



The April Gathering of the Guilds was another great success.

See page 2 for more photos.

GATHERING OF THE GUILDS 2019: A WRAP-UP

By Julie Leidel

Back in April, The Colorado Arts and Crafts Society held its annual Gathering of the Guilds at the American Mountaineering Center (AMC) right in the heart of downtown Golden, Colorado. We had 24 booths with artisans, guilds, and organizations presenting and selling, both individually and for their group. Over 200 visitors came to learn and buy, and the room was aglow with conversation and new experiences. CACS's own Jeff Icenhower gave two presentations throughout the day on leatherworking within the Arts & Crafts style. We saw lots of great connections taking place, and it was really wonderful to see old friends, and to make new ones.

In years past, we have mostly held this event up at the Boettcher Mansion, which is very dear to our hearts. We still plan to have events at Boettcher Mansion annually, like our movie and potluck nights and our Winter Symposium. But, for the Gathering of the Guilds, we wanted to try a new venue. Some of you were wondering why we moved our show and there were a number of different factors that played into our decision as a board.

We wanted to have a large open space for the vendors to exhibit together, yet have space to grow. We wanted to be more centrally located near Golden for our attendees, and we wanted to find a location that was easy for parking and loading for our vendors. We also wanted to find an economically priced venue that we can keep utilizing in the future and ultimately, the American Mountaineering Center was a perfect fit for all of our needs.

We will be back at the AMC in Golden for this same event on Sunday, April 26, 2020 from 10-4pm. We are looking to increase awareness of the Arts & Crafts Movement (1880-1920) and to celebrate artisans working today with the ideals of this movement at the core of how and what they create. The way we structure this event as a non-profit organization is to take a \$5 entrance fee to cover the costs of the facility rental, and this also allows us to only charge a 15% commission for some of our vendors that plan to sell their work. Groups that join us purely for exposure and outreach get to attend for free. The vendor commission also helps us cover our expenses, educational and marketing efforts.

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Gathering of the Guilds (cont.)



In addition to finding more Arts & Crafts focused artisans to exhibit, we would like to extend this show to antique dealers that specialize, and to those people or groups that would like to present or talk about their knowledge of the Arts & Crafts Movement. That's the common theme we want to bring to this show every year.



If you, or someone you know, should be invited to exhibit next year, we would love meet them! If you would like to be involved in the planning of this event, or have questions or comments, please email Cynthia Shaw at cshaw@co.jefferson.co.us.



MODERN BUNGALOW MAKERS: JEFF ICENHOWER WITH ARTS & CRAFTS-INSPIRED LEATHERCRAFT

By Dennis Barrett

Jeff Icenhower began his very informative presentation at the Modern Bungalow's Makers Series on March 24 with a Venn diagram. It showed Arts and Crafts, and Leathercraft, in separate circles, with his own work falling in the overlap of the two. To a small but very enthusiastic audience, he gave a well-organized and richly illustrated journey through the Arts and Crafts world, the leathercraft world, and his own work.

In the briefest of treatments of A&C, Icenhower noted the seldom-mentioned origin of the term, when T.J. Cobden-Sanderson proposed the name for the new "Arts and Crafts Exhibition Society," in London in 1887. He reviewed the elements of the Arts and Crafts Movement, the revival of handwork in reaction to the machine; and the rebellion against overdecorated Victorian style. And then he moved on to the less familiar territory of leathercraft.

Icenhower insisted that leather is any animal skin, tanned by vegetable methods or more recently chromium salts; no plastic should be honored with the name leather, even when it's prefaced with 'faux'. He handed out samples of leather to attendees, and we each got to experience for ourselves the weight, feel, and hand of various leather samples, each showing 'grain' (external) and 'flesh' (internal) sides. Leather as a material has the advantages that it is impressionable, moldable when moist, and colorable. He added his own descriptors, that it is beautiful, and "smells great." Its great disadvantage is that it is permeable,



Mantel clock (left) and brief case (right). Two examples of the many items that were, and are, fashioned from leather.



The logo of the Boettcher Mansion, (home of the Colorado Arts and Crafts Society), which inspired this Mission West table mat.



cannot be waterproofed, and will deteriorate over time if not well cared for.

A pictorial history of worked leather started with an Armenian shoe 5000 years old, progressing through a Roman sandal from only two millennia ago, through a medieval drinking vessel, up to a trunk for medical supplies dating from the Civil War. We saw examples of all manner of practical items that were made of leather until the advent of plastics in the last 100 years.

We learned about the several steps of leatherworking according to Icenhower. First 'casing' the leather: soaking it in water, allowing it to dry out until it is just moist and can be worked. Transferring an image, say with the gentle impression of a ball point pen. Incising the pattern with a knife or a swivel-knife (an invention made 100 years ago, "the most important innovation in leatherworking of the past 10,000 years").

