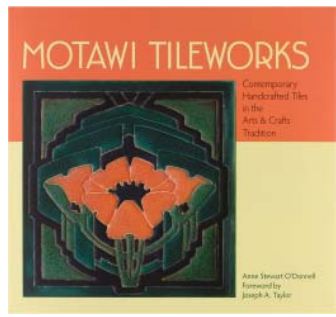
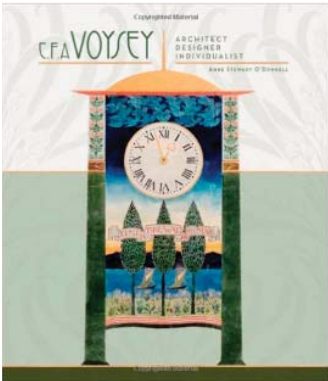




May Morris. Source: Library of Congress, Prints & Photographs Division, LC-DIG-ggbain-03901.

Former editor of *Style 1900* magazine, Anne Stewart O'Donnell has an MA in the history of decorative arts and has researched and written extensively on the Arts & Crafts movement in the United States and abroad. She is the author of *C. F. A. Voysey: Architect, Designer, Individualist* and *Motawi Tileworks: Contemporary Handcrafted Tiles in the Arts and Crafts Tradition*.

Join CACS on Wednesday, August 26th at 6pm for a lively presentation and a new look at some of the first ladies of the Arts and Crafts Movement. RSVP to Cynthia at 720-497-7632 by August 21st. Wine and light appetizers will be provided.



Books by Anne Stewart O'Donnell

FIVE OUTRAGEOUS WOMEN OF THE ARTS & CRAFTS MOVEMENT

AN ILLUSTRATED TALK BY ANNE STEWART O'DONNELL

WEDNESDAY, AUGUST 26, 2015
6:00PM AT THE
BOETTCHER MANSION

Sex! Scandal! Well, maybe a little. But even when they were perfect ladies, these remarkable women found ways to develop their considerable talents, forged careers for themselves, and exerted a broad influence on other craftspeople and thinkers. Through more than 200 images—period portraits as well as exciting color photos of art pottery, bookbindings, furniture and textiles—Anne Stewart O'Donnell will explore the lives and work of five females who shaped the Arts & Crafts movement:

- Irene Sargent, editor of *The Craftsman*;
- stained glass artist, book designer, and philanthropist Sarah Wyman Whitman;
- ceramist and teacher Adelaide Alsop Robineau;
- William Morris's daughter May Morris, a master needleworker; and
- Alice Moore Hubbard, writer, feminist, and wife of Elbert Hubbard, founder of the Roycroft community.

AN ARTS & CRAFTS BUNGALOW GARDEN IN COLORADO

BY ANNE AGUIRRE

Now is the time of year our thoughts turn to our gardens. For those of us lucky enough to live in Arts & Crafts era bungalows, our gardens can be the extension of the beauty that is Arts & Crafts.

A Little Bungalow Garden History

Gertrude Jekyll, with her partner Edward Leukens, created the bungalow garden aesthetic of the Arts & Crafts era, moving away from the fussy Victorian rules of layout and exotic plantings toward creating smaller gardens that embraced nature through open, yet linear, layouts focused on Color, Shape, and Texture. The architecture of the Arts & Crafts era, with its big windows facing all directions, better enabled the principle of bringing the indoor out and the outdoors in. The idea was to create “rooms” outside, with pathways and hedges, water features and native plantings that drew interest to the focal point of the house and, from the house, the desire to explore the “rooms” outside. Some examples of their amazing work exist in the gardens at Sissinghurst, Hidcote, and Hestercombe in England.



*Jekyll Manor House Border: Hollyhocks; poppies, kniphofia, roses, delphinium and more.
Image by Aquilineyes. Licensed under CC BY-SA 3.0 via Wikimedia Commons*

Planning Your Garden Layout

Living in the Denver/Rocky Mountain climate is a gardener's dream. Especially for the traditional bungalow garden based on the English Cottage garden of roses, lavenders, iris, and delphinium which all grow easily here. But we have even more options for native planting thanks to our accommodating climate.

