

# THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE  
COLORADO ARTS & CRAFTS SOCIETY

[www.colorarts-crafts.org](http://www.colorarts-crafts.org)

VOLUME 12, No. 2

SPRING 2010

## A New Direction for Spring: *A Gathering of the Guilds* Saturday, May 8, 10 A.M. to 4 P.M.

This year we're trying something new. In an attempt to form an inter-craft coalition of fine artisan-crafters, we are assembling a gathering of the guilds to represent the best of Colorado's craftworkers. On Saturday, May 8, for one day, eight fine organizations devoted to the pursuit of true craftsmanship will assemble at Boettcher Mansion to present demonstrations of their skills and an invitation to join their ranks by participating in the numerous workshops they offer.

The Book Arts League will bring a hand press and deliver the fascination of the "black art" of printing when it is done with ink on metal type and the kiss of the plate on a piece of paper. The Book Arts League holds a steady round of workshops on printing, binding and book making all year long.

Tess Vonfeldt Gross of the Colorado Calligraphers' Guild will be giving demonstrations of writing with the broad-edged pen using uncial script, most often found in early illuminated manuscripts, as well as Edward Johnston's "Foundational Hand." Attendees will be invited to try their own hand at these skills which can be learned by anyone with attention to detail and a few dollars worth of materials. You might never send an e-mail letter again.

Elizabeth McDevitt of The Colorado Metalsmithing Association will give a demonstration of the technique of chasing and repoussé, a technique of metal finishing and decoration which was very widely used in the Arts and Crafts period. Former CMA chair, Susan Kentroti, will demonstrate the techniques either of raising a vessel and chasing the exterior, or simply chasing a flat copper surface over pitch, using handmade steel tools.

The Handweavers Guild of Boulder will bring a dem-



onstration of tapestry weaving and the Rocky Mountain Weavers' Guild will demonstrate 4- and 8-shaft weaving on a floor loom. There will be a table loom for people to try and samples of work plus items for sale. Our own talented Kathy Strathearn will be demonstrating embroidery techniques on a Craftsman-style table runner.

From the Northern Colorado Potters Guild, Hideharu Igaki will show the technique of throwing pottery on the wheel and Allie Ogg exhibits methods of hand-forming and hand-painting pottery.

The Colorado Woodworkers Guild will be present with information about their ongoing classes and projects, examples of members' work and a small slide show. The Glass Artist's Fellowship will be represented.

A special guest will be Ms. Mervi Hjelmroos-Koski, Manager of the Botanical Art and Illustration Program at Denver Botanic Gardens. She will give a talk and demonstration of the art of this finely detailed view of plant life. Botanical illustration was studied very closely as a source for design motifs in Arts and Crafts Design.

Each of these craft organizations holds workshops and exhibits at various times during the year, but none, so far as we know, have exhibited, so many together, in one place. We are hoping that this direct association with fine quality craft groups will initiate a new field of involvement with our study of, and activities concerning the Arts and Crafts movement in the 21st century.

The event opens at 10 a.m. and goes until 4 p.m., Saturday, May 8. Admission is free to all CACS members and \$5.00 for the general public. Please bring your friends or let them know about this unique opportunity to see fine artisan-craftspeople at work.

## Arts and Crafts Ethos in the 21st Century — Phil Normand

The intent of the Arts and Crafts movement can be a complicated issue, depending on who you read and how cursory you want to be about it. But I think we can say that there are two major points that the movement was about: first, the design of utilitarian domestic objects, and second, the problem of how to live in harmony with technology.

Manufactured products of the Victorian period were made with the idea that the application of “artistic” elements made for an “artistic” and therefore cultured home. Japanese parasols and Renaissance cherubs sat side-by-side with stuffed animals and classical Greek columns. “We have no principles, no unity,” wrote Owen Jones, after seeing the Great Exhibition of 1851, “...each struggles fruitlessly, each produces in art novelty without beauty, or beauty without intelligence.”