Stamping images into the leather with a metal stamp. Edge burnishing, with a tool he showed. And possibly embossing, pressing the leather out from the wrong (flesh) side, sometimes followed by filling in the indents with leather bits in glue. Dyeing with vegetable materials or chromium salts, either by dipping or applying selectively with a paint brush.



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JEFF ICENHOWER (CONT.)

There were plentiful examples of all, in Jeff's slides, in many examples of finished work, and in live demonstrations after the talk.

The overlap of A&C with Jeff's own leatherworking started with his visit to the Strathearns' home¹, richly provided with all manner of A&C furnishings. But no leather! And Jeff's question, "Why was there no leather in the A&C Movement?" Upon discovering Daniel Lee's book², *Artistic Leather of the Arts and Crafts Era*, the question was modified to "What happened to the leather of the A&C Movement?" The examples of leather work of the Era gave a pretty good answer, as the photos showed work, largely from Roycroft, Cordova, and Reedcraft Leather Goods, which had not worn well over the many decades. A waste basket, a manicure set, a clock, a writing kit, a Kodak album – but most not in good shape.

Which all led up to Jeff's current work at his shop, Mission West. He showed a few pieces reproduced from old patterns, and explained why he has moved away from such work – because he doesn't enjoy copying, and can't help adding his own touches; and

because the A&C Movement championed originality and creativity rather than reproduction. But he admits to inspiration, from many sources. A William Morris wallpaper pattern; a Julie Leidel print of the Boettcher Mansion; a holster decoration; a stained glass window; a copper calling-card tray – all have led to Mission West leather pieces.

Jeff was amused to report that he has now gained street cred, in that Trip Advisor advises a trip to Boettcher Mansion in order to see Jeff's hand-tooled leather mat (you've seen it, on the console in the first floor hallway – with stylized pine cones from the design on the Mansion's outdoor lamps.)

After enthusiastic applause, Jeff entertained questions, and then we adjourned to see Jeff's demonstrating the swivel knife and other implements, and the wide variety of products from Mission West and those for sale at Modern Bungalow.

¹ The home of Bill Strathearn and his second wife, Kathy. The late Nancy Strathearn was a founding member and first president of the Colorado Arts & Crafts Society.

² Several years ago, CACS employed Daniel Lee as our Annual Symposium speaker, and Jeff gave an accompanying workshop wherein attendees produced their own artistic leather pieces – some, perhaps, more artistic than others.

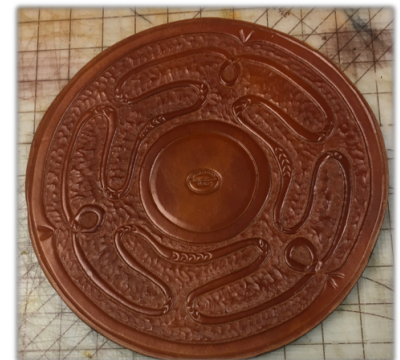


Above: William Morris wallpaper which served as inspiration for leatherwork on a modern clock. The idea for the rose on the clock, by contrast, came from a modern leather holster pattern.



Left: Antique table mat

Below: Jeff Icenhower's modern take



Julia Morgan: California's Force Majeure (III)

By Cynthia Shaw

Because she started her prolific career at a time when basic rights (not to mention professional careers) for women were ludicrously limited, Julia Morgan was always looking to help fellow feminists blaze the trail. As an established and respected architect, she was in a unique position to support philanthropic women's organizations by creating aesthetic and efficient buildings for their followers.

When the New England Women's Club first opened in Boston in 1868, it spurred a movement to form similar segregated centers to help women secure the right to vote in national and statewide elections across America. With suffrage achieved in 1920, these private clubs now shifted their focus to academic, civic, recreational and residential opportunities.

Between 1913-1927, Morgan was commissioned to design more than 20 facilities in California, Utah, Arizona, Hawaii and Japan for the Young Women's Christian Association (YWCA). Inspired by the success of Chicago's Hull House project (a safe haven for women founded by Jane Addams in 1887), these YWCA chapters all offered living quarters, instruction and exercise under a single sheltering roof.

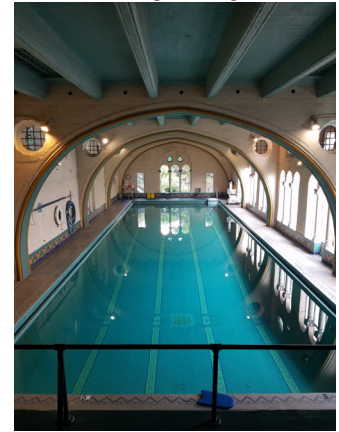
One of her noteworthy projects specifically catered to San Francisco's Chinese population. Opening in 1930, the Residence was an elegant Renaissance Revival hotel offering working-class women affordable lodging and dining. Just down the hill was the Chinatown YWCA, an Asian-inspired structure hosting a gymnasium, library and other amenities.

