

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

www.coloarts-crafts.org

VOLUME 14, No. 2

SPRING 2012

The Colorado Arts and Crafts Society Presents

A GATHERING OF THE



SATURDAY APRIL 28, 2012

THE BOETTCHER MANSION

ON LOOKOUT MOUNTAIN, GOLDEN, COLORADO

9 A.M. TO 3 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

It's that time of year again, so mark your calendars! Every Spring, the Colorado Arts and Crafts Society gathers the guilds and bring 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, metal, wood, and weaving join us. So far, the following organizations are participating:

- Colorado Calligraphers' Guild
- Colorado Episcopal Vestment Guild
- Colorado Metalsmithing Association
- Colorado Potters Guild
- Colorado Woodworkers Guild
- Denver Botanic Gardens
Illustration Program
- Friends of Dard Hunter
- Handweavers Guild of Boulder
- Mystic Star Alpacas
- Phoenix Window Restoration
- Red Rocks School of Fine Woodworking
- Rocky Mountain Chapter, Guild of Book
Workers
- Rocky Mountain Weavers' Guild
- Scottish Stained Glass
- The Book Arts League
- The Bungalow Craft

Bring your entire family up to the Boettcher Mansion on Saturday April 28th 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. It's never too late to learn a new skill -- and you might just discover your true calling in the form of a new hobby or different career path!

A variety of information, presentations, demonstrations and workshops will be offered throughout the day, including a presentation from Robert Rust. Many handcrafted items will be available for sale (remember, Mother's Day is fast approaching, so be sure to shop the wares)!

The general admission fee is \$5 (CACS and participating guild members can attend free of charge). This year, a local farmer's market vendor (*Oh Goodness! Wood Fire Pizza*) will be making and selling hand-tossed artisan pizzas on site for lunch. ☺

WHO WOULDN'T LOVE TO PLAY WITH A HAMMER & FIRE?

CACS ANNUAL SYMPOSIUM & METAL WORKSHOP REVIEW

BY BETH BRADFORD



Fred Zweig and Linda Armour

Fred Zweig was the speaker for our January symposium and he showed us many slides of beautiful antique Arts & Crafts copper pieces from his collection. Most of the pieces were vases and bowls, with some jewelry and a few utensils thrown in. The hors d'oeuvres, drinks, and dinner that preceded the talk were delicious as always. And the business meeting was short and sweet with the wonderful bonus of getting us three brand new and one returning board members. But for me the best part of the day was the workshop that took place earlier in the day.

The workshop started with participants at all levels of experience (and beginners) and ended with each of us creating a finished hand-hammered metal piece. The CACS members who attended were joined by four or five active members of the Colorado Metal-smithing Association. Although I consider myself to be a handy person and skilled at many crafts, I have never attempted to create anything in metal. As a total neophyte, I anticipated what I hoped would be a fun and productive learning experience and hoped that I wouldn't embarrass myself in front of the more experienced participants.

The twelve of us surrounded the buffet table in the east end of the Boettcher Mansion's main hall. Each of us brought a ball-peen hammer and a foot-long pine board. We were provided with three or four custom-made metal working tools. Fred had fashioned enough tools from yard-sale-purchased screwdriver bits for each of us to have a set to work with. The tools consisted of screwdriver bits of different widths modified by machining one of the flat sides at the tip to form a smooth curve to the sharp edge at the opposite flat side or with the end fully smoothed or with the end shortened to the shaft circular body and fully rounded.

Fred distributed the pre-cut, pre-hammered copper switch plate cover templates. Yes, I admit that we didn't start from scratch, but if we had to cut the sheet and apply the background texture, we definitely would not have been able to finish our projects. The surface of our templates had the traditional hand-hammered look provided by Fred. Thank you Fred.

The workshop session began with a brief introduction. The technique we were about to use is called repoussé, a French term meaning "shaping a malleable metal from the reverse side to create a design in low relief." Fred gave us an overview of the method by showing us examples of a design at different stages of the process. After a demonstration in the use of the tools, we each sketched out a design on our template in pencil. We screwed our plate to the wood board with this side up. Then we put in our earplugs and the hammering began.