The essential adjustment to an overwhelming new technology of inventions, factory manufacture and its effect on the environment and humanity also spurred a new regard for the problem of how people were to live with it all. The machines of commerce and its factories were destroying the environment, the landscape was blighted, factory towns were creating miserable living conditions, and the work itself was dangerous and dehumanizing. Technology was setting the conditions of life in the service of commerce and people were being forced to align themselves with it in order to make a living.

Considered the spiritual guides of the Arts and Crafts movement, Pugin and Ruskin were concerned with how form reflected spiritual content. The skillful and knowl-

*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 the editor, Philip Normand, 2732 Williams Street, Denver, Colorado 80205, or e-mail to phil01@normanddesign.com. All articles are © 2010 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

### Directors and Officers of the Colorado Arts & Crafts Society:

#### President :

Mark Davidson . . . . . 303/355.8582

#### Vice President / Education Chair :

Cynthia Shaw McLaughlin . . . . . 720/497.7632

#### Secretary :

Kathy Strathearn . . . . . 303/243.0399

#### Treasurer / Membership Chair :

Beth Bradford . . . . . 303/778.0580

#### Tour Coordinator :

Robert Rust . . . . . 303/733.0603

#### Newsletter and Graphic Design :

Phil Normand . . . . . 303/298.7063

#### Director-At-Large :

Scott MacCormack . . . . . 720/858.6099

All correspondence concerning the society or membership should be sent to Colorado Arts & Crafts Society, 900 Colorow Road, Golden, CO 80401 [www.colorarts-crafts.org](http://www.colorarts-crafts.org)

edgeable expression of the inner human was the “art” element of the Arts and Crafts.

Both men laid out general principles that allowed designers to think beyond historically referenced decoration such as Owen Jones had compiled in *A Grammar of Ornament*. Principles such as the absence of features “which are not necessary for convenience, construction or propriety,” and “that all ornament should consist of the essential construction of the building,” we think of now as the tenets of Arts and Crafts design: simplicity of form and honest construction. A sense of “fidelity to place,” that local, natural, materials should be used can certainly be found in the ideal of harmony between the man-made and nature that is expressed in the work of Frank Lloyd Wright.

Ruskin specified that beauty could be found through the imitation of, or inspiration from, nature; that boldness and imperfection reflected the soulfulness of men; and that novelty for the sake of novelty only provokes disorder.

Over the years William Morris, Arthur Mackmurdo, William Lethaby, Lewis Day, John Sedding, in England, and Gustav Stickley, Louis Tiffany, Earnest Batchelder and Frank Lloyd Wright, in America, among many others, refined and promoted these principles in their own work to bring into being the changes to domestic culture that we call the Arts and Crafts movement.

Though the ideals of the movement lost ground through the mid-twentieth century, the revival that began in the 1970s has shown that they are not only still of interest, but worthy of reconsideration in the digital age. We are still trying to adjust to technology. The digital world has exposed great fractures in the elusive cohesion of cultures and societies. Manners and mores are changing faster with each generation and the assault on nature, the environment, has become worldwide. Technology and industry set the conditions by which we live and we find that we are still trying to determine who will be the master. Economies are determined by global concerns and more and more people are at a loss as to how to gain financial and domestic stability.

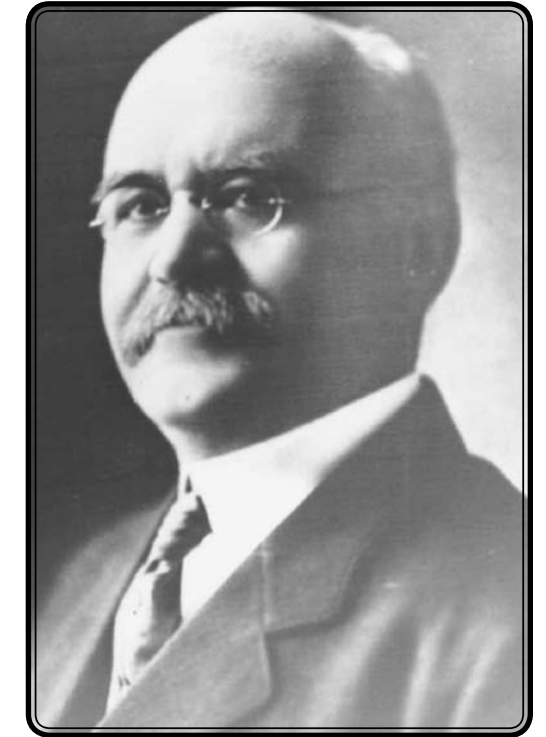
A resurgence of interest in handcraft by entrepreneurs seeking to establish cottage businesses has opened fertile ground for renewed evolution and application of the links between humanity's need for a harmonious life and its expression in the objects we surround ourselves with. The re-examination of the principles that guided the Arts and Crafts movement can stimulate a new focus on small craft production in the 21st century. Many of these crafters are activating awareness of modern ecological issues. They are using recovered materials, re-purposing castoffs and discovering new ways to recycle. Working this way is very much within the ethos of the Arts and Crafts movement and its concerns with utilitarian domestic design and living with technology.

