



*Gustav Klimt's Death and Life.
Klimt was a victim of the Spanish flu.*

THE ART WORLD DURING THE 1918 SPANISH FLU PANDEMIC: A KISS OF DEATH FOR SOME; A BRUSH-OFF FOR OTHERS

By Cynthia Shaw and Julie Leidel

While COVID-19 has clearly stopped most of us (sadly, some dead) in our tracks this year, it is certainly not the first pandemic to cause widespread pandemonium around the globe. Since the 100-year anniversary of its outbreak, much has been written about the 1918 Spanish Flu epidemic (see link below). Given that the original Arts and Crafts movement was still alive and well a century ago (though starting to wane towards the end of World War I), it seems natural that CACS members (and our other friends and followers) might want to look back at how some famous artists and artisans fared then. So, if there is a silver lining in the dark cloud that the Coronavirus has cast upon us, may the luckiest of "stay at homers" relish the unexpected gift of time to reflect upon the fickle concept of fate and fortune during earlier historic quarantine periods.

<https://news.artnet.com/art-world/spanish-flu-art-1836843>

Gustav Klimt (July 14, 1862 – February 6, 1918)

Austrian symbolism painter Gustav Klimt was one of the most active members of the Vienna Secession (*Wiener Sezession*) movement, becoming its president in 1897. Wishing to provide artistic exposure for young artists working in a more unconventional style, the Vienna-based group exhibited the works of the best foreign artists and published their own magazine, *Ver Sacrum* ("Sacred Spring"). Printed from 1898-1903, it featured drawings and designs in the *Secession* style along with literary contributions from distinguished writers from across Europe.

Klimt painted beautiful landscapes inspired by the French *Impressionists*, *Post-Impressionists*, and *Japanese art*. However, his favorite subject matter was the female body (with lengthy sittings by his subjects). With its gilded embellishments, his successful "Golden Phase" produced *Portrait of Adele Bloch-Bauer I* (1907) and *The Kiss* (1907-08).

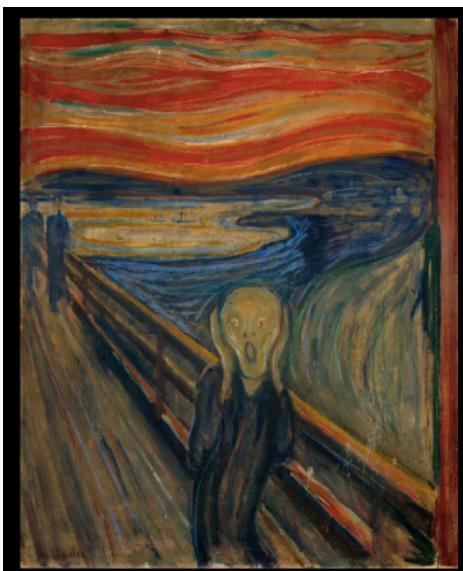
Spanish Flu (cont.)

In 1918, at age 55 and at the peak of his artistic career, Gustav Klimt suffered a severe stroke that left him partially paralyzed. He required hospitalization in Vienna and while there, contracted the deadly Spanish flu. Less than a month later, he died of severe pneumonia and was buried at the [Hietzinger Cemetery](#) in [Hietzing](#), Vienna. Numerous paintings by him were left [unfinished](#).

Gustav Klimt kept no diary, but in a rare writing called "Commentary on a non-existent self-portrait", he is quoted as saying, "I have never painted a self-portrait. I am less interested in myself as a subject for a painting than I am in other people, above all women... There is nothing special about me. I am a painter who paints day after day from morning to night. Whoever wants to know something about me ... ought to look carefully at my pictures." His haunting painting "Death & Life", completed in 1915, is still relevant today.

NOTABLE SURVIVORS

Edvard Munch
(December 12, 1863 - January 23, 1944)



Painter
Edvard
Munch's
The Scream

Munch was a Norwegian artist specializing in Expressionism, Impressionism and Realism. He is best known for his 1893 portrait, *The Scream*. In 1918, after a traumatized childhood overshadowed by illness, bereavement and the fear of inheriting a mental condition prevalent in his family, he was afflicted with the flu. He captured the agony of the disease in his *Self-Portrait with the Spanish Flu*. Fortunately, he recovered and lived a long life as a painter and printmaker, dying at age 80 in 1944.