The first pass with a tool was performed on what became the front side of the plate. We scored the design using one of the sharp sided tools with enough pressure to ensure that it would be visible on the reverse side of the plate. Once that was done, we unscrewed the plate, flipped it over and reattached it. Using the round ended tool, we now hammered at the design areas, depressing the plate into the wood (hence the use of the soft pine). After completing this once, unscrewing the plate and taking a look at the front, most of us decided it needed more hammering in one spot or another or more. Also, more of the plate may have been raised than was desired. If that was the case, the same tools could be used on the front side to lower anything too high. After a few passes, the copper may have become work hardened and more difficult to deform, I know my piece did in fact reach that point. Work hardening or strain hardening occurs when the metal is deformed causing the crystal structure's regular lattice to develop defects, which forms a stronger matrix (sorry, that's the structural engineer in me speaking). *(continued on page 6.)*



UPCOMING CACS EVENTS



Summer Walking Tour

August, 2012

As summer fast approaches, CACS will be hosting a summer walking tour of both old and new bungalows and Arts & Crafts-inspired homes in the Golden area.

We'll meet in downtown Golden to take a guided tour by Guy Dragon. We will stroll around some of Golden's older neighborhoods then travel north a mile or so to a new subdivision called Canyon View. This new neighborhood by KB Homes has been inspired by the turn-of-the-century Craftsman homes. We'll explore the new interpretation of an old favorite. Julie and Brian Leidel will be hosting a reception and tour of their home in Canyon View following our walk.

Date and times are still to be determined. If you would like to help scout out some great bungalows in the Golden area for our tour, or live in the Golden area and would like to show your Arts & Crafts home, please contact our tour coordinator, Guy Dragon at 303/438-9775.



Movie, Potluck & Silent Auction Night

November 2, 2012

Join us at the Boettcher Mansion on Friday, November 2, 2012 for a members' potluck and silent auction. Mingle and get to know your fellow members and bring a special dish to share. We'll be showing an Arts & Crafts inspired movie during our potluck.

We are also looking to hear from our members about new activities, tours, and events you'd like to see us host. We always welcome suggestions and encourage our members to help us constantly improve what CACS has to offer.

If you have something you'd like to donate to our silent auction as a fundraiser for CACS, please bring your item to our Gathering of the Guilds event April 28, 2012, or to our walking tour in August. You can also contact Cynthia at 720/497.7632. We appreciate your donations very much!

NEW CACS TOTE BAGS

AVAILABLE AT THE
GATHERING OF THE GUILDS



ON SALE FOR \$20.00

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 ©2012 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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Grove Park Inn Conference 2012

Being an Account of the Arts & Crafts
Conference of the Year for the Budget-Minded

By Dennis Barrett

Occasionally it's pleasant to relinquish my outsider status and feel that I'm one of the in-group. That's what it's like for me, in spades, to be at the Grove Park Inn the third weekend in February. Every last one of those people with the name badges knows that 'arts and crafts' is capitalized, is a movement, a philosophy, a style – and not the tacky ephemera that you find in church basements before Christmas. While newcomers are welcomed, often with missionary zeal, you can generally assume that any of the thousands who are there know who Gustav Stickley was, who Elbert Hubbard was, who Frank Lloyd Wright was.

In 25 years of running the conference, Bruce Johnson, the grand organizer, has carefully built a mystique. Each year he has the small group with a perfect attendance record stand and be recognized, as well as those attending for the first time. In fact the degree of your loyalty, as reflected in the number of years attended, is inscribed on your name badge, which has to be worn everywhere for admittance to the events. Bruce wants attending the GPI Conference to be a religion and he pretty much gets his way. If, for instance, you want to attend in February 2013 and have one of the best rooms at the Inn, you're too late. Reservations were taken starting at 8 a.m. on January 1 of 2012.

Which are the best rooms? That brings us to the Grove Park Inn itself, not so much the *setting* for the conference as an active living member of the community. It was built in 1913, at the height of Arts & Crafts in North Carolina, on the side of Sunset Mountain in Asheville (N.B. 'mountain' has different meanings in North Carolina and Colo-

rado, but still...). Granite boulders were hauled down in wagons for the construction, so that it obeyed the A&C dictum of utilizing local materials. It was built on a grand scale, five stories high, but with Arts & Crafts ideals always in the forefront. It was furnished with period lighting and furniture from the Roycroft shops. Through the century it has entertained 13 sitting presidents and almost everyone else of importance, as attested by photos and captions in the halls (always, of course, in restrained good taste.) In the 1980s two wings were tastefully added to the Main Inn, the Sammons Wing and the Vanderbilt Wing, bringing the capacity to more than 500 rooms--but staying in these newer rooms, I gather, is not quite the same experience as staying in the Main Inn. It's for those original 150 rooms (including #441, where F. Scott Fitzgerald stayed in the summer of 1936 while Zelda was hospitalized in Asheville) that the queue forms 14 months ahead.

