

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE COLORADO ARTS & CRAFTS SOCIETY
www.coloarts-crafts.org

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Save the date for our Virtual Summer Symposium **August 18 at 4:30pm MT** (Details to follow in postcard mailing and on the website). See page 3 for Zoom link.

ROYCROFT ARTISANS: THEN & NOW



WHAT IS THE ROYCROFT?

At the turn of the century, the Roycroft Shops in East Aurora, New York (1895-1938), was one of the leading centers for the production of Arts and Crafts goods – books, furniture plus leather and metal items. The designs of the Roycrofters were influenced by a host of sources, including the work of Gustav Stickley’s Craftsman Workshops, the Wiener Werkstätte (notably in the graphic and metalwork designs of Karl Kipp and Dard Hunter), and French Art Nouveau.

The artistic appeal of Roycroft creations made them very popular, but it was also the business acumen and highly charismatic personality of its founder, Elbert Hubbard, that made Roycroft one of the most successful enterprises of the Arts and Crafts era. In the midst of a successful career with the Larkin Soap Company in Buffalo, in 1893 he abandoned his position to study at Harvard and dedicate himself to writing. In the following year he made a trip to England and Ireland during which Hubbard claimed to have met and been greatly influenced by William Morris, founder of the Kelmscott Press, and patriarch of the English Arts and Crafts Movement. Inspired by the ideals of Morris and the beautifully crafted publications of Kelmscott, Hubbard returned to East Aurora where he established the Roycroft Printing Shop in 1895. With his extraordinary aptitude for marketing and self-promotion, his press began

By Julie Leidel

I've known about the Roycroft Artisans for decades, and in the early 2000s, I told myself, "One day, I hope to be one of them." That day came in 2016 when I was accepted by a jury of Master Roycroft Artisans to join this amazing organization. It will always be one of my happiest artistic moments. Becoming a Roycrofter meant the world to me as an artist because it signified that I was truly part of the Arts & Crafts Revival and renaissance movement that has now been alive and strong for longer than the original Arts & Crafts Movement (1880-1920). In 2021, I was accepted as a Roycroft Renaissance Master Artisan. Words can't express my gratitude adequately.

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ROYCROFT ARTISANS (CONT)

garnering national attention for its publications: The Philistine, The Fra, and series of illuminated books and pamphlets, including the politically charged "A Message to Garcia" (1899). Mounting success enabled him to extend the Roycroft campus to thirteen additional buildings over the next 10 years, hosting a bindery, leather, furniture, and metalwork shops, and a stained-glass studio, as well as staff housing and an inn for an increasing number of personnel and visitors.

Hubbard's inspirational leadership eventually attracted nearly 500 craftspeople to his utopian arts community. Roycroft itself became a critical gathering place for contemporary artists, craftsmen, authors and philosophers of the time.

The original Roycroft mark (the Single R) was trademarked by Elbert Hubbard in 1906. Its inspiration came from a orb and line rising skywards, a symbol used in the middle ages by monks in their illuminated manuscripts meaning "The best I can do, dedicated to God." The R stood for Roycroft which symbolized "The Royal Craft" for their high-quality handcrafted works. Suddenly in 1915, Hubbard and his wife died in the sinking of the Lusitania. The Roycroft Shops were carried on by Hubbard's son Bert, but entered into a period of decline during the Great Depression and finally closed in 1938.*

Bruce Johnson over at the Arts & Crafts Collector has put together a great guide to dating the Roycroft Shopmarks that were in use from 1906 to 1928. For further reading, a blog post by The Craftsman Bungalow has some great information and wonderful video clips from a very well-done PBS documentary entitled, Elbert Hubbard: An American Original.



Original single-R Roycroft mark next to the Roycroft Renaissance mark used by today's artisans.



Roycrofters-at-Large celebrate the National Historic Landmark plaque for the Roycroft Campus in 1987.