For many of us living in small bungalows our yards are equally small and we wonder what we could possibly do to create “rooms” or “linear” pathways. When thinking about what to do it is easy to be derailed by existing landscaping and irrigation. We are faced with front and back yards full of grass that, if we want to create a true bungalow garden, we will have to remove. DO IT. A bungalow garden is very easily a xeric garden here in the Denver/Rocky Mountain region. No need for large sprinkler systems since drip or soaker irrigation is all that is needed.

Whether you use a professional garden designer or design it yourself, bungalow garden layouts hold to several themes.

1. Linear pathways of natural materials such as gravel, mulch, flagstones, bricks, and grasses.

2. Open fencing and gating. Most bungalow gardens of the era used hedges and plants to create separation. Fences and gates should create the feeling of wanting to see what's behind by allowing an enticing peek.

3. Water features such as a small, self-contained fountain or,
2.

for larger yards, a pond or long, thin “rill”. These should be positioned such that they point the eye to the house.

4. Individual seating areas to enjoy the garden. A brick wall, a bench, a large rock can all be used to create wall-less “rooms”

5. Plantings should be done in “drifts” of the same plant. A favorite scheme of bungalow gardens was a monochromatic theme, especially white, but any color can create the illusion.

6. Soften the linearity of pathways with plants that “fall over” the lines.

7. Use plants in accordance with the size of the house. Large houses can handle large plants whereas smaller homes need smaller plants.

8. Spend time deciding how you want to use your exterior garden space; cutting beds, kitchen garden, outside entertaining, and create your layout based on that flow.

9. Think about color, texture, and shape, using rocks, stones, containers, plants of different heights and rigidity.

Some Plants for the High Mountain Desert Bungalow Garden

We in the high mountain desert of the Denver/Rocky Mountain area have a wide range of native plant options with which to create our gardens -- plants native to our region as well as plants from equally high desert regions of the world. Regardless, your garden will only succeed if the right plant is

placed in the right place. A few examples of plants perfect for a garden based on an Arts & Crafts theme are listed below.

Trees & Shrubs

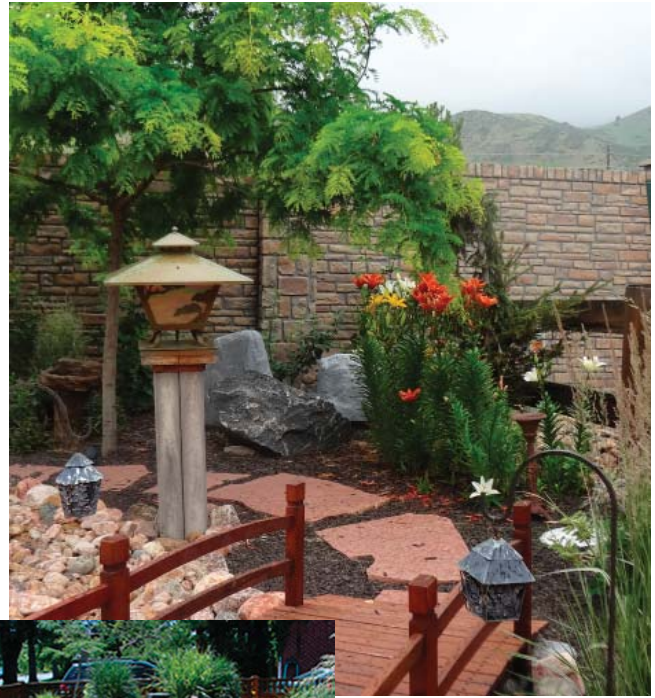
- Tartarian maple (*acer tataricum*)
- Weeping white spruce (*picea glauca* 'Pendula')
- Serviceberry (*amelanchier alnifolia*)
- Golden currant (*ribes aureum*)
- Elderberry (*sambucus canadensis*)
- Flowering, fruiting and non-fruiting crabapple (*malus*)
- Curl leaf mountain mahogany (*cercocarpus ledifolius*)

