

CACS Winter Symposium

SATURDAY, JANUARY 16, 2016

1:00 - 4:00pm

Leather Workshop

4:00 - 8:00 pm

Appetizers, Annual Meeting,
Guest Lecture & Dinner

Boettcher Mansion

900 Colorow Road Golden, CO 80401

Our focus this year for our Winter symposium is on Arts & Crafts leather from 1900-1929. Rich beauty and craftsmanship went into fine leather accessories, such as billfolds, blotters, bookends, boxes, cigar cases, document cases, glove cases, mats, napkin rings, paperweights, purses, and wastebaskets.

We are very lucky to have Daniel Lees as our guest lecturer. He is the author of *Artistic Leather of the Arts and Crafts Era* which was supported in part by a 2005 research grant from the Arts & Crafts Research Council of the Grove Park Inn Arts & Crafts Conferences. Daniel's book has been featured in *American Bungalow* and on *Antiques Roadshow*.

Daniel will also bring in some lovely examples from his own extensive Arts & Crafts leather collection. He's extended the offer to do unofficial appraisals of any A&C leather by those attending, so bring in your leather treasures for all to see. Signed copies of his book will be available for purchase as well.

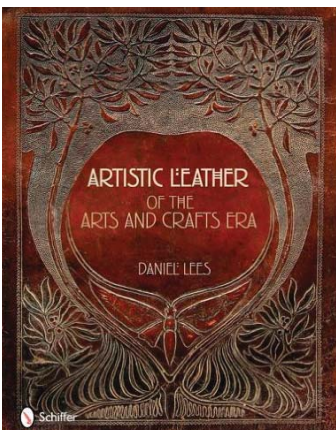
Dinner will be catered, with drinks and appetizers beginning at 4pm. Cost is \$40 for CACS members, \$50 non-members. RSVP to Cynthia at 720-497-7632 by January 12, 2016.

Before the lecture though, try your hand at working with leather in our hands-on workshop taught by Jeff Icenhower. The leather workshop is from 1-4pm at Boettcher Mansion. Background information will be provided, as well as all materials and tools. Students will take home their own leather coaster from the class. Workshop price is \$15 for CACS members, \$20 for non-members.



Jeff Icenhower has worked with leather for five years, initially working in the classic floral and geometric styles of the American West. Through a series of very fortunate events he became aware of the potential uses for decorated leather in Arts and Crafts design. Currently Jeff is exploring the replication of historically based pieces, as well as the creation of original works consistent with that style.

Class space is limited to 24, so RSVP to Cynthia at 720-497-7632 by January 12th to reserve your space.



Author of *Artistic Leather*, Daniel Lees from Kirkland, Washington

A MIDSUMMER VISIT TO KELMSCOTT MANOR

BY DENNIS BARRETT

The wind's on the wold
And the night is a-cold,
And Thames runs chill
'Twi'x mead and hill,
But kind and dear
Is the old house here,
And my heart is warm
Midst winter's harm...



Kelmscott Manor - Photo credit Historic Houses Association UK

The familiar poem by William Morris was written at Kelmscott Manor, and celebrates the simple virtues of the old farm house, built somewhere around 1600 and used by the Morrises from 1871 as their summer home.

Don't go to Kelmscott in winter! William Morris didn't (whatever the poem may say -- remember you can encounter winter weather in Gloucestershire in July!) And besides it's closed; visitors are welcome Wed. and Sat. only, Apr. to Oct.

William Morris was, with John Ruskin, the great theoretician of the British Arts and Crafts Movement. He wrote endlessly, in poetry and prose, worked in just about every artistic medium, and as an entrepreneur founded Morris and Co. and later Liberty Co, which made objects in the A&C style available to the public. And while Morris maintained a London home in Hammersmith (which he named *Kelmscott House*, after the Manor), he was most at home, most philosophically aligned, with the large house in the small village (Lechlade) by the headwaters of the Thames.

In contrast to the Morris museum at Walthamstow, North London, entirely devoted to William and his work, Kelmscott Manor evokes the whole Morris family, with family pictures and many artifacts relating to wife Jane and daughter May, who were important players in the Arts and Crafts Movement in their own right. [May Morris was one of the five 'important women of the Arts and Crafts Movement' whom our CACS speaker last summer, Anne Stewart O'Donnell, described.]