The ROYCROFT RENAISSANCE

In 1976 a group of East Aurora historians, artists and residents with a common interest in the Roycroft Campus and the philosophy of Elbert Hubbard set in motion a plan to preserve those ideals which had made the Campus a center of the Arts and Crafts Movement. After several meetings and energetic discussion the Roycrofters-at-Large Association (RALA) was formed. Kitty Turgeon, and our very own Colorado Arts & Crafts Society's Robert Rust were instrumental in RALA's formation. Rixford Jennings innovated the design to incorporate two back-to-back R's signifying the Roycroft Renaissance for the Roycrofters-At-Large Association (shown to the left). When you see the RR mark on a piece of work, be assured it was made to the highest standards with the ideals of using "Head, Heart, and Hand" just as the original mark did.

To become a Roycroft Renaissance artisan, an artist must submit original artwork to a jury of Roycroft Master Artisans. Only artisans whose work exemplifies the following criteria are awarded the use of the RR mark:

- High quality hand-craftsmanship
- Excellence in design
- Continuing artistic growth
- Originality of expression
- Professional recognition

An artisan must be juried in annually to demonstrate continued excellence and growth. After five years, if the work is shown to be exceptional, the jury may elect to elevate the artist to Master Artisan status.

ROYCROFT ARTISANS (CONT)

Today the non-profit organization is still actively working to keep alive the history and philosophy of Roycroft through special events centered on and around the Roycroft Artisans, the Roycroft Chamber Music Fest and the Roycroft Campus. Through the efforts of Kitty Turgeon, Robert Rust and the RALA organization, the Roycroft Campus became a National Historic Landmark. If you make it to East Aurora, New York, a stay at the historic Roycroft Inn and a visit to The Copper Shop Gallery, and the Schoolhouse Gallery are a must!

I was asked in December of 2020 to join the RALA board, and I am thrilled to be part of this organization not only as an artisan, but also as a board member, helping to serve our artists and communities.

LINKS TO THE LIVING ROYCROFT ARTISANS

RALA includes over 70 artisans that are working today, so Elbert Hubbard's dream is alive and well in the 21st Century. Colorado Roycroft Artisans include our very own CACS board member Helene Arendt, Ben Little and myself. Fellow board members Lexi Erickson and Jeff Icenhower are invited to apply next year, so we hope to have four Roycrofters serving our Colorado Arts & Crafts Society very shortly. Visit www.ralaweb.com to view links to each artisan and see thumbnails of their work. Many of us Roycrofters have our artistic creations in the historic Schoolhouse Gallery - 1054 Olean Road, East Aurora, NY. Roycrofters Ben Little and Thomas Pafk graciously run this gallery for the good of all of the artisans collectively.

RALA is always looking for more art lovers to join as a member-at-large, so if you love this movement and want to support our artisans, please learn more at www.ralaweb.com. For \$50 a year, you can join at the Patron Level, where you will receive a hand-made limited-edition item from a Roycrofter each year when you renew your membership. In June 2021, Roycroft Renaissance Artisan John Monk will be making beautiful hand-hammered tree ornaments inspired by Dard Hunter's rose motif as the patron gift.

*Adapted from the Dallas Museum of Art (DMA) Website, Kevin Tucker, 2011.

UPCOMING EVENTS



Be sure to join us for our two summer CACS events (Details to follow in postcard mailing and on the website):

July 17: CACS Summer Picnic at Chautauqua Park, Boulder CO - 10am

Aug. 18: CACS VIRTUAL Summer Symposium via Zoom - 4:30pm

Zoom Meeting ID: 840 7961 2984 Passcode: CACS

Other Events of Interest:

July 10-11: Foothills Fine Arts Festival, Golden CO 10-5pm

July 21: Historic Artists' Homes & Studios Virtual Tour of Roger Brown's Study Collection
Sponsored in part by the Kirkland Museum of Fine & Decorative Art

Aug 1-8: Arts & Crafts in August: A Virtual Experience (National Arts & Crafts Conference)

Aug 3: Live Artist Chat with Julie Leidel, 1 pm MT

Aug 7: Live Film Discussion of "Elbert Hubbard: An American Original", led by Robert Rust, 1 pm MT

Aug 9: Historic Artists' Homes & Studios Virtual Tour of Dorothy Riester's Home & Studio
Sponsored in part by the Kirkland Museum of Fine & Decorative Art

Aug 21-22: Golden Fine Arts Festival, Golden CO 10am - 5pm

Aug 28-29: Evergreen Fine Arts Festival, Evergreen, CO 10am - 5pm

MEET THE ROCKY MOUNTAIN WA SHONAJI QUILT GUILD



Elorise Hawkins with one of her completed quilting projects depicting adinkra symbols.