Flowering Plants

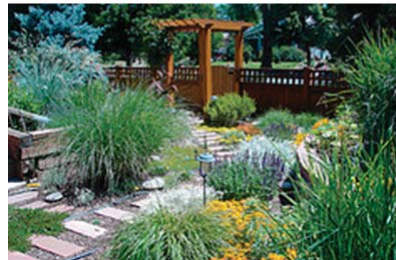
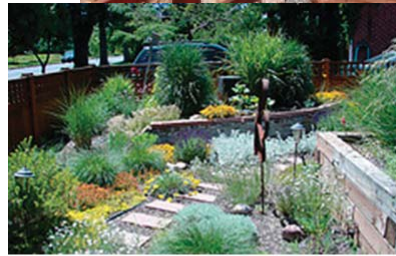
- Ruby Voodoo rose (*rosa* 'Ruby Voodoo')
- Butterfly weed (*asclepias tuberosa*)
- Whirling Butterflies (*gaura lindheimeri*)
- Red rose campion (*lychnis coronaria*)
- Texas red yucca (*hesperaloe parviflora*)
- Regal Torchlily (*kniphofia caulescens*)
- Poppies: Oriental (*papaver orientale*)
- Flanders (*papaver rhoeas*)
- California (*eschscholzia californica*)
- Echinacea (*echinacea* 'Mistral')
- Clematis (several available cultivars)
- Lavenders (*angustifolia*)
- Penstemon (multiple cultivars grow easily here)
- Hibiscus (*hibiscus* 'Jazzberry Jam'; 'Summer Storm')

There are many other native and perennial plants that can be used in our high mountain desert gardens. Your local nursery can assist in determining what plants bloom when, whether they need full sun, partial, all shade, how much to water, which go well with which.

The best thing about creating your bungalow garden is that you can't do it incorrectly. Taking the time to envision how you want to use your space will determine what kind of hardscape and plantscape you need to create it. Arbors and pergolas, containers and garden art personalize your garden even more. As a living, changing thing, your garden can become an extension of your living space. ☺



Asiatic Lilies near a lantern by Old California Lantern CO.



Pathways and pergolas.



Perennial plantings in a Denver bungalow garden.

Welcome our newest CACS Board Member: Anne Aguirre

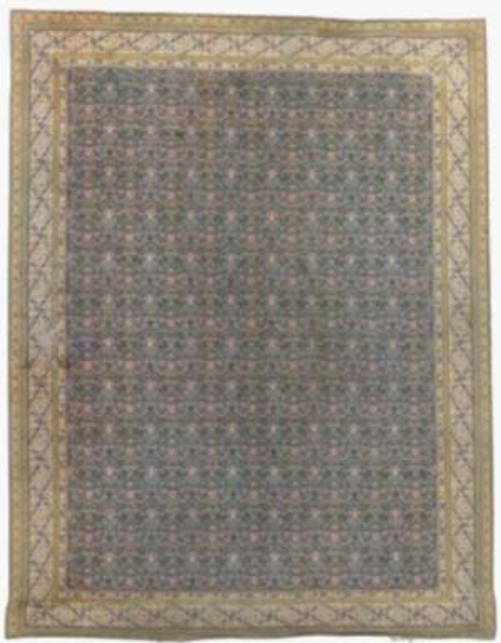
Anne Aguirre is a native Coloradan who has lived, studied, and worked in the US and abroad and brings those perspectives and experiences into her jewelry, garden design, volunteer activities, and teaching. She lived in Lahore, West Pakistan, Colombo, Sri Lanka, Bordeaux, France, and Dakar, Senegal, in addition to California, Idaho, Massachusetts, and Colorado. She speaks fluent French, has a Masters degree in International Political Economy and Policy Analysis from DU's Korbel School, has worked in high tech doing marketing, research, and writing and editing. She is currently the coordinator for the Ved Nanda Center for International and Comparative Law at the University of Denver's Sturm College of Law. She does xeric garden design and stained glass influenced by

the Arts & Crafts style. She has done graphology and learned calligraphy, and continues to explore the influences of art in life. Her love of jewelry comes from her life overseas and the role jewelry plays in the lives of the wearers. Adornment is part and parcel of identity. She comes from a strongly artistic family; her paternal grandfather came from England in the early 1900s and as the Head of the Brotherhood of Carpenters & Joiners, was the lead carpenter on many notable buildings of the Arts & Crafts period in Utah including the State Street Bank in Salt Lake City. He passed on the spirit of ownership and pride of craft, from conception to completion, which is found in all Anne does.

