

# THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE  
COLORADO ARTS & CRAFTS SOCIETY

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

VOLUME 13, No. 4 WINTER 2011

## WINTER SYMPOSIUM & ANNUAL MEETING

WITH SPECIAL GUEST SPEAKER  
FRED ZWEIG

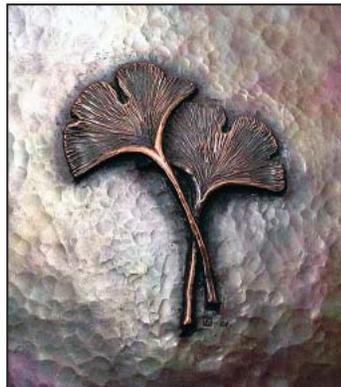
JANUARY 21, 2012  
4-8 P.M. AT THE  
BOETTCHER MANSION

CATERED DINNER INCLUDED  
\$40 MEMBER/\$50 NON-MEMBER

RSVP BY 1/13/12 TO CYNTHIA AT 720-497-7632

Our upcoming Winter Symposium, to be held on Saturday, January 21 at the Boettcher Mansion will feature Fred Zweig, a self-taught metalsmith from Tucson, Arizona. Born in 1949, Fred has been working in metal for more than 30 years. He discovered the Arts and Crafts movement while still in high school, and has been passionate about it ever since. For more information on his work, visit <http://fredz49.blogspot.com>.

Fred will be teaching a workshop from noon - 4 PM before the Symposium. Participants will be finishing a copper wall switch plate, using simple tools and repoussé techniques. While a blank switch plate and chasing tools will be provided, students are asked to bring a 12"-long board of 2x8 pine and a ball pein hammer. The cost of the class is \$55. Space is limited to 12, so please call Cynthia at 720-497-7632 to reserve your spot.



Above: Ginkgo leaves by Fred E. Zweig.  
Right: Example of workshop switch plate.



I have been actively working in metal for the last 30 plus years and am constantly amazed at the possibilities of the media. Plastic and durable, metal can be cast, forged, raised, and drawn into limitless shapes and designs.

Forging and raising are the methods I have chosen to create my artwork. I like the direct and personal contact with the metal that these techniques allow. My current body of work includes raised bowls and brooches that involve hand forged elements combined with textured and modified planes of metal. The surfaces of the metal are textured to give it the quality of stone or the earth. Raised plateaus are pushed from behind to provide contrasting polished dots and dimension. I use the term "Localized Metal Deformation" or LMD to describe this technique.

My passion for metal and an interest in the earlier craftsmen who have kept metalsmithing alive has led me to study and collect the work of American metalsmiths of the Arts & Crafts Movement. These understated objects have been my teachers along with the constant flow of books and workshops provided throughout the country. ☺



### Arts & Crafts Movement Metal & Its Influence on My Work by Fred e. Zweig

My talk will discuss my early discovery of the Arts & Crafts Movement while still in High School and the influence it has had on both my work and life. I will show images of my collection of Movement metalwork and I will talk about the quest for quality and how it's purity of the form and process have guided me in my work. I will also show a few process & sequence stills to help those who collect to be better understand how the pieces were made. I am truly indebted to those craftsmen and women who proceed me in this passion.

The workshop involves decorating a wall switch plate in a simple Movement design. Due to time constraints I will have already planished and pierced the switch plate blank. Students are not obligated to purchase the chasing tools used in the class.

# VAN BRIGGLE'S UNKNOWN METALWORKERS

BY PAMELA MCCLARY & ROBERT RUST

*Originally published in the Winter 2011 Journal of the American Art Pottery Association*

On October 20, 1905 Elbert Hubbard had a speaking engagement in Colorado Springs, Colorado. There he made a point of viewing Van Briggles pottery at a local shop. The Gazette reported that he was greatly surprised that an art ware of such merit should be made in Colorado Springs. "I like it very much," he said. "It is beautiful, excellent. I like it as well as 'Grueby'. Why, it is better than 'Grueby'." he continued. "Is it possible that they are turning out pottery like this in Colorado Springs?"... Mr. Hubbard was particularly attracted by a number of Van Briggles lamps that have just recently been added to the display. One large plain green lamp appealed to him especially. "I have never seen anything finer," he said. The article then states that he ordered a selection to be sent to East Aurora to sell at the Roycroft shops.<sup>1</sup>

It is highly doubtful that this order was ever made for Hubbard as he was in the habit of flattering the locals where ever he visited which served as good PR. No Van Briggles pottery was ever known to be sold at the Roycroft shops. However, his interest draws notice to a little known line of lamps made by Van Briggles between 1903 to around 1909. What separates these lamps from later Van Briggles lamps is their hammered brass shades. These shades are very unique and rare. We had never heard of or seen these lamps before and, after asking a variety of people, found no one who did.