To learn more, visit adinkrasymbols.org

Photo courtesy of Joanne Walton.

By Cynthia Shaw

Note from the Author: I first learned about the Wa Shonaji Quilt Guild from Elorise Hawkins, whom I had the pleasure of interviewing back in 2017 while planning the Boettcher Mansion's 100th Birthday Celebration (to view the video, visit www.coloarts-crafts.org). Hired as the resident housekeeper by Charles Boettcher's granddaughter, Charline, during the 1960s Elorise and her four children lived onsite with the Breeden family of five at their 1917 Arts and Crafts estate atop Lookout Mountain. Originally called Lorraine Lodge, the property was bequeathed to Jefferson County upon Charline's death in 1972 and listed on the National Register of Historic Places in 1984. The seven kids became fast friends and enjoyed many wonderful adventures and experiences together. Special thanks to longtime RMWSQG member Joanne Walton for helping me "stitch" all the different pieces of this story together!

"Tell me and I forget. Teach me and I remember. Involve me and I learn."

Established in February 1994 by Helen Kearney Thobhani, the Wa Shonaji Quilt Guild included five African American women whose intent was to perpetuate the heritage of quilting and promote fellowship among those interested in the craft itself. Now, 27 years in the making with more than 30 members, the Guild is committed to community education and support, offering classes, exhibits,

lectures, and documentation through its annual programs. The name Wa Shonaji, derived from the Swahili language, translates to "people who sew." While the Guild's members are predominantly of African American ancestry, the group celebrates ethnic diversity in both its affiliates and in the kaleidoscope of color and patterns displayed in their quilts.

The objective of the Guild is to "embody a viable, professional organization representing an interest in quilt making and other fiber arts primarily from an African American perspective. We both educate ourselves and share our knowledge in the art of quilt making and other arts by promoting the theme, "Each One Teach One." We seek to promote the work and accomplishments of our members and to preserve the tradition, culture, and history of quilting. We enjoy, rather than judge, each other's work." While the group typically meets monthly at the Blair-Caldwell African American Research Library that serves the Five Points neighborhood and the Welton Street Historic District in Denver, its members live all over the metro area and Colorado, with some participating from other states. For more information on RMWSQG, visit <https://new.washonaji.org>.

Below are some excerpts from current members of the Guild about what the Wa Shonaji Quilt Guild means to them and how it has enriched their lives.



25th Anniversary quilt. Photo courtesy of Wa Shonaji Quilt Guild.

WA SHONAJI QUILT GUILD (CONT)

“Learning the art of quilting has led to a wonderful relationship with a great group of talented women... a friendship of sister stitchers who create beautiful quilts. I know that the quilts I make are going to live on for generations within my family.”

- Elorise Hawkins

“When I moved here from another state, I knew I would need a place where I could meet other women of color who were interested in the art of quilting. I was, however, not a real quilter when I arrived. As luck would have it, I stumbled upon an article on the Internet, that led me to the founder of the Wa Shonaji Quilt Guild, Helen Kearney. I attended my first meeting back in 2003, and the rest is history. I immersed myself in guild activities by learning all that I could about quilting from the various workshops, the lectures that were offered, and my fellow “sister and brother stitchers.” The members were so warm and inviting, never judging my work but inspiring me to learn more about quilting and its history. The motto of “Each One Teach One” was so evident at each of the meetings I attended and continues to hold true.

There are no words to describe how being a member of the Wa Shonaji Quilt Guild has enriched my life. I have served on a variety of committees and held a variety of offices within the guild since I joined 2003. It is my hope that I have repaid my indebtedness to Wa Shonaji by contributing back in a positive and enriching manner that has always been for the good of the Guild. My mantra is that Wa Shonaji is



Joanne Walton's completed Bee Quilt.