NEWLY ACQUIRED KIRKLAND MUSEUM TREASURES

BY ROBERT RUST

The Kirkland Museum of Fine and Decorative Art in Denver is a must see for everyone visiting Denver and even more so for those interested the late 19th and early 20th century decorative arts. The Arts and Crafts and Art Nouveau movements are represented here like nowhere else in America. The Kirkland also continues to collect high quality and rare items of fine craftsmanship. In 2015 alone there have been more than two dozen additions through purchase and also gifts to the museum. Here, we will feature a few of those most notable items. Some are so new we have not seen them, but suffice to say, most all of them will be on display when the collection makes it move to Denver's Golden Triangle in 2017. Please stop in within the few months to see these and the other fine items that CACS members will enjoy.



LILY Carpet, c. 1874
Designed by William Morris (1834-1896; English)
Manufactured by Wilton Royal Carpet Factory Ltd. (1740-c. 1995), Wilton, England. Wool 139" x 104.75"



Cabinet, c. 1900
By Carlo Bugatti (1856-1940; Italian)
Mahogany, brass, pewter, and mother-of-pearl marquetry-veneered wood, carved mahogany, colored glass, mirrored glass, pressed cork, parchment, repoussé copper, reticulated brass mounts, bone, silk tassels. 84.25"h x 31.25"w x 16.75"d

Saturday Evening Girls & their Paul Revere Pottery

WOMEN OF THE ARTS & CRAFTS MOVEMENT

ARTICLE BY NONIE GADSDEN

This quarter's installment of the Women in the Arts & Crafts movement continues with the second half of the reprint of an article by the Assistant Curator of Decorative Arts and Sculpture, Art of the Americas, at the Museum of Fine Arts, Boston. Sara Galner was a talented designer and one of the Saturday Evening Girls.

Sara attended one of the local elementary schools, the Hancock School on Perameter Street. Through the public school curriculum, many students were introduced to the NBSIS, if they had not been familiar with its charitable mission already. A leader in educational reform, the NBSIS ran several joint programs with the local schools, offering vocational skills training for boys and girls. In 1885, the Hancock and Eliot elementary schools allowed students to take classes in "industrial education" at NBSIS during school hours; in 1891, when the Boston school board mandated manual training, the NBSIS expanded its program to fulfill those needs. These classes not only offered practical training, but had a secondary motive to "Americanize" children, promoting the children's intellectual and moral capabilities and instilling in them a "patriotic" work ethic.⁴

The NBSIS also offered after-school activities for all ages. Sara Galner joined any class she could, as long as it was free. She took folk dancing, sewing, and cooking, and frequented the NBSIS girl's reading room run by librarian Edith Guerrier.⁵ Few girls were encouraged by family members or the community to educate or even think for themselves, but Guerrier promoted their interest in books and ideas. Sara loved the reading room, despite her parent's disapproval. Later in life, she said, she was "admired and criticized by my family" for her intellectual curiosity and desire to "improve" herself. She hid her books from her parents in her coat and read by the firelight after finishing her chores.

Guerrier recruited Sara and other girls for her SEG club from her reading room attendees. As its popularity increased, Guerrier expanded the library club into several groups based on age, each with its own curriculum meant to supplement school studies. In addition to core course work, the girls could explore folk dancing, dramatics, music, and



Round box with lid, Sara Galner and Fanny Levine, July 1912. Earthenware. Museum of Fine Arts, Boston. Note inscription; also label for the Bowl Shop (upside down).

other arts. The success of these groups, each named after the day of the week they met, attracted the attention of Helen Osborne Storrow, a noted Boston philanthropist who was particularly interested in the education and empowerment of girls. Storrow's involvement with the library clubs was not limited to monetary donations; she spent time with the girls, leading folk dancing classes, and encouraging genteel behavior. Her dedication led her to build a summer camp, first in a small rented cottage in Plymouth, Massachusetts, before building a permanent camp in Wingersheek Beach, West Gloucester, in 1906. The weeks in West Gloucester introduced Sara, and the other girls, to nature and rural life, a far cry from their lives in the North End.

