

Logo for the exhibit, opening in June at the Kirkland

THE YEAR OF FRANK LLOYD WRIGHT

By Dennis Barrett

From March to the end of the year, Denver's Kirkland Museum of Fine & Decorative Art is celebrating Frank Lloyd Wright! From March to mid-April they featured the two art-glass windows in the Kirkland collection, which then were "repatriated," that is, returned to the Darwin Martin House in Buffalo, NY, whence they came.

Starting in June, an exhibition of Frank Lloyd Wright (FLLW) holdings at the Kirkland opens in Gallery 12, and runs until early January of 2023. And the three-lecture series on Wright by national scholars which started in March, continues on 3 August and 13 October.



Two art-glass windows as displayed at the Kirkland until they were returned to the Darwin Martin House in April.

The exhibit opening on 17 June (members' preview, 16 June) is entitled *Frank Lloyd Wright Inside the Walls*, from which I take at least two meanings. The objects are all from within the walls of the Kirkland; nothing is borrowed. And each object is carefully selected to reflect the architecture of the building for which Wright designed it. Each building and its contents constituted a *Gesamtkunstwerk*, a total artwork – the walls and everything inside the walls designed by the master. (A favorite humorous theme of docents at FLLW houses is the abrupt removal by Wright of anything the hapless owners had added to their house that he had not put there.) With historic photographs of the 11 buildings represented, this show seeks to relate each object to its surroundings. I'll be particularly curious to see how well this difficult feat is accomplished – and I'm probably sufficiently curious to go on the first day, the members' preview.

Frank Lloyd Wright *Inside the Walls* credits Deputy Curator Christopher Herron, with help from his co-curators, whereas the previous similar show on Josef Hoffmann's Vienna credited several of the curatorial staff equally. Both gave full credit to Hugh Grant, Curator, who assembled, and continues to enrich, the Kirkland's collections.

Like the Hoffmann show, the Wright show has relatively few, but important, objects (I was surprised

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WRIGHT (CONT)

The lamp assembled from two pieces of Wright's art glass, donated recently to the Kirkland by Louis Newman and Justin Ferate, and featured in the show opening in June



And there are Wright items that haven't been moved from their usual positions on display, notably the lantern in the promenade: ask for a list at the Welcome Desk. And sit on Wright-designed theater chairs in the Video Room.

The exhibit has, front and center, a gift announced in early May and not previously exhibited, a lamp assembled from two pieces of FLLW art glass. Bertie Slutzky found the pieces in a Chicago antique store in 1964. A Wright enthusiast, she correctly identified them as his works, bought them, and had them made into a lamp as a graduation gift for her son, Louis Newman. After many decades of enjoying them, Mr. Newman and his husband, Justin Ferate, have donated them to the Kirkland, "so that countless others may view, celebrate and share this treasure from generation to generation."

to learn that Herron has selected only a tenth of the total collection to display here.) Hugh Grant's wise and selective collecting shows: There are representatives from both Chicago's Midway Gardens and Tokyo's Imperial Hotel, perhaps the most important of the few FLLW buildings that have not survived. Also like the Hoffmann show, the Wright show has chairs. Seven different FLLW chairs!

Of the three lectures, the middle one, in August, by Stuart Graff (Taliesin West and the Frank Lloyd Wright Foundation) will be of greatest general interest, concerning the concept of "the total work of art." The March lecture, by Jack Quinan (SUNY-Buffalo and Martin House) had specific reference

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Wright chairs: infinite variety. A) from Heath House; B) from 'Broad Margins'; C) from the Johnson Wax building, exemplify the wide variety of chairs Wright designed.

WRIGHT (CONT)

to the history of the two art-glass windows we returned to the Martin House.

He established some context: John Crosby Freeman found 21 of the windows, by chance, on the curb with the trash outside the Martin House! That was in 1967. He saved them and arranged their sale by a NYC antique dealer; currently in the 2020s each will fetch \$200,000 at auction. (A recording of Quinan's lecture is available at rsvp@kirklandmuseum.org).

The October lecture also ties very specifically to the Kirkland. Julie Sloan will discuss that lamp made from art glass which is the cornerstone of the exhibit. She is the expert who was engaged by the Museum to authenticate the lamp, and her research has discovered that both pieces of art glass were selected by Wright for a 1907 Chicago Architecture Club exhibition at the Art Institute of Chicago. Their whereabouts between 1907 and 1964 remain a mystery.