In 1924, the Ladies Protection and Relief Society hired Julia to design the Heritage, a stately retirement home for senior citizens in the Marina district. Constructed on landfill created for the 1915 Panama Pacific Exposition, the Tudor Revival structure - with reinforced concrete concealed under its brick facade - easily withstood damage from the debilitating 1989 earthquake.



Left: The Heritage

Right: Asilomar



Berkeley City Club - Exterior and Pool

Following the earlier construction of two smaller clubs in Saratoga and Sausalito, in 1929 Morgan went on to design the Berkeley Women's City Club one block south of the University of California campus. This magnificent Italian Renaissance style building featured private bedrooms plus a banquet hall, drawing room, auditorium, swimming pool and cloistered courtyard for its feminine clientele. It wasn't until 1962 that the Club admitted its first male members.

In 1912, the YWCA asked Phoebe Hearst to support their dream of building a permanent summer camp and conference grounds on the northern California coast. Subsequently, Julia was hired to be the sole architect for the new conference center, christened Asilomar ("refuge by the sea"). Between 1913-28 she carried out a unified plan that incorporated all the tenets of the First Bay Tradition, where all buildings melded aesthetically with their natural surroundings.

Her ultimate design epitomized the 1912 quote by the great conservationist John Muir: "Everyone needs beauty as well as bread, places to play in and pray in, where nature may heal and give strength to body and soul alike."



Taking Tea with Mr. Mackintosh



By Lexi Erickson

It's less than 24 hours since I have returned from Glasgow, or Glaschu in Scottish Gaelic, and I have the feeling that if I can wash my clothes and pack, I can make tonight's plane back to that beautiful country. Glasgow and Scotland have captured my heart in a way that many other countries have not. Though I had very few hours in the actual city, the beauty and colours of the area will forever remain in my memory.

The architecture of the downtown area is constructed of local red sandstone, and many buildings were designed by the Glasgow School. The buildings lost their rosy hue during the industrial area and the pollutants darkened and stained the buildings and sculptures, but they have been cleaned and returned to much of their natural glory. Charles Rennie Mackintosh designed much of the architecture of the Buchanan Street pedestrian mall and downtown area, such as the Glasgow School of Art, the Queen's Cross Church, and the Willow Tea Rooms.



*Left:
The White
Dining Room.*

*Right: One of
the hanging
lamps in the
dining room*

The beauty of the buildings and the curved lines, tendrils and architectural embellishments, along with the colour of the buildings give the entire downtown area a very feminine feeling. To me, it's a woman's town. It fulfilled a Bucket List item for me to have the pleasure of having tea at the Willows Tea Room at 97 Buchanan Street. This enchanting Tea Room is modeled on Mackintosh's designs for Kate Cranston's Tea Rooms of from the early 1900s.



It was later in the afternoon when we arrived, and my friend and I immediately set off to find the tea room. Just a few blocks from our hotel we discovered the sign and walked up a flight of stairs lined with artwork by Margaret Macdonald Mackintosh, photos of Charles Rennie Mackintosh and a large photo and information about Mrs. Kate Cranston. We entered a small gift shop and then the packed tea room. It didn't look promising when we asked if we could possibly have a table for two, but we were delighted to be shown to a table immediately.

The White Dining Room is very elegant, and the first thing that I thought, as I glanced around, was that the room, though not overly large, looked like many tiny rooms. The Mackintosh-designed high-backed chairs gathered around each packed table, gave the look of a tiny room, as each table and chairs created their own look of intimacy.

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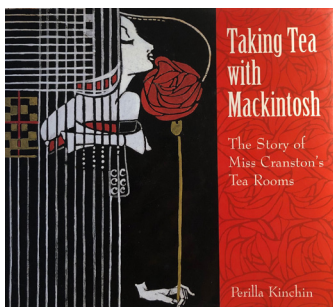
Tea with Mr. Mackintosh (cont.)

Each group of people, enclosed by the high-backed chairs, were in their own private setting, almost like being in a tiny room consisting of only them. The room was filled with laughter of people thoroughly enjoying themselves, and it was enchanting. The stained glass added the joyousness of colour throughout the room.

We were quickly served by a charming Scottish lass, and the the collection of sweets and savories offered was delicious. Though we arrived late in the afternoon, very close to closing, we were not rushed, and had the joy of seeing more of the room as customers left, satisfied with their repast and purchases from the adjoining gift shop. And of course, I had to partake from the gift shop, too.

So, if you get a chance, do visit, and have tea at an iconic tea room from the Arts & Crafts Era, step back in time, and don't forget to visit the upstairs Chinese Room, decorated in a brilliant blue, where the tea and pastries are served on a beautiful blue and white willow patterned china. On the landing between the floors, don't miss the beautiful Mackintosh-designed Argyle chair. May you leave Glasgow with pleasant memories of another time of elegance and graciousness.

For more information, this delightful book is available at the gift shop or Amazon



A Mackintosh-designed chair



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