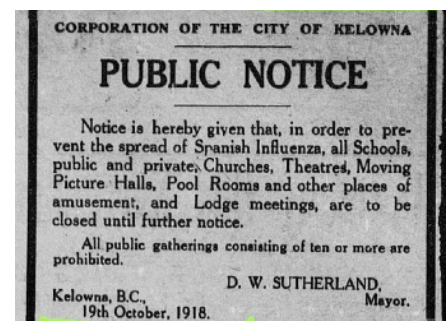


Artist Georgia O'Keeffe stands next to her painting *Horse Skull with White Rose* at an exhibit of her work titled *Life and Death* circa 1931. (Getty Images)

Georgia O'Keeffe
(November 15, 1887 - March 6, 1986)

Nicknamed the "Mother of American Modernism", O'Keeffe is famous for her bold paintings of New York City skyscrapers, the landscape of New Mexico, and large flowers. She came down with the flu in 1919 while teaching in Texas. Around the same time, her relationship with Alfred Stieglitz, a married photographer and gallery owner, became romantic. When she got sick, Stieglitz convinced O'Keeffe to return to New York City where he could take care of her in his home. The couple wed in 1924.

*Familiar-looking
public notice
from November
1918*



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A FLORIDA VACATION SURPRISE

THE CHARLES HOSMER MORSE MUSEUM OF AMERICAN ART

By Mark Davidson



Tiffany Glass Side Chapel Window

During the last week of 2019, our family went to Orlando, FL, for a Disney and Universal Studios holiday extravaganza. Little did I know that one of the highlights of the trip would be a quiet afternoon spent at The Charles Hosmer Morse Museum of American Art!

Before our trip, we investigated the Top 10 Things to Do In Orlando. On the list was a reference to the Morse Museum and its collection of works by Louis

4.

Comfort Tiffany. Having never heard of the museum or its location of Winter Park, FL, a suburb of Orlando, I had low expectations of what we would find on our arrival. Suffice it to say that I was astonished at the breadth and scope of the Tiffany collection at the museum! Assuming that our members have an interest in learning about this collection, and to accommodate other articles, I will break up my description of the holdings at the museum into several installments over the next few newsletters.

Having only set aside an afternoon to tour the collection, I could easily have spent two days there. The collection of Tiffany glass, pottery, jewelry and architectural items is easily the most comprehensive in the world.

Included in the collection is the Chapel created by Tiffany for the 1893 World's Columbian Exposition in Chicago. After I experienced the Chapel in person, I found it hard to believe that the Chapel with its intricate mosaics and four stupendous stained glass windows, could prove to be "mobile". After the Exhibition, the Chapel was relocated to Tiffany's studios in New York City and from there to the crypt of New York's Cathedral Church of Saint John the Divine. In 1916, Tiffany reacquired the Chapel, restored it from its then state of disrepair and installed it in a building on his Long Island estate, Laurelton Hall. From there, in 1959, Jeanette and Hugh McKean acquired the remains of the Chapel and reassembled in the museum in Winter Park virtually the entire furnishings and windows which had been dispersed in the sale of Tiffany's estate after his death.

One of the most spectacular features of the Chapel is the ten-foot by eight-foot electrified chandelier which hangs in the center of the Chapel. The chandelier is three dimensional in structure and massive with rectangular cross-pieces made up of hundreds of individual pieces of glass.



Tiffany glass window in the chapel

Future installments about the Morse Museum will include descriptions of the lighting, pottery, jewelry and more about the rescued components of Laurelton Hall saved by the McKean. Of note, Hugh McKean was an artist who studied at Tiffany's Laurelton Hall estate in 1930 and was the Morse museum's Director for 53 years.