Photo courtesy of Joanne Walton.

AWESOME. Wa Shonaji celebrates diversity within its membership and in the many quilt styles made and created by our diverse membership. Being a member of Wa Shonaji has emboldened me to become a member and docent at the Rocky Mountain Quilt Museum in Golden, CO and to the Quilt History Study Group. “

- Joanne Walton

“The amazing women of Wa Shonaji have taught me so much about quilting and opened my eyes to some of their experiences as African Americans at this time in the United States. Many of these quilters are truly artists; I learn something with every interaction. The members of the Guild have helped me improve my use of color; they have prompted me to learn new skills and to stretch outside my comfort zone in terms of design. I have made wonderful friends among the membership; each brings something special to our guild and to me. Our primary fundraiser is Trunk Shows for area guilds and other organizations. I am so proud to stand with the quilters of Wa Shonaji and am so grateful for all they have given me.”

- Julie Marsh

“Wa Shonaji means genuine community. It is a group who cares about each other, who shares with each other, and supports one another. I feel so lucky to have found these strong women.”

-Keri Mills

“I’ve been enriched by the realization that I’m better at doing what makes me feel good, brings me comfort and peace. My Wa Shonaji family embraced me when I needed it most and I know I belong because of the support, patience, training and friendship I’ve received.”

-Pennie Estrada

“Being in the Wa Shonaji Quilt Guild means that I am serving the Denver Metro area by creating beautiful quilts to give to people in need.”

- Nanette Locke

“For me, Rocky Mountain Wa Shonaji Quilt Guild means learning new quilting skills and interacting with others of like minds. I love the art of quilting and I’m always inspired by the ideas, techniques, and creations of my fellow quilters. I’m always amazed by the beauty of the quilts that are made by my comrades. The Guild has enriched my life tremendously through people who mostly started out

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WA SHONAJI QUILT GUILD (CONT)



*Members of the
Guild at their
2018 Retreat.
Photo courtesy of
Joanne Walton.*

as acquaintances, to fellow guild members to friendships that are worth their weight in gold. We've shared resources that have moved our stashes to another level. God bless Rocky Mountain Wa Shonaji Quilt Guild!"

- Camilla Edwards

"The Rocky Mountain Wa Shonaji Quilt Guild has meant many things to me since joining in the late 1990s. I surround myself with those who love to quilt, sew, and embellish their pieces. I am eclectic in my creative quilting outlet and I feel a sense of belonging. Within the Guild we have a variety of personalities, styles, and levels of expertise that I enjoy and celebrate. Whether traditionalists, art quilters, modern quilters, beginners, intermediate, piercers, appliqué' aficionados, machine, or hand quilters. I enjoy seeing the diversity in quilt making from our members.

The Wa Shonaji quilters are some of the most talented, loving and giving people I know. I have been enriched by the love, encouragement, and teachable moments from the members. We have the opportunity to exhibit so others may see our creations and to tell our stories, knowing that every quilt has a history. We also give away comfort quilts, quilts for a cause and for appreciation. Our motto, "each one, teach one" is evident particularly through our Trunk Shows. We may be separated physically due to the quarantine, but the Members are always close to my heart."

- Mary Lassiter

"I started quilting in 2003. Wa Shonaji was on my radar for a long time before I joined in 2014. I first met its founder, Helen Kearney, when we worked on a Colorado Quilting Council project together. Helen

marches to the beat of her own drum! I'll always be glad she gave me the "411" on the guild.

Being in Wa Shonaji is selfish for me. I feel at home in this small group. Yes, it has to do with race. I grew up and went to college on the more diverse East Coast, and I do see color. Knowing the members of Wa Shonaji, I get the story that I can't know in the same way. It's different reading about the Green Book than knowing people who have actually had to use it. I've tripped over expectations I didn't know I had. I've had the chance to rethink my privilege. At times it's been difficult to be in the guild. I've questioned if I really belong. My sister stitchers are honest. They're clear: we're not on an anthropology field trip here, we're family, and you're family. Stop agonizing and sew! I can't say how precious this message is to this angsty overthinker."