New attenders this year asked me what I had seen, where I had eaten, etc., in Asheville in my three previous years, and I had to respond with a total blank. Bruce keeps you busy the whole time: there's no time for sampling the considerable enticements of Asheville. There are four plenary lectures per day in the grand ballroom in the Sammons Wing (this year organized by geography, into the contributions to Arts & Crafts Movement in the East, Midwest, Rocky Mountain West, Far West, and the South); and the antique show, with more than a hundred exhibitors (Vanderbilt Wing); and the modern craftworkers working in the Arts & Crafts style, a similar number (Vanderbilt Wing); and the small-group discussions (Sam-



a. The Palm Court, a more secluded public space on the third floor of the Main Inn. Stenciling on the balcony walls done by Mike Barnett after he removed 14 coats of paint to reveal the original stenciled art. **b.** Close-up of a light in the Palm Court

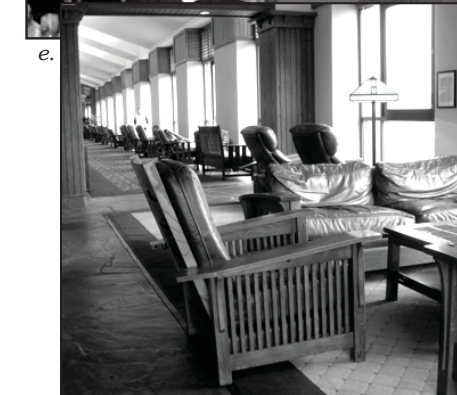
mons Wing); and the book club, with two assigned books if you want to read them ahead and discuss (Sammons Wing); and other events as well. People attending the Conference are pretty well dressed, but I remarked that they seemed to be wearing incongruently informal footwear. Then I remembered: you walk from the Sammons through the Great Hall to the Vanderbilt and back from the Vanderbilt through the Great Hall to the Sammons many times per day, and then you walk, walk, walk through the shows. (I should have remembered this from the Conference a few years ago when I had a lame foot!) Fortunately the Great Hall, which one traverses so often, is inspiring in its fascination and beauty. A cavernous room rising two stories to elegant Roycroft lighting of heroic proportions, plenty of seats for quiet chats, a bar in one corner, the giant fireplace with a row of patrons 20 long staring from their Stickley rockers into the never-failing blaze, and a few glass cases with top-flight exhibits (this year: Stickley lighting; choice pieces of art pottery; and Dirk van Erp copperwork).

But what of the budget? There is no direct flight from DEN to AVL, so flying is always somewhat expensive, as is the shuttle from the airport. It costs \$145 to register for the Conference, but that includes all events. And staying at Grove Park Inn is dear. But rental cars at AVL are quite cheap, and inexpensive motels abound. So if you stay at a cheap motel in town, with free breakfast, and drive the few miles up to the Inn daily, further expenses are minimal. Lunch and dinner in the several restaurants within the GPI are probably good value for the cost, but they do take time and money. An informal lunch spread is set up near the exhibits in the Vanderbilt Wing, cheap and cheery and quick... and sharing a table is a good

way to meet new friends. Generous quantities too, so I found I could save half the luncheon sandwich to eat for dinner, with an apple, in the hour after the shows close at 6, rocking gently in one of the phalanx of modern Stickley rockers (with Harvey Ellis inlays) in the Magnolia Court, enjoying the view across to the Vanderbilt Wing, or down down down through the gardens to the Spa and beyond to the golf course, with the lights of Asheville beginning to twinkle in the distance. Then at 7 the GPI serves free dessert and coffee to Conference participants and, like everything else at the GPI, the desserts are excellent. (This year, for the 25th anniversary of the Conference there was also champagne *ad libitum*. And at 8 the evening lectures began and the challenge was to stay awake and take coherent notes.)