It may be that the new Arts and Crafts movement can get closer to its ideal of producing small sustainable economies which reconnect creativity with deeper human values, move away from design as fashion and establish a new balance between man, nature and technology. 📧

## A Newbie's Journey

A First-timer's Visit to the Grove Park Inn Arts and Crafts Conference

by Scott MacCormack



Left: Grove Park Inn. Right: E.W. Grove.

Ten years ago I began a quest to turn my 1950's ranch house into a 1910-Craftsman-style home. I of course did this before I knew about the Colorado Arts and Crafts Society (CACS) and before attending the Grove Park Inn's (GPI) annual Arts and Crafts Conference. How much easier (and probably more expensive!) my home renovation would have been had I known about these two great Arts and Crafts resources. If you are reading this article you already know about CACS, but I bet a lot of you haven't been to the GPI for the granddaddy of all Arts and Crafts Conferences. So, let me fill you in on one of the best extended weekends I have spent in pursuit of learning about the Arts and Crafts movement and applying the tenets of this philosophy to my home and my life.

First, a little history about the Grove Park Inn. Opened in 1913, the Inn was built out of locally quarried granite and concrete in the Arts and Crafts style, and was advertised as a fireproof resort – an important consideration at the time. From the GPI website:

The hotel was the vision of E.W. Grove, a St. Louis entrepreneur who made his millions in the 1890s peddling an elixir called Grove's Tasteless Chill Tonic. For his Inn, he envisioned a hotel that would be like “a big home where every modern convenience could be found, but with all the old-fashioned qualities of genuineness with no sham.”

I'm not sure what the point of Tasteless Chill Tonic was, but Grove spent his millions wisely, and his timeless design and “big home” vision has the same qualities today

that it did when it first opened nearly 100 years ago.

As you drive up Sunset Mountain on the outskirts of Asheville to the Inn you pass through a neighborhood with beautiful Arts and Crafts homes of the same vintage of the hotel. Then, as you approach the hotel, the massive stonework of the Inn catches your eye and finally, pulling up to the front door of the hotel, you get the same sort of aesthetic feeling that you have when you approach a similar vintage lodge in one of the National Parks.

The hotel is built into the side of Sunset Mountain and you enter the lobby, or Great Room as it is called, on the 5th floor. The room is dominated at each end by two massive stone fireplaces, also built of the large and rough hewn granite that is used as the main structural element that you see on the outside of the Inn. The fireplaces are large enough that the staff has the room to walk right into the fireplace with their bundle of wood. The cheerful fire was kept well stoked the entire time I was at the conference. Beautiful rockers are lined up in front of the fireplace and patrons linger by the fire with their favorite beverage in hand — exactly as they did nearly 100 years ago in the old postcards still available in the gift shop.

As you walk through the Great Room to the Sunset Terrace in the back, you are treated to a beautiful view of Asheville nestled below the Inn and the Blue Ridge Mountains beyond. The scale and feel of the place reminded me of Boulder, Colorado.