William Morris married Jane Burden in 1859, and they lived at Red House (in Bexleyheath, South of London) until 1865, when they moved to Central London. Then in 1871 William discovered Kelmscott Manor, fell in love with the place and, with Dante Gabriel Rossetti (good friend and

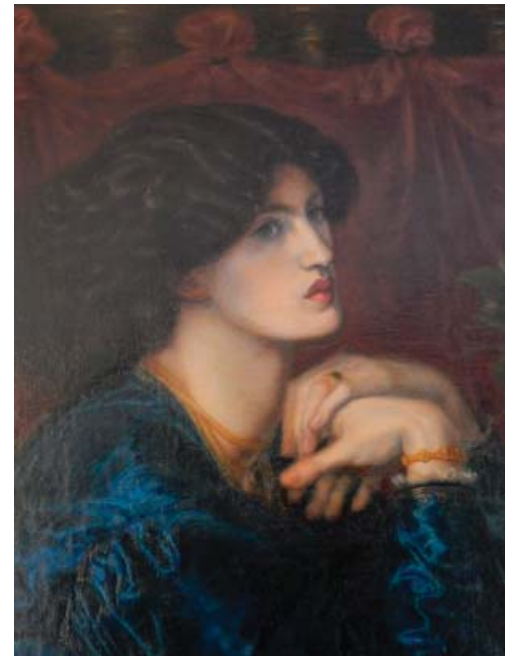


*William Morris' Kelmscott Manor, Gloucestershire
Frontispiece to News from Nowhere, circa 1892*

prominent Pre-Raphaelite painter), leased the house as their joint summer home. The family had its ups and downs. Already in the first summer, 1871, William tactfully went off to Iceland, leaving Rossetti in a passionate affair with Jane. And Rossetti left in 1874, "never to return again." But the Manor was central to the family. After William died in 1896 (and was buried in the village churchyard near the Manor), Jane spent most of her time at Kelmscott Manor until she died in 1914; by 1923, May had retired and moved to spend full time at the Manor until *her* death in 1938.

When I visited Red house, I remember being impressed by the architecture and the wallpaper, but finding the furniture a bit sparse. At Kelmscott I learned why. They took everything with them from Red House, and left it at Kelmscott Manor! Here a Philip Webb armchair, there a hooded settle, and so on, all designated as 'from Red House.'

There is so much to enjoy! The paneled or white room, where Morris radically departed from Victorian dark and overfurnished rooms to paint the walls white and hang white curtains. The embroidery that William himself made at age 23, incorporating the motto 'If I can' - taken from the Flemish painter Jan van Eyck, and familiar to us as Gustav Stickley's 'Als Ik Kann.' The Samson tapestry, a faded Belgian tapestry hanging in the house since at least 1734, that Morris described as "faded into pleasant grey tones which harmonized thoroughly well with the quiet of the place and which would have been ill supplanted by brighter and more striking decoration." The simple attic, dom-



Painting by Dante Gabriel Rossetti of The Lady in the Blue Dress, one of many for which Jane Morris was his model.



The Samson Tapestry

Detail of the hooded settle, showing the decoration of the hood; one of the many furnishings brought from Red House.

inated by stout beams that have supported the house for more than 400 years (and the corner of the attic for changing exhibits, devoted last summer to Morris' socialist pamphlets.)

William Morris' bedroom I found particularly affecting. It offered him little privacy, serving as the main route between the main drawing room and the rest of the house. But it houses the 17th-century four-poster bed that Morris so loved that he wrote the poem to it, that I quoted at the top of article, "The wind's on the wold, etc." And daughter May, as a labor of love, embroidered the whole poem (28 lines) onto the pelmet, the hanging that surmounts the bed. And there it stands, as a proud memorial to this supremely artistic family.

As you tour Kelmscott Manor you find everywhere the essence of Morris' style, described by his friend Walter Crane as "a return to simplicity, to sincerity; to good materials and sound workmanship."

May bequeathed the Manor to Oxford University, and after a time the university gave it over to the Society of Antiquaries. But, in accordance with William Morris' position as founder of the Society for the Protection of Ancient Buildings, maintenance work has been carried out with 'minimal intervention.' The building and its furnishings are very much now as William Morris left them, more than a century ago. And a feast for the eye of an Arts & Crafts enthusiast. 🌟



Woodcut of William Morris



William Morris' bed at Kelmscott, with his poem embroidered on the pelmet by May Morris.