- Chris Jacques

"The Wa Shonaji quilt Guild is exclusive within quilt guilds in that it has a devotion to the past as it connects to quilting and African American history when quilting was done with purpose for bedding, and as wall covering to keep the cold air from trickling through walls of humble dwellings. As a child, I learned that quilting was purposeful in that it was an opportunity for women to gather all day in the home of a member to share stories, discuss family history, have church missionary meetings, and teach young married women their role as a wife and mother, as well as teaching basic piecing and quilting techniques. It was in these quilting circles that the best cooks in the community shared their latest and greatest concoctions. Quilting was a communal village experience shared by every age group."

- Sandra Coleman



by Julie Leidel

BRIAN BRACE & DAVID TUNDO

Having the honor of serving on both the Colorado Arts & Crafts Society and the Roycrofters-At-Large Association boards, I've been able to expand my connections with many other artisans, and I have to tell you, dear reader, that I am always blown away by the talent, drive and artistry of my peers. I learn so much from artisans in all mediums, and they inspire me greatly. Today, I'd like to introduce you to Brian Brace, Roycroft Artisan in wood, and David Tundo, Roycroft Master Artisan in metal.

We will be having another virtual symposium on **Wednesday, Aug. 18th at 4:30pm Mountain (6:30pm Eastern)** via Zoom, and we will be partnering with the Roycrofters-At-Large Association to bring you our guest speakers. For more information about our Summer Symposium, please visit www.coloarts-crafts.org



Originating from a small town in the Green Mountains of Vermont, **Brian Brace** began a fine woodworking apprenticeship under a local master furniture maker while still in high school. Upon completing the required 8000-hour apprenticeship

program, he became the first to achieve Vermont State certification. Brian chose a 5-year journeymanhip and in 2004, he opened his first shop in Naples, FL. In 2010, he realized his dream of relocating back to the forests of Western North Carolina, in the town of Black Mountain.

Brian, I see that you got an early start with your passion for woodworking, back in high school. When did you know this was your passion in life, and how did you come to choose this path?

July 5th, 1997 - When I first walked into the shop of my mentor, William Laberge, I was handed 16 gallons of paint. If I wasn't humble before spending two weeks repainting the outside of the building, I was after that. It was within those walls that I signed apprentice papers that would change my life and put me on the path of furniture making. Massive amounts of sanding, maintenance and grunt work followed, but watching a pile of lumber in the corner evolve into a finished Morris chair, dresser, hall table, etc., pushed me to think about my potential future as a craftsman.

From Vermont to Florida, and now North Carolina, how has living all along the East Coast influenced your business?

In Vermont I learned how to build fine furniture. My boss, William Laberge, set up the 8000-hour apprenticeship through the state so as a minor I was allowed to be on tools and learn the craft from a Master Craftsman. In Florida, I learned how to build high-end built-in wall units for multi-million dollar homes along with expansive kitchens and entertainment units. I started my business in 2004



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BRACE & TUNDRØ (CONT)



while still living in Florida, but it wasn't until moving to North Carolina in 2010 that all aspects of my work started coming together.

Even though my signature piece, the Arbor Morris Chair, is designed off a live oak tree from my friend's front yard in Naples, it wasn't until being here in the Appalachian Mountains that the piece grew into what would become known as a "Brian Brace" signature piece. It was the arts and craft movement in North Carolina that inspired me to blend both traditional Arts and Crafts style with some contemporary components, allowing me to design pieces that not only challenged me as an artist but also met the needs of the clients.

What would you say are the biggest artistic influences on your furniture, and do you feel you have been able to innovate from these old masters? There's several. Greene & Greene, Gustav Stickley, Charles Limbert, Frank Lloyd Wright... to name a few. Yes, I've been able to use design elements from each of these artists, creating my own interpretations yet still holding on to past furniture techniques.