I was very fortunate in that I was traveling with my fel-



*The giant Roycroft grandfather clock.*

low CACS board member, Robert Rust. Robert has been to all but two or three of the twenty-three Arts and Crafts Conferences that have been held at the Inn, and is a walking encyclopedia of all things Arts and Crafts. He was my private tour guide, and after checking in, we went for a tour of the hotel. This was not to be a quick tour! It seemed that about every ten to fifteen feet, out popped another vintage Roycroft, or Stickley, or other beautiful antique piece of furniture. I stopped to photograph and admire while Robert patiently waited, knowing that I had no clue that at the rate I was going I could have spent a week just admiring all the glorious furniture housed inside the Inn. My favorite would have to be the large Roycroft Grandfather clock (Great Grandfather would be more like it!). This 8-foot tall clock needs a space the size, grandeur and style that the GPI affords it in order to be properly displayed. The pride



*Colvos Passage Sunrise. Woodblock print by Yoshiko Yamamoto of The Arts and Crafts Press*

of craftsmanship and attention to fine woodworking detail of this clock makes it a living icon of the art and philosophy of the Arts and Crafts movement—it was fun to watch visitors stop and admire the clock over the four days that I was at the conference.

My first taste of the actual conference came in the Great Hall when Robert introduced me to David Lees and his wife Faire, who were loading Arts and Crafts vintage leather goods into one of four display cases setup for the conference in the Great Room. I was not aware of Arts and Crafts leather work, and I was instantly intrigued by what I saw. Robert had brought a few collectable pieces of leather goods, which he showed to David and Faire. They promptly asked Robert if they could place his leather goods into their display case — the quality of what Robert had brought was that good. David has just completed what will undoubtedly be the bible on the subject of Arts and Crafts leather work. With the publication of his book, David was one of the featured speakers at the Conference. A witty and engaging speaker, look for CACS to try and bring David and Faire to speak at one of our functions at some future date. Unfortunately for me, I now have something else to tempt me to collect as I purchased a small men's Arts and Crafts leather wallet at the silent auction—more on that later.

The next day (Friday) started with workshops in the morning. The list of workshops was impressive: Textile Embroidery; Stenciling; Stains & Finishes; Art Pottery Decorating; Designing a Landscape Plan; Metalsmithing; and Designing with Tile. I did not sign up for any of the workshops so I opted to enjoy the exercise facilities instead. By noon the main shows opened up. They are split into three shows — the Antique Show, the Contemporary Show, and the Book and Magazine (and more) Show. I could not believe that people actually stand in line well in advance of the opening of these shows in order to get first crack at purchasing their favorite collectables. And a long line it was! It took about half-an-hour after the showrooms opened before Robert and I were able to finally get in. My mission: add a nice (small) piece of pottery to my collection.

Easy enough, at least that was what I thought going in.

We decided to hit the antique side first. If you have been to one of the larger antique malls on South Broadway with say fifty-five or so different vendors under one roof, you will have an idea of the size of the antique side of the show. But the big difference was that every single vendor was selling only the best of Arts and Crafts antiques. The quality and quantity in this one large room was astounding. From pottery to furniture to metalwork to prints to books — it was all here. Then you turn around and head over to the Contemporary Show and another fifty-five or so vendors are displaying new Arts and Crafts wares. It was like a mall where every store is a unique Arts and Crafts venue! Just to take a quick glance in every exhibitor's space took the better part of the afternoon. Finally by the end of the day I had found a beautiful piece of pottery in the antique section. When I turned it over and saw the price tag I nearly dropped it! Good thing I didn't as it would have been hard to explain to my wife that I had just paid for a broken piece of pottery that used to be worth \$19,000!

After a great dinner in downtown Asheville Robert and I returned to the Inn for the Friday evening seminars. Jonathan Clancy, who is director of the American Fine Decorative Art Program at Sotheby's, gave a thought-provoking talk focused on separating the Arts and Crafts myth from the reality of what the Arts and Crafts philosophy honestly is. It was clear that he has taken some heat for his critical but carefully thought out points on this subject. By the end of his talk, one couldn't help but think that his version of what the Arts and Crafts movement is all about is perhaps even stronger than the myths that many of us currently hold onto as truths. The details of this talk are beyond the scope this article, but perhaps we will print some of Mr. Clancy's talks in future versions of this newsletter.