The attic, showing a few of the sturdy beams that have supported the house for more than 400 years.

Home on the Grange

By Cynthia Shaw



Norney Grange - Main Entrance



Norney Grange - Rear Elevation

In July of 2013, while attending the Victorian Society in America (VSA) London Summer School, I visited an unusual house designed by one of my favorite British Arts and Crafts architects, Charles Francis Annesley Voysey (1857-1941). Located in the Surrey countryside near Shacklesford, Norney Grange was originally built in 1897 for the Reverend Leighton Grane and extended in 1903 for its second resident, J.W. Wainwright. On a delightful sunny afternoon near the end of our intensive program, current owner Russell Clapshaw was practically spinning like a top as he treated our study group to an intensive tour of his beloved family enclave, followed by tea in the garden.

Strongly influenced by both William Morris and Arthur Heygate Mackmurdo in his holistic designs for residences, furniture and textiles, Voysey specialized in smaller country homes with lower elevations and spread-out plans that created cozy rooms and other intimate spaces throughout the interior. A big fan of economy and simplicity, he typically favored white roughcast plaster – often pebbledash – for outdoor cladding and slate roofs that blended harmoniously with the natural surroundings. His penchant for prominent chimneys was most likely stoked by fond memories of family gatherings around the hearth at his childhood home.



The Stair Hall



Bay Windows

While his early projects were deeply rooted in English Medieval traditions, as Voysey progressed in his career he began adding some classical elements to his exteriors. At Norney, this kind of formality can best be seen on the façade, featuring an arched stone porch with a round window above the front door, and the banded or bowed windows with stone surrounds on the back elevation. The lavish fenestration illuminates the interior, highlighting the woodwork on the stairs in the entrance hall and the decorative fabrics, furnishings, fireplace tiles and metal ventilation grilles throughout the house.

The overall effect is “at once simple and noble” (a phrase once used to describe Voysey’s work). With his masterful melding of aesthetic detail (seen in the Arts and Crafts, Art Nouveau and Modernist touches), function (apparent in the way the plan accommodated the clients’ basic needs) and practicality (evident in the abundant use of local materials), Norney Grange is a noteworthy example of how the Individualist C.F.A.V. reinvented the modest middle class English country home, carrying on the age-old dictum that “one’s home is one’s castle”.



Arts & Crafts Stencil Pattern



The Study



Randall Clapshaw



One of many fireplaces.

UPCOMING CACS EVENTS

Interested in joining the CACS Board?

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

Farewell to the old Kirkland

Date in March to be determined

Kirkland Museum will be moving soon to it's new location and will be closed for almost a year during the transformation. To get one last fix and to say goodbye for now, join CACS for a night at the museum. Wouldn't it be great if *this* museum came to life at night? Oh what the decorative arts could tell us about their makers...

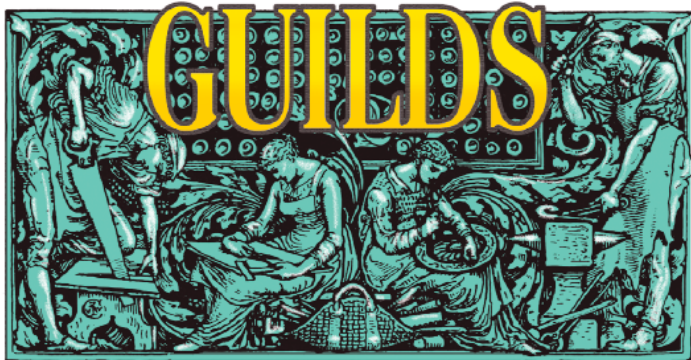
Gathering of the Guilds

Sunday, April 24, 2016 from 10am - 4pm

Join us on Lookout Mountain for our annual Gathering of the Guilds Show and Sale. Guilds and artisans from all over Colorado come together one day a year at this event with demonstrations, presentations, and work for sale.

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GIVE A FRIEND THE GIFT OF MEMBERSHIP TO THE COLORADO ARTS AND CRAFTS SOCIETY

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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