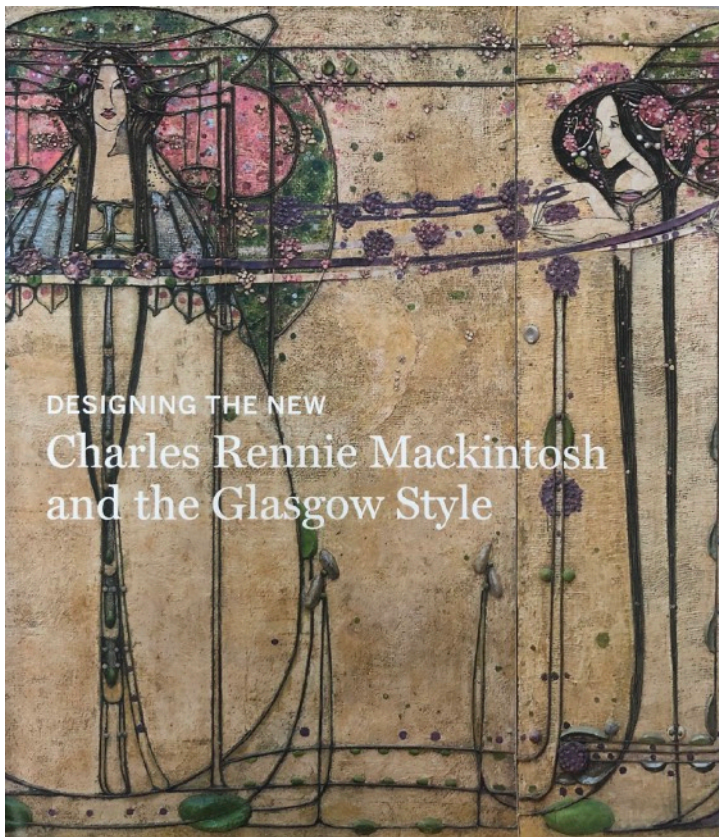
The four Tiffany glass windows in the Chapel were built with the latest leaded glass techniques of the time and use no paints or enamels. One window alone has over 10,000 individual pieces of glass!

Laurelton Hall where Tiffany reassembled the Chapel, was Tiffany's estate and training institution. Consisting of 84(!) rooms along with a number of other buildings the mansion was built for entertaining and education. The most famous rooms in the mansion were the Reception Hall, the Living Room and the Dining Room. The grounds were equally auspicious with the Daffodil Terrace added to the house in 1915 or 1916.

The Reception Hall with its 1500 square feet bisected by a waterway and octagonal pool with a tall Tiffany glass vase at its center, welcomed guests in spectacular fashion. The Hall was three stories high with a series of balconies rising up through the space culminating in a leaded glass skylight. The Hall contained twenty Tiffany hanging lamps, numerous stenciled fabric wall hangings, and the aforementioned water feature provided a calming gurgle before feeding into an exterior porch and into the estate's water system.

Tiffany Mosaic Baptismal Font





If you are looking for a volume of purely “art of The Four”, this is not your book. However, if you are interested in the overall look of The Glasgow Style and their lesser known artists, and you love needlework of Jessie Rowat Newberry and others, ceramics, architectural renderings, poster design, repoussé and chased copperwork, book design and illustrations, Celtic Revival work, stenciled hangings, greetings cards (Jessie King), printing plates, watercolours, greeting cards, limited jewelry – this book is for you.

One surprise for me was the introduction to an artist of whom I knew nothing, George Logan. I found his designs and illustrations charming, at times a mixture of the late Victorian overly decorated style mixed with the newer Art Nouveau. I thought the pencil, ink, and watercolour *Design for a Music Room*, ca 1905, was charming, particularly because I am fond of the Tennyson poem *The Lotos-Eaters*, which is inscribed along the picture rail of the Music Room.