After a late start, Saturday morning was spent having a great brunch at the Inn. But by noon I was ready to find that perfect (and affordable) piece of pottery to add to my small collection. On the way into the Antique Show I got



*The Contemporary Craftsirms Show at the GPI Arts and Crafts Conference*

into a conversation with Yoshiko Yamamoto, of the Arts and Crafts Press. Years ago my wife and I bought a pair of coffee mugs from Yoshiko and enjoy them very much. Yoshiko had several beautiful block prints on display. Somehow she gets a certain vivid color quality in her work that to my eye, really pops out. I decided to purchase one of her recent triptychs, called "Colvos Passage Sunrise."

I didn't really think this through, because it was slightly larger than my carry-on bag, so getting it home was going to be interesting. Yoshiko solved that problem and mailed it to my office. What a nice remembrance of the trip when it arrived a week after I got home.

Back to the pottery hunt and into the Antique Show area. As I began to look for that elusive pottery, one of the things that caught my eye in the Antique Show was the beautiful metal work several exhibitors had on display — large collections of really exquisite pieces. While I was somewhat familiar with this craft, I had never really seen such large and diverse quantities of this work. In particular what caught my eye was a type of metal work from the Heintz Art Metal Shop in Buffalo, New York. Their unique work is done in bronze, overlaid with sterling silver. The contrast between the dark bronze and polished silver is stunning and the workmanship quite beautiful. Since I collect bookmarks and since I was saving up for that piece of pottery I settled on two Heintz bookmarks, a small and humble way to start my metal collection.

I made the purchase from the Clinker Press Exhibit, founded by Dr. Andre Chaves. Dr. Chaves gave a talk later that night on Illustrated Books of the Arts and Crafts Era, 1880s through the 1920s. The talk was held at the Asheville Art museum, which gave me another opportunity to leave the friendly confines of the Inn and explore more of downtown Asheville. Dr. Chaves' talk was very informative, and as yet another old friend of Robert's, I got a chance to speak with this Arts and Crafts aficionado on a wide variety of subjects. Besides being a hand surgeon, a jazz lover and album collector, somehow Dr. Chaves had the time and passion to start the Clinker Press, a full letterpress

shop that prints limited edition books. Perhaps the nicest single item at the show was a contemporary set of two books done by the Clinker Press, paired with handcrafted jewelry by Thomas Herman, of Seven Fingers Jewelers.

I have never had much of an eye for jewelry, but seeing Thomas Herman's work (paired with the book made by Clinker Press), opened the possibilities of this art for me. A local jeweler at the Contemporary Show had beautiful new works on display that looked like tiny works of stained glass—earrings in the form of butterflies, dragonflies and the like. I had found my Christmas gifts for my wife and daughter! It was getting late and time to head for Dr. Chaves' talk at the art museum, so the hunt for the perfectly priced piece of petite pottery would have to wait for Sunday—the last day to complete my search!

Sunday, Robert and I, eating way too much good food, started the day with an early morning walk through the Arts and Crafts neighborhood next door to the Inn. We were fortunate in that the weather during the conference warmed up to the low 50's, but none the less, the morning was cool and the walk brisk. Being good and getting our early morning exercise, Robert and I of course felt we had earned another great brunch at the Inn. While waiting to be seated, we joined up with more of Robert's friends. One of the best parts of attending this conference is that somehow, between the relaxed atmosphere of the Inn and the common subject matter of Arts and Crafts, there is always something interesting to talk about. Thanks to Robert introducing me to many of the old timers, I felt as if I had been attending this conference for several years. It was easy to spend the morning with such great company and great conversation. But once again it was time for a last shot at that piece of pottery.

On the way back to the Antique and Contemporary showrooms, the silent auction opened up. At this auction various pieces of Arts and Crafts works are donated by vendors and sold to raise money for research grants on historical Arts and Crafts themes. Two or three items caught my attention, but a sharp-looking Arts and Crafts wallet seemed like the perfect keepsake for my teenage son, not to mention the opportunity to start a new collection around my new-found appreciation for Arts and Crafts leather work. So, while looking for the pottery, I kept going back and bidding on the wallet. By the end of the day I paid about \$70 for a wallet estimated at \$40—don't tell my wife! But the money goes to a good cause and I loved the wallet, someday I hope my son will appreciate it as well. Time will tell.