Now all this economizing on meals and a bed can lead to the cheering conviction that one has saved a lot of money -- without the grounding realization that it was money one never had in the first place. Thus when one hits the antique show, or the modern crafts workers' show -- the budget may just evaporate! A Rookwood rook vase from 1901 can seem simply to transcend budgetary considerations, especially when the exhibitor offers a reduction from the marked price (and they usually do). But the dealers are reputable, and where will you find better selection? Or I suppose one could, with strong willpower, just treat the visit to the antiques show as a museum experience.

I can do justice neither to the Grove Park Inn nor to the Conference in this brief account, and urge you to see them for yourself (22-24 February 2013; www.arts-craftsconference.com). But be warned: attending the GPI Conference can be habit-forming! ☺



c. View of a few of the 100 booths in the Antique Show area **d.** Gustav Stickley table and settle on offer. **e.** Comfortable Arts & Crafts chairs, some modern, some antique, line the Magnolia Court, with views to Asheville and the Blue Ridge Mountains beyond. **f.** A Frank Lloyd Wright chair, offered at \$65K.

Denver's Old House Society's Old House Fair & Roadshow Hits The Mark

By Julie Leidel

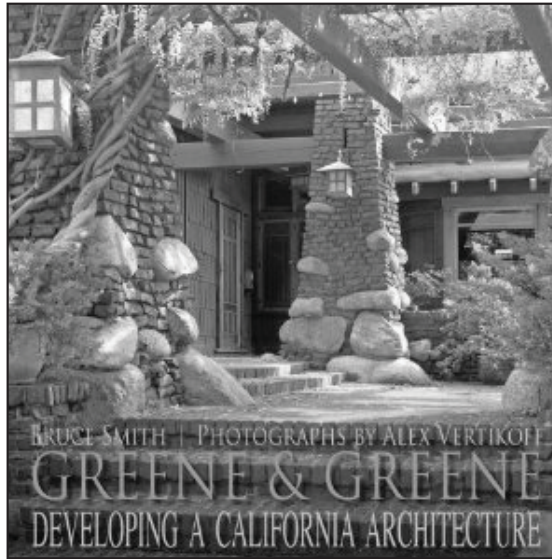
On March 10th, the Denver's Old House Society (www.denversold-housesociety.org) put on another wonderful Old House Fair & Roadshow at the Tivoli Center in Denver.

This event brought together a great compilation of exhibitors focused on renovating old houses. Construction, and remodeling companies, antique dealers, interior design, real estate, and stained glass companies, and well as home furnishings from all over the front range were represented to give the end consumer a one-stop-shop for all their needs.

It's rare to walk around a room full of like-minded individuals with such a reverency for vintage homes. I overheard many great stories of bringing a forgotten home back to life and it was inspiring to hear homeowners and exhibitors alike share tales of renovation and rebirth.

The Roadshow portion of the fair was particularly of interest to me. I sat in on a few of Robert Rust's appraisals and it was a delight to listen to his wealth of knowledge being passed on to fellow collectors.

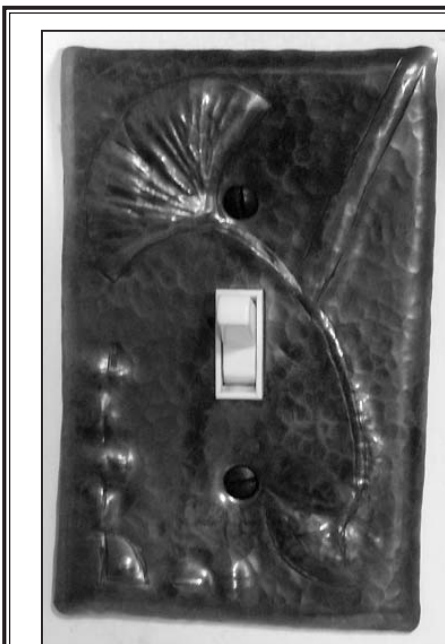
My favorite event of the day though has to go to Bruce



Smith with his presentation on his new book *Greene and Greene: Developing a California Architecture*. Not only is Bruce a seasoned author, he is also an absolutely dynamite speaker. His love for Greene and Greene architecture flows strong in his veins just as Charles and Henry Greene's passion for design flowed in theirs. Bruce gave us an overview of the brothers' Greene, insight into their careers and home life, and a history of their trials and tribulations of entrepreneurship at the turn of the century. Bruce made Charles and Henry come to life through photos and interesting stories of how they

became a new American icon, not only in the west but all across the country.

