world of  
Beauty and Delight



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