Sadly, it was time to go back to Denver, and I felt like I had only scratched the surface. I could have spent days talking with and learning about the crafts in just one vendor's exhibit. Robert and I rode back to the Asheville airport with yet another friend of his, a fellow historic book collector. The 20-minute car ride back to the airport was filled with discussions about Roycroft books. Soon we were in the air heading back to Denver, work, and the daily grind. It was hard to believe that the trip had even taken place. It was like the end of *The Wizard of Oz* when we landed at DIA—I half expected to get off the plane and see the world

in black and white. As we waited for our luggage Robert asked me what pottery I had selected. I laughed and said that I would just have to return next year for the pottery!

## Classified Ads

### Schaeffer "Library Model" Arts & Crafts Upright Piano Richly Figured Quarter Sawn Oak Circa: 1911

This is an amazing Schaeffer Arts & Crafts style piano in stunning quarter sawn oak. Schaeffer was built by the prominent Price & Teeple Piano Company from about 1873-1931. This design was known as the "Library Model", with elegantly paneled sides, front, and bottom boards. It is rare to find an Arts & Crafts/Mission style upright piano of this caliber and design. They are truly among the rarest of the rare. This piano needs to be restrung but with this repair could be a fine instrument as well as a beautiful piece of furniture. \$3,000 OBO <http://www.dougn.net/tmp/forsale/piano.html>  
To view comparable pianos go to: [www.vintagepianoshop.com/detail.cfm?id=371](http://www.vintagepianoshop.com/detail.cfm?id=371)  
Please send any questions to [jdsmith\\_80127@yahoo.com](mailto:jdsmith_80127@yahoo.com) or call Karen at 303-904-8485.

### When was the last time you paid your CACS dues?

If you can't remember when you wrote a check to CACS for your membership, you probably haven't paid in a while. We want you in the fold. Please stay with us by sending \$25 for a single membership and \$40 for a family to CACS, 900 Colorado Road, Golden, CO 80401. Thank you for your support.

### William Morris Reading Group

I would like to start a small, informal group, on a TBD schedule, for the purpose of reading and discussing William Morris's lectures about the Arts. If you are interested, call me, Phil Normand, 303-298-7063 so we can start a list and set up a time to start meeting.



Van Camp's  
Quality Floors  
303-871-8377  
[WWW.HARDWOODFLOORSDENVER.COM](http://WWW.HARDWOODFLOORSDENVER.COM)

## The Crafts Guild Directory

### COLORADO METALSMITHING ASSOCIATION:

CoMA Conference 2010:

#### Metal Art: Miniature to Monumental

July 16-18, Salida, CO

This year's presenters are a really remarkable group of nationally known artists, Albert Paley, Michael Good, Pat Flynn, Gary Noffke, and Bill Brinker. For more information and registration, visit the CoMA website: [www.coloradometalsmiths.org](http://www.coloradometalsmiths.org).

#### CoMA Pre Conference Workshop:

##### HINGES AND CATCHES SIMPLIFIED by Pat Flynn

July 13-15, 2010 at the Sweetman/Allen Studio, Lakewood, CO. Cost: \$350 per person, w/CoMA membership paid for 2010. Non-members cost is \$400.

Pat Flynn is famous for his ingenious hinges and mechanisms. Through a variety of demonstrations and participant work time, a selection of hinges, catches, and findings will be presented. Attention will be spent simplifying these mechanisms into basic components for assured results. Hinges for a curved surface and a spring loaded hinge will be addressed. Students will create samples of various demonstrations. Multiple skill levels will be addressed.

Registration begins March 15 via mail. Send completed registration form to: CoMA PO Box 38064, Colorado Springs, CO 80937-8064. See web site for more information.

#### CoMA Post Conference Workshop:

##### Anticlastic Raising by Michael Good

July 19-21, 2010 at the Denver School of Metal Arts. Cost: \$350 per person, w/CoMA membership paid for 2010. Non-members cost is \$400.