His new book was available for sale at the fair, and is also available online. His earlier book on their architecture, *Greene & Greene Masterworks*, was one of the *New York Times* Editor's Choice architectural books of the year. He has also written with his wife, Yoshiko Yamamoto, *The Japanese Bath, Art and Crafts Ideals*, and *The Beautiful Necessity: Decorating with Arts and Crafts*, as well as numerous magazine articles. (www.artsandcraftspress.com)



Switchplate created by Dennis Barrett.

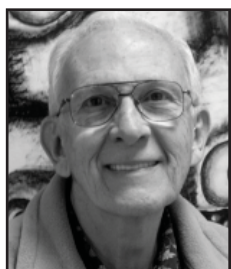
(Continued from page 2)

In order to continue working the metal, we heated it with a blow torch out on the patio and thankfully it was a beautiful sunny day. The heated plate was then dumped it in the snow to cool. This process, called annealing, realigns the crystal structure and renders the metal back to a softened state. That allowed us to continue working and deforming it. More hammering.

Once happy with the design, we then bent the edges by setting the edge of the plate slightly over the end of a 2x4 and hitting the protruding portion with a soft mallet. The next step again used the blow torch but this time the effect we wished to achieve was to change the color of copper surface. Some of the color was then removed with steel wool and the warm plate was finished with a very light application of bee's wax.

Some of us agreed that, now that we know how to do it our next piece, should we try it, it would not have all the flaws we had here or that we would change the design to more closely suit the process. Even with that, it was very interesting to see how wonderful and different the designs were and how good they all looked. And at the end of the day, we each walked away with a finished switch plate. 🍯

MEET OUR NEW BOARD MEMBERS



Dennis Barrett is a somewhat-retired biology professor and a recent convert to Arts and Crafts simplicity. At the University of Denver he teaches two courses a year, one called Science through Theatre, and still makes fitful attempts at research in sea urchin development. Since discovering the Arts & Crafts Movement, and joining the CACS eight years ago, he has sought out Arts & Crafts sites, shows and exhibits, here and in the U.K., generally piggybacking on travel in search of sea urchins, or Quakers, or family (daughter Alysoun and family live in England.)

Dennis bikes all of a half-mile to work and back. He was Squire (CEO) for ten years of the Maroon Bells Morris Dancers, and still performs with them in Colorado and beyond, very occasionally abroad. He likes to garden and cook.



Guy A. Dragon Guy is a returning member of the CACS Board who has been a furniture designer in the Arts & Crafts style. He has taught extensively about architectural history and furniture making since 2000. He studied Environmental Design at CU Boulder, and has also been active in AIA Denver, AIA Colorado, Historic Boulder, Westside Chorale, Habitat for Humanity and Family in Christ Community Church.

Guy and his wife Kay live in Westminster and enjoy family life with their kids and grand kids all nearby. They enjoy traveling and ski vacations each year. Guy is looking forward to meeting with members and serving on the board.



Juliana Fletcher has enjoyed a career as an interior designer and art consultant for the last 32 years. In recent years, she's also tapped into her lifelong love of fine art. She received a certification in Botanical Art and Illustration from Denver Botanic Gardens in 2008, and her goal is to continue enhancing her skills in watercolor, pen and ink, graphite, colored pencil, and oil paint.

Julie is a Denver native, and a proud mother of three daughters and grandmother of six. Her hobbies include playing piano from age four, and golf (her favorite course is Pebble Beach.) She's always loved the Arts & Crafts Movement and she looks forward to serving on the CACS board and meeting more of our members.



Rachel Yates has been a practicing trial lawyer for more than 20 years, with a Rocky Mountain-based law firm. In addition to resolving commercial disputes, she has an unique practice in aerospace law, focusing on topics such as commercial space transportation and space debris.

Rachel uses the Arts & Crafts period in her personal life to restore order and balance from the chaos otherwise created by her law work, a beautiful teenage daughter, and three dogs. With her husband, Rachel has had the good fortune to travel internationally and to see works in this style in many countries. Still a novice, she hopes to learn even more during her service on the CACS board and to contribute to its activities.

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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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