What aspects of furniture making interest you the most? Do you have a favorite stage, or part of the creation process?

That is a tough call, but I'd have to say it's when I first start milling wood for a piece. Countless hours go in beforehand, and finally you are able to start the actual piece, and the excitement and creativity is at its peak. It's exhilarating, to be honest! It's the spark that keeps my energy up in the shop.

Tell us about some of your most memorable creations, the ones that have meant the most to you. Several Greene & Greene pieces for the last Henry Greene home built, owned now by a family that runs a citrus farm there. That was something that I could never had dreamt of for myself, yet it happened. Building the display case for the witch's hat from the Wizard of Oz, and most recently the display case that holds Christopher Reeves Super Man cape.

You have been a Roycrofter since 2018. What does this affiliation mean to you?

The connection to the past. The high level of standard that is upheld in the group that pushes me to keep my work at its absolute best, evolving as an artist, to inspire future artisans and to keep the traditions of the Roycroft movement alive while helping the guild thrive in the coming years.



BRACE & TUNDRØ (CONT)



David Tundo lives in East Aurora, NY. He recently retired from teaching Technology Education after 36 years. Dave taught various subjects including robotics, electronics, woodworking and engineering design. In order to follow a lifelong dream of creating art in some capacity, he took a class from RALA master metalsmith Frank Glappa in 2004. Several more classes and 5 years

later, Dave was juried and accepted as a RALA artisan in metal. A decade later, he was juried and accepted as a master artisan. He has participated in their two annual art show festivals since becoming an artisan and has given several demonstrations on behalf of RALA. Dave also became a member of the RALA executive board to help support current and future artisans.

David, tell us about how you first discovered your passion for metal, and how you found this career path?

I attended a RALA Summer Festival in my hometown of East Aurora around 2004. There I met Frank Glappa, a master artisan in metal from Chicago. I really admired his work and he invited me to participate in a class he was going to teach locally. Frank had a unique metalsmithing technique that made it possible for everyone in the class to be successful at their copper chasing and repoussé project. I was hooked on it from then on. After that, I took more classes with all the other RALA master metal artisans including Al Sleeper, Robert Trout and Ron VanOstrand. I am very grateful and indebted to them for sharing their knowledge and expertise with me.

I know you create everything from jewelry to household wares. What variety of work do you create, and what brings you the most joy, the most challenge?

I enjoy making a variety of objects from copper and silver in the Roycroft style (boxes, plates, vases, letter holders, candlestick holders, bookends, signs, house numbers and jewelry). I enjoy making it all because

I find working in copper to be therapeutic and satisfying. I really enjoy making new pieces that I haven't made before, or one of a kind commissions. Collaboration with other artisans is always great fun. As an artisan and not a manufacturing facility, larger complex pieces can be challenging to assemble. This is because the metal typically expands as I work on it (hammering, texturing...). This can change the overall planned dimensions of individual parts enough to impact how they should all fit together. Over time, I have learned to try to account for this since most everything I make is custom made.



Walk us through your creation process.

I design mostly with a very simple 2D CAD program. First I anneal the copper to soften it. Then I take my paper drawing printout and adhere it to the metal. Next, I chase the design through the paper and into the front of the copper. Often, if I want to achieve some height variation in the design to make it more 3 dimensional, I will flip the metal over, put it in pitch and work to push it out from the backside. I usually go back and forth from the front and backside to refine the design. Finally, I clean the copper and apply a patina.



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BRACE & TUNDRØ (CONT)



You live in East Aurora, New York. How does Elbert Hubbard and his Roycroft legacy influence your art today?

I am inspired by the work of two original Roycroft metalsmiths, Karl Kipp and Walter Jennings. They were both tremendously talented and able to hand chase designs in copper, similar to how the best leather workers put beautiful designs onto leather goods. I also appreciate and am inspired by the Arts and Crafts Movement and my teachers for their unique individual style and techniques.

When did you become a Roycrofter, and how has this affiliation, and serving on the board for the Roycrofters-At-Large Association influenced your craft?