We first saw an actual photo of the lamps while doing research at the Corning Glass library in 2002. In a 1905 copy of *Der Moderne Stil*, a German portfolio magazine, an entire page was devoted to 11 examples of these Van Briggles lamps. We believe they had been photographed at the 1904 St. Louis Exposition where the Van Briggles Co. had had a booth and sold their wares. This photo was also discovered by Richard Mohr and reprinted in a previous issue of *JOURNAL of the American Art Pottery Association*. From these photos the base forms can be recognized as Van Briggles styles #135, 394(?), 299, 140, 86, 142, 143, 284, 157, and two others we have yet to identify.<sup>2</sup> We decided to look for information about both the bases and the metalsmiths who would have made the shades and hoping by some miracle we might be fortunate enough to find someone who had an example. We looked for 8 years with no luck.

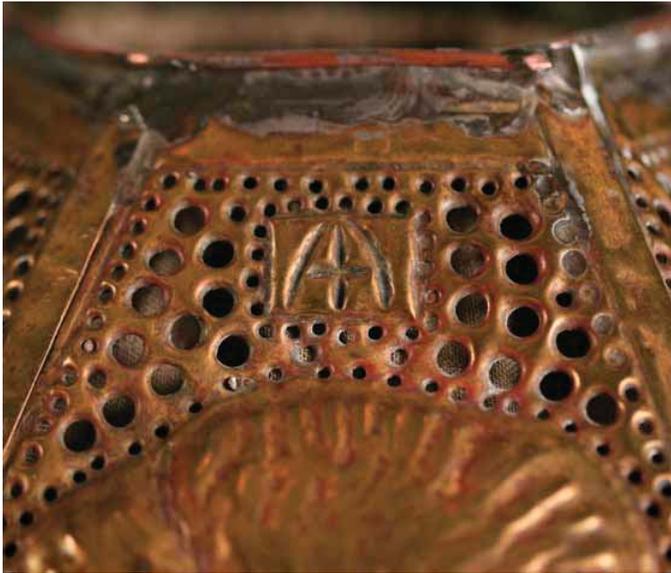
Last year we spent an extended period of time in Idaho. We were able to reconnect with old family friends, one of whom invited us to her house for a tour and to look at a Tiffany lamp. The home, an 1889 High Victorian has, remarkably, stayed in the same family since it was built. This family had been involved in creating and building the Idaho exposition building at the St. Louis Fair and so had visited the Fair. We toured the house and from out of the attic, among the treasures of four generations of the family, came one of the brass shaded Van Briggles lamps! It was an Indiana Jones moment one rarely gets in life. We worked out a trade and the lamp became ours.

The 10" lamp base is form #143, a quintessential Arts and Crafts poppy motif that is replicated in the hammered brass shade. All of the metal shades were individually made to replicate the design on the Van Briggles pots. Each shade was made specifically for its own pot so that each was a



*Poppy Design Pot by Anne and Artus Van Briggles with the early 1904 brass shade by R. Fujiura. This lamp was originally purchased at the 1904 St. Louis Exposition. Form is #143 dated and with the III clay body. Matte glaze in two colors; Olive green over a darker body color. Photo by David Foxhaven*

one of a kind. The shade is a combination of punch work, hammered brass and cut out brass around the repousse poppies. It appears that at some point a reddish coloring was applied to the shade but we don't believe that this is original. On the inside of the five panel shade are small rods and hooks that hold a silk lining from top to bottom. Most importantly, a double "A" mark is hammered at the top of one of the panels replicating the standard Van Briggles mark on the bottom of the pot bases, thus doubly marking each lamp. There is an additional hammered brass poppy on the base cap of the single bulb electrical fixture. The cord comes out of the metal stem body so that there are no holes in the base. The shade is suspended from three brass rods that extend from the fixture shaft. There is a badly done lead soldering repair around the top of the lamp. The lamps in the 1905 photos all appear to have some sort of cap and finial that fit on the top like a lid. If that is correct, it has been lost on this lamp and may be the reason for the repair was done. The pottery base is done in an olive glaze over a dark glaze applied under it to highlight the poppies. The base is marked with the double "A" mark, a 1903 date and a Roman numeral III clay body mark.<sup>3</sup>



*Brass punched and hammered shade by R.Ito Japanese master craftsman (1881-?) Signed with the trademark 'AA' of the Van Briggles Pottery, 1904. Some repair shown at top where a cap may have been attached. All 3 photos by David Foxhaven*

monumental bronze fountains and sculptors in Tokio. He had spent his last five years in Japan studying and specializing in lost wax metal casting.

The second metalworker was S. Riosetts Fujiura. He came to this country and studied business at the University of Pennsylvania, Class of 1896, but did not receive his degree. Fujiura specialized in hammered metals. Ito was at a disadvantage as he spoke no English and relied on Fujiura to translate for him.

We believe R. Ito is the artist and master craftsman behind most of Van Briggles' metal overlay, metal bases and copper clad pieces. His decorative elements on the pots display an elegant grace and presented very Japoneseque style motifs such as swirling water. He is listed in