Sara attended school through the age of fourteen, as required by law, graduating in 1908. Few immigrant families encouraged their daughters to pursue a high school education. However, Sara had impressed her teachers so much that school officials tried to persuade the Galners to allow Sara to continue her studies, even offering to pay the equivalent of what she would make working. Benjamin Galner refused the offer and Sara found a job working as a stock girl at R.H. White's department store before securing a position as an assistant in a dressmaker's shop on Boylston Street. There she procured fabrics, ribbons, buttons, and other supplies for her employer. Her eye for color and quality, in addition to a talent for negotiation, made her a favorite and trusted employee. And, despite her family's disapproval, Sara enrolled at the Central Evening High School, no doubt inspired by her experiences with and support from her fellow SEGs. Records indicate that Sara took classes in English composition and German. Even with these many commitments -- work during the day, school at night, and chores at home -- Sara continued to be active in the SEGs and their various clubs.⁶



Vase, Sara Galner, July 1913. Earthenware. Museum of Fine Arts, Boston.

In 1907, Guerrier approached Storrow with the idea of establishing a retail pottery to give club members a way to earn their camp dues and additional funds. The philanthropist encouraged her to pursue the idea. With the help of her friend Edith Brown, an artist and illustrator, Guerrier began to develop a pottery business. Storrow purchased a building at 18 Hull Street in the North End to house the pottery and library clubs, and to provide an apartment for



Two tiles from set of thirteen featuring Paul Revere's Ride, Sara Galner, February 1917. Earthenware. Museum of Fine Arts, Boston.

Guerrier and Brown on the top floor. Due to its proximity to the Old North Church, from whose steeple Paul Revere received his lantern signals before his famous ride, they named the enterprise the Paul Revere Pottery (PRP).⁷ The name also emphasized the American nature of the pottery's wares, and by association, its workers.

The new enterprise settled into its home in the basement of 18 Hull Street. An English-trained ceramicist, the only male in the organization, monitored the kiln. Club members took on the responsibilities of making and decorating the pots, caring for the workrooms, and staffing the Bowl Shop, a retail store on the first floor. Edith Brown, now the director and head designer of the PRP, developed the playful designs to decorate the wares. Drawing on her training at the School of the Museum of Fine Arts, Boston, and her experience as a children's book illustrator, she produced stylized images of animals, birds, flora, and rustic scenes outlined with heavy black lines. Her abstract style reveals her familiarity with the Arts and Crafts design reform movement and is similar to one of the movement's leaders, English illustrator Walter Crane, among others.

Many Bostonians were intrigued by the reform ideals of the Arts and Crafts movement, which was not only an aesthetic style, but a lifestyle philosophy that encouraged handcraftsmanship, the integration of art into everyday life, and healthy working conditions for artisans. They believed that creating art could improve a person both morally and spiritually.⁸ The Saturday Evening Girls Club and their Paul Revere Pottery are excellent examples of Arts and



"Paul" bread and milk set, composed of cup, bowl, and plate, Sara Galner, June 1919. Earthenware. Museum of Fine Arts, Boston

Crafts ideals in practice in America: poor, immigrant girls created beautiful pots by hand while working in clean workrooms for decent hours and decent pay. Each worker had flowers for inspiration at her station, volunteers would read classical literature, plays or newspapers, and each artist was allowed to sign her own work. A round, lidded box decorated with an abstracted lotus pattern is signed by both Sara Galner and her friend Fanny Levine, 6.

who must have collaborated on the piece.

Sara Galner began her association with the pottery by decorating a few pots to pay her club dues. In about 1911 Edith Brown asked Sara to work full time, praising her quick and accurate work skills. Sara declined, claiming that she could not work for the pottery's salary of four dollars per week, since she earned more at the dressmakers' shop. Brown made a counteroffer of seven dollars per week, the same as the other girls as well.