I was juried into RALA as an artisan in 2009. After a decade of learning and improving, I was juried in as a master artisan. I am so grateful to RALA that I joined the board to help the organization. I want to help keep RALA vibrant, grow in its ability to support artists and continue supporting the arts and crafts movement. Being a part of RALA, I have had opportunities to collaborate with some other artisans. This has definitely been one of the highlight of my artistic career. I have also participated in demonstrations at the Birchfield Penney Art Gallery, at the Roycroft Inn and at the Boarderland Music and Arts Festival.

What do you want collectors to know most about your work?

What I do is called chasing and repoussé. It is an ancient and dying art form. It is how metal was formed before the industrial revolution came along to simply stamp designs in metal. Each piece takes a very long time to complete and is made to be enjoyed and last a long, long time!

DENVER'S EL JEBEL SHRINE STILL STANDING



*Exterior of
Denver's
El Jebel Shrine*

By Mark Davidson

In 1902, the cornerstone of Denver's El Jebel Shrine building was laid. Architects Harold and Viggio Baerresen designed an eclectic five-story structure to house Denver Shriner meetings and social activities that contained Moorish-inspired exterior components including onion domes, minarets, Moorish arched windows and terra cotta castings. Completed in 1907 at a cost of \$190,000 for both the land and the building, the structure is a local Denver Landmark and is also on the National Register of Historic Places.

The El Jebel Chapter of the Ancient Arabic Order of the Nobles of the Mystic Shrine commissioned the construction of the building. In 1924, it was sold to the Scottish Rite Masons and renamed The Scottish Rite Temple. In 1995, the Scottish Rite Masons sold the building to Eulipions, Inc. which turned it into a catering and events space. The interior contains numerous rooms with differing styles including Arts and Crafts, Moorish, Elizabethan and French Provencal. As seen in the accompanying photographs, Arts and Crafts mottos adorn the tops of many of the doorways on the first floor of the building. The interior remains brightly colored, with its original woodwork.

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EL JEBEL (CONT)



Room with decorative paint and wooden trim

From 2002 to 2005, CACS held its Annual Show and Sale at the El Jebel (Arabic for “The Mountain”), hosting some 500 Arts & Crafts enthusiasts over two-day weekend shows. Vendors from as far away as Chicago and Ohio brought their Arts and Crafts antiques and contemporary creations to the event. In 2003, The Rocky Mountain News ran an extensive piece on the Show and Sale as well as the El Jebel during the weekend event.

As amazing as the first floor of the El Jebel is, the real attractions are on the upper floors which house a 500-seat auditorium on one floor and an elaborately decorated ballroom on another floor. Except for some repairs necessitated by a previous fire and accompanying water damage, the interior decoration of these magnificent rooms remains largely intact.

Historic Denver, Inc. holds an easement on the building ensuring its continued presence on the edge of Denver’s downtown business district. The current owners have recently completed window restoration and exterior repairs to the masonry. The plan for the site is to build a residential tower in the parking lot next to the El Jebel, while maintaining one of Colorado’s most distinctive and historic buildings.

For more detailed information on the El Jebel please access the application for National Historic Designation:

npgallery.nps.gov/NRHP/GetAsset/NRHP/97001235_text



Above: Doorway with motto elevator

Below: Leaded glass and brass elevator



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All correspondence concerning the society or membership should be sent to Colorado Arts & Crafts Society, 8623 Garland Court, Arvada, CO 80005 | www.coloarts-crafts.org



A Year of CACS Membership

Our new annual membership fees are below.

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.

MEMBERSHIP RENEWAL/GIFT FORM

Clip out this message for your gift recipient:

- \$25 Full-time-student membership
- \$25 Artisan/Guild membership
- \$50 Family membership (same address required)
- \$30 Individual membership
- \$60 Organization or Business membership
- GIFT MEMBERSHIP

Name _____

Organization or Business _____

Address _____

City _____ State _____ Zip _____

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Membership payments can now be made online through PayPal to <https://paypal.me/CACSMembership>. Checks can also be made out to the CACS 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.

This is your ticket
 to a world of
 Beauty and Delight



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