Michael Good will lead students through a series of exercises that are designed to teach the principles of how metal is moved from flat sheet into non-definitive forms. Students will have a short time to practice each stage in order to digest the concepts presented before moving on to the next exercise. The goal is for students to gain enough of a foundation in the session to be able to return to their own surroundings to practice at their leisure. The course is designed for all skill levels including those with no previous metalsmithing experience. Michaels's philosophies and enthusiastic style make for an unforgettable experience. Complete tool kits will be provided and are optionally available to purchase after the workshop.

Registration begins March 15 via mail. Send completed registration form to: CoMA PO Box 38064, Colorado Springs, CO 80937-8064. See web site for more information.



### THE BOOK ARTS LEAGUE WORKSHOPS:

#### Link-Stitch Journal-Making for Middle/High School Students

Saturday, May 1, 1-5 pm

Ewing Farmhouse, 1915 N. 95th St., Lafayette

Workshop fees: \$20 BAL member/\$30 non-BAL member plus \$6 materials fee

Julia Seko and Michelle Cuthbertson will teach simple letterpress and link-stitch (exposed) binding technique so that participants can each make a 5-signature (80-page) journal with a soft cover printed on a letterpress. Students in 6th through 12th grade are welcome; no previous experience is necessary. Participants will be expected to make and use simple measurements, as well as to follow sequential mechanical, folding and hand sewing instructions. Materials and tools will be provided by the instructors. Minimum participants 6, maximum 12

#### Open House at Ewing Farm

Saturday June 5, 1 to 4 P.M.

Ewing Farmhouse and Bunkhouse, 1915 N 95th St., Lafayette (Please park on Prairie Ridge Drive.)

The Ewing Farm, an historic centennial farm in Lafayette, is the permanent home for our fully-equipped letterpress printing studio, which includes our historic collection of metal type and restored old printing presses. At our studio, the public can experience an old-fashioned print shop. Come visit us at our open house, view the presses in action, meet members of the BAL and enjoy refreshments!

### THE NORTHERN COLORADO POTTERS GUILD

The Guild currently offers:

- Regular and associate memberships, apprenticeships, and instructor opportunities. A variety of electric pottery wheels, including Brent, Creative Industries, Thomas Stuart, Pacifica, a kickwheel, and a wheelchair-accessible wheel; electric kilns, a gas kiln, and a Raku kiln; an extruder and slab roller. Discounts to Guild members for clay and glaze supplies. Twenty-four hour facility access to Guild members seven days per week. Classes for beginning, intermediate, and advanced level potters; hand-building classes. Weekend Workshops. Children's classes. Handicap accessibility on our main floor level. Please call to schedule a visit to see our studio. Colorado Potters Guild & Studio, 209 Christman Drive, Fort Collins, CO 80524, (970)-416-5979.

**THE COLORADO CALLIGRAPHERS' GUILD** was formed to promote the study, practice and appreciation of calligraphy in all its historical and present day applications, to encourage individual excellence and foster a deeper understanding of calligraphy.

If you wish to join, please send your name, address, e-mail address, and phone number with a check or money order made payable to the Colorado Calligraphers' Guild. Membership is \$30.00 US a year, due annually on May 1st. Please send to: Colorado Calligraphers' Guild, P. O. Box 102672, Denver, CO 80250-2672



www.coloarts-crafts.org  
900 Colorow Road  
Golden, Colorado 80401

## WHY SHOULD YOU HAVE ALL THE FUN? 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. As a member, they'll be among the first to learn about our special events such as our annual Symposium; Bungalow Workshops, Show & Sale; Neighborhood Walking Tours; field trips to significant Arts and Crafts sites and much more. Plus, as a member they'll receive discounted or free admission to all CACS events, and our quarterly newsletter. Give a gift today!

*Clip out this message and send it along to your friend:*

- \$15 Full-time student membership
- \$25 Individual membership
- \$40 Family membership *(same address required)*
- GIFT MEMBERSHIP
- \$50 Organization or Business membership

Name \_\_\_\_\_

Organization or Business \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Mail completed form and payment to: CACS, 900 Colorow Road, Golden, CO 80401

*This is your ticket  
to a world of Beauty  
and Delight...*



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



*We'll love to see you  
there!*