Does Frank Lloyd Wright belong in an Arts and Crafts newsletter? He certainly did not consider himself part of the A&C movement - - or of any other. He was *sui generis*, above all influences, sprung like Athena, perhaps, from Zeus's brow.

But in his insistence on designing every part of his buildings, inside and out; in his preserving and emphasizing the natural qualities of materials used; in his eschewing excessive ornamentation - he was of the Arts and Crafts movement, and the movement has claimed him. He would certainly have said, "Have nothing in your houses that you do not know to be useful or believe to be beautiful" - if he had thought to say it before William Morris did.

Unlike the British A&C principals, however, who harked back to Medieval hand-craftsmanship for their inspiration - in the face of Victorian mass-produced and ill-designed ornamental elements - Wright rushed to welcome the machine age and anything it could add to his designs. As did, perhaps more slowly, Americans like the Stickleys. Thus he is perhaps best described as a genius of the American Arts and Crafts movement. We are fortunate that the Kirkland is giving us so many opportunities this year to savor that genius!



A GOLDEN DAY FOR THE GATHERING OF THE GUILDS

By Cynthia Shaw

On Sunday, April 24th, the Colorado Arts and Crafts Society was thrilled to once again host the "Gathering of the Guilds" at the American Mountaineering Center in Golden! Returning after a 2-year hiatus due to COVID precautions, it was truly a joyful sight to welcome back many of our long-standing vendors, as well as newcomers. Exhibiting board members included Julie Leidel (painting), Robert Rust (antiques & books), Jeff Icenhower (leather), plus Helene Arendt and Lexi Erickson (jewelry & metal) and Beth Bradford (vintage aprons). Local groups included the Guild of Bookworkers, Colorado Artists Guild, Colorado Metalworkers Association, Colorado Watercolor Society, Colorado Woodworkers Guild, Rocky Mountain Marquetry, and Rocky Mountain Woodturners. Other participants focused on such specialties as botanical illustration, furniture, handbags, painting, photography, pottery, sculpture, silk painting and wall art.

With 25 booth spaces filled to capacity, we rejoiced as approximately 200 attendees arrived to browse and buy the handcrafted goods, especially those created during or inspired by the original Arts and Crafts movement (c. 1880-1920). Some of these

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A GOLDEN DAY FOR THE GATHERING OF THE GUILDS

(CONT)

period items were purchased during our inaugural book sale and silent auction (intended to raise funds for our stalwart non-profit and volunteer organization...now 25 years in the making)!

Witnessing the genuine appreciation for the passion infused in these beautiful and increasingly hard-to-find items, we ended the day with abundant gratitude... not to mention sheer delight over picking up several new CACS memberships. Rest assured, this collaborative compendium lives on as we endeavor to find more artisans who understand and work "in the spirit" ... and to educate our friends and followers about the history of this revolutionary design revival.





HANDS, HEAD & HEART

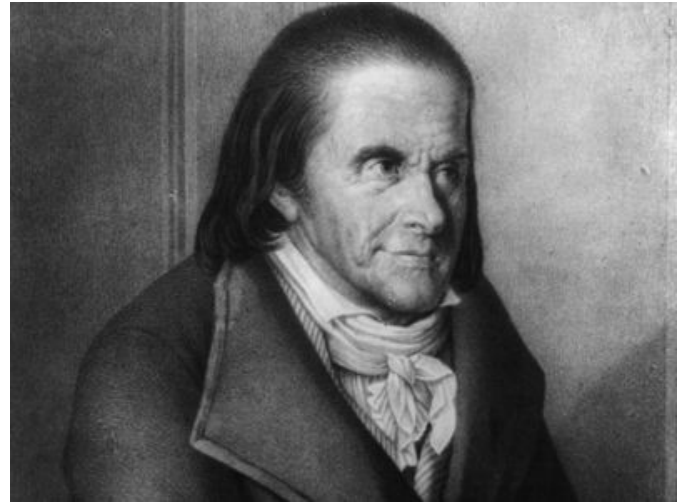
More than just an Arts and Crafts Quote

By Jeff Icenhower

Nothing exists in a vacuum, and the Arts and Crafts Movement is no exception. Recently I was reminded of this when I included the phrase “hands, head and heart” in something I was writing. Like any good scholar, I wanted to credit the source for this idea. What I’d hoped would be a quick search instead led me down an internet rabbit hole. I found two separate examples from traditional Arts and Crafts sources, two older mentions (one with a surprise ending) and several uses that have happened concurrent with and long after the original Arts and Crafts Movement.

The traditional, expected Arts and Crafts sources came from John Ruskin and Elbert Hubbard. Hubbard’s concise quote “The product of the head, heart and hand is a thing to be loved,” pops up on several sites dedicated to capturing pithy sayings. I might have stopped there, but I much prefer knowing where a quote came from, and so I continued digging. Delving deeper, I learned that as part of a series of lectures delivered in 1858 and 1859 John Ruskin concluded, “...then fine art is that in which the hand, the head and the heart of man go together,” (The Two Paths by John Ruskin, 1859). If only this were the end of my discoveries, life would be simple. Compiled by Ruskin, repeated by Hubbard, this fit a neat and tidy view of the Arts and Crafts world. And then I found earlier references.

The first was by Joann Heinrich Pestalozzi (1746-1827). Pestalozzi was an educational reformer influenced by Romanticism. He emphasized the rights of people to education and a focus on the students. Pestalozzi’s approach to education was focused on the moral, intellectual and physical or as he also put it, the heart, head and hands. Pestalozzi’s work earned him recognition as the Father of Modern Education and continues to influence education to this day. (In an act of wild and unconfirmed speculation, I believe it is entirely possible Ruskin might have been aware of Pestalozzi’s work.)



Johann Pestalozzi

The second Pre-Arts and Crafts mention of hands, head and heart comes much earlier in history – or did it? According to the internet, Aristotle said:

*He who works with his hands is a laborer,
He who works with his hands and his head is a
craftsman,
He who works with his hands and his head and his
heart is an artist.*

This is one of my favorite versions of the hands – head – heart theme, probably because when I found it, I was wrestling with the age-old question, “What makes an artist, an artist?” The twist? According to a fact checking website, Aristotle never said this. Where did it come from?

The first mention, with slight variations, showed up in a Boy’s Club of America publication, “Boys Workers Round Table Magazine”, Volume 3, Number 3, 1923, where it was included as a stand-alone motivational quip. The quote was also used in a book titled *Between You and Me* published in 1948, written by Louis Nizer. So, while this might get my vote as the most useful form of the hands – head – heart theme, it is not Aristotelian in origin and did not predate the Arts and Crafts movement. If anything, the Arts and Crafts Movement may have informed these two examples.

Those mentions were not the end of post-Arts and Crafts Movement examples of the influence of the hands – head – heart theme. One, in fact, continues strong today. The four ‘H’s of 4-H Clubs stand for Head, Heart, Hands and Health. 4-H Clubs provide a wide variety of hands-on educational opportunities for youth.

HANDS, HEAD, HEART (CONT.)



With origins as far back as 1902, 4-H Clubs became a national organization with the passage of the Smith-Lever Act in 1914. This act created the Cooperative Extension System of the U. S. Department

of Agriculture, which continues to oversee 4-H programs. It is hard to imagine attending any county or state fair without seeing the ubiquitous four-leaf clover of the 4-H Clubs.

Finally, several examples of the use of the hands - head - heart theme show up as change management and communication models for modern business consultants. There are at least two books written -- *Head, Hand, Heart* by David Goodhart; Free Press, 2020; and *Hearts, Heads & Hands* by Dr. David Sills; B&H Books, 2016. One individual indicates ownership of a trademark for the phrase Heart, Head & Hand in a blog post titled "Heart, Head & Hand: An Advanced Approach to Persuasive Communication" by Thaler Pekar, dated September 27, 2010. All of these are evidence of the universality of the hands - head - heart theme (and of the never-ending pursuit of a 'new' approach by consultants).

My conclusions?

1. The internet is a strange and wonderful place, with 'rabbit holes' that Lewis Carroll himself might be amazed at.
2. This is just more evidence the Arts and Crafts Movement never existed in a bubble. I am constantly reminded that the movement was a product of its time, with origins reaching back into history, and with influence still apparent today.
3. There are many people willing to claim old ideas as new, with little more than the application of a new coat of varnish.
4. Apparently, some people believe adding "Aristotle said" to any idea gives it more credibility.
5. Learning more about the Arts and Crafts Movement never fails to satisfy.



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Checks can also be made out to the Colorado Arts and Crafts Society and mailed to: Beth Bradford at 413 S. Humboldt St. Denver, CO 80209.

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