**REVIEW: DESIGNING THE NEW
CHARLES RENNIE MACKINTOSH AND THE
GLASGOW STYLE
BY ALISON BROWN
CATALOGUE OF THE EXHIBIT OF THE SAME
NAME AT THE WALTERS MUSEUM**

By Lexi Erickson

Knowing I was going to visit Glasgow last year, (a dream of mine for many years) I eagerly read every art book I could find about Charles Rennie Mackintosh and his friends from The Glasgow School of Art. Unfortunately, this book was not available until I returned, so I pre-ordered it immediately and it came the day it was published. It was worth the wait. Mackintosh, himself, Margaret Macdonald (later Mackintosh’s wife), her younger sister Frances, and her future husband, James Herbert McNair, became well known as “The Four”. They were most active in Glasgow, bringing in their vision of the European Art Nouveau style into the industrial center of the Scotland, creating The Glasgow Style.



Design for a Music Room ca. 1905
George Logan
Pencil, ink, watercolour on canvas

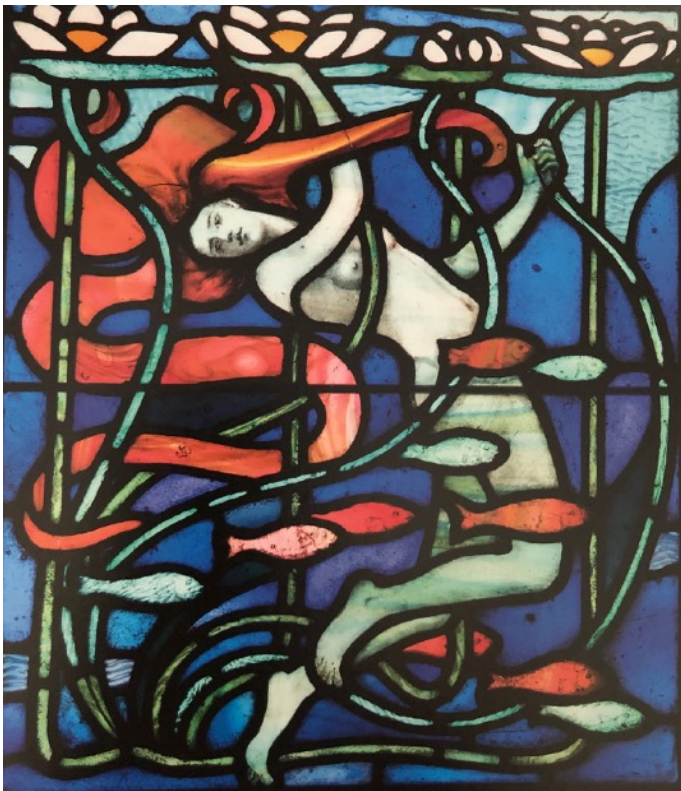
Another surprise was that I had never thought of their designs as “spooky,” though obviously, others did. (Did you know that the iconic “Argyle Chairs” were the dining room chairs in TV’s “The Addams Family,” and were also seen in Harrison Ford’s apartment in “Blade Runner”? What about in a Madonna video?) But I digress....

Through the introduction of Talwin Morris as the director of Blackie and Son, technical art introduced to the Glasgow School of Art, the magazine *The Studio*, and open-mindedness allowed by the School’s Art Club, The Four were granted a free hand in graphics, and the design of their iconic posters. Aubrey Beardsley was a tremendous influence, and his work influenced their groundbreaking works with the elongated figures, sensuous curves, and the decadence of the fin de siècle, perhaps foreshadowing Debussy’s *L’Après-midi d’un Faune* and Stravinsky’s *Rite of Spring*. The times they were a-changing.

You will really enjoy this book of “The Immortals” as original four friends came to be known, and their circle. The book is crammed with beautiful drawings and photos, most in full colour, with much information on both The Glasgow Style and the creators, themselves. Don’t miss this one!



Mosaic panel attributed to J.&W. Guthrie ca.1898-1910



*Leaded glass panel: Water Sprite
Designed by: William Gibson Martin
1895-96*

The **Museum of the American Arts and Crafts Movement**’s long-awaited Grand Opening is “on hold,” as are so many events in 2020. Much more to come, when we can finally get inside to see all the treasures. What will your next visit to a museum be like?



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 polly@codyssia.com. All articles are ©2020 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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As always, thank you for your continued dedication to CACS. We look forward to serving you for another year.

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