Already a proven businesswoman, Sara quickly stood out as one of the more talented decorators. Her steady hand, attention to detail, and sense of color are evident in the objects she produced. She worked on standard designs composed by Brown, such as the green or blue wares with a border of stylized trees, but regularly made them her own by lavishing



Tumbler with lid, Sara Galner, November 1914. Earthenware. Museum of Fine Arts, Boston.

more attention to the outline of the tree's bushy crowns. Sara also decorated special commissions, such as the simple bread and milk children's sets that were among the pottery's best selling wares. Sara's expertise, however, was in floral designs. Her delicate and careful rendering of flowers, such as the irises on the covered beaker or the daffodils on the low vase, suggests that she studied the plants in books, or perhaps from life. The "forest and nightingale" mug was made in December 1914, over three years after Sara joined the pottery full time. It is related to a set made by Edith Brown for Guerrier in December 1911, perhaps with Sara's assistance. The verse comes from Chantecler, written in 1910 by French playwright Edmond Rostand. The play, whose characters are all barnyard animals, was performed in Boston to great fanfare in late 1911 through 1912. Perhaps Chantecler was read to the potters as they worked, painting images in Sara's romantic mind that she translated into her pottery.

Sara Galner continued to work for the PRP, as a decorator

and a sales clerk, until her marriage to Morris Bloom in 1921. Although the SEG club no longer met weekly after the start of U.S. involvement in World War I in 1917, and the pottery closed in 1942, Sara maintained her tight bonds with her fellow SEGs, especially the potters, until her death in 1982. Sara and Morris Bloom raised three children in whom the SEG values continue to thrive to this day.

More than 130 ceramic works decorated by Sara Galner were recently given to the Museum of Fine Arts, Boston, by Sara's son, David L. Bloom and his family. Through this donation, made in the memory of his mother, Dr. Bloom and the museum hope to raise the artists of the Paul Revere Pottery out of anonymity. 🌱



Low vase, Sara Galner, November 1916. Earthenware. Museum of Fine Arts, Boston

1. Kate Clifford Larson, *"The Saturday Evening Girls: A Social Experiment in Class Bridging and Cross Cultural Female Dominion Building in Turn of the Century Boston"* (master's thesis, Simmons College), 1995, 34-40.

2. Kate Clifford Larson, *"These girls were quite ordinary. In their ordinariness, they proved extraordinary. The Saturday Evening Girls"* (unpublished paper), 2001, 46-47.

3. Interview with David L. Bloom, son of Sara Galner Bloom, June 27, 2005; *Passenger Manifest, The Zealand, May 27, 1901, 240-241, The Statue of Liberty-Elis Island Foundation, Inc. available at www.ellisland.com*; U.S. Bureau of the Census, *Thirteenth Decennial Census of the United States, 1910, Massachusetts, Suffolk County, Reels 615-616*.

4. Kelly H. L'Ecuyer, *"To Help Them Towards Industrial Salvation: Vocational Education at the North Bennett Street Industrial School"* (unpublished paper), 2003, 8-20.

5. Video interview of Sara Galner Bloom by Barbara Kramer, 1976. Video courtesy of David L. Bloom. Source for all subsequent quotes and information about Sara Galner, unless otherwise indicated.

6. Interview with Betty Revis, daughter of Sara Galner Bloom, September 20, 2005; *Boston Public Schools, Evening High and Trade School Student Records, 1909-1912, City of Boston Archives, Boston, reel 4*.

7. Meg Chalmers and Judy Young, *The Saturday Evening Girls: Paul Revere Pottery* (Atglen, PA: Schiffer Publishing, Ltd.), 2006.

8. Wendy Kaplan, *The Arts and Crafts Movement in Europe and America* (Los Angeles: Los Angeles County Museum of Art and Thames and Hudson), 2004, 11.

UPCOMING CACCS EVENTS

A Little Journey: Study Field Trip

Saturday, October 10, 2015

Colorado Springs & Manitou Springs, CO

Please join us for a tour of the Colorado Springs and Manitou Springs contributions to the American Arts and Crafts Movement. We will be traveling by bus from Denver and spending the day touring the collection of the Pioneer's Museum, viewing Arts and Crafts architecture especially the internationally famous Memorial Pottery Building of the Van Briggles Pottery company. We will enjoy a lunch in Historic downtown and view a complex of Arts and Crafts architecture in nearby Manitou Springs before heading home. The trip will cost approximately \$40-50 each for members and is limited to 20 persons. Please

contact board member and tour leader Robert Rust at rust2r@me.com to reserve a spot. We will send out a reservation card about 6 weeks ahead to confirm your reservation and provide a detailed itinerary.



Colorado Springs Pioneers Museum

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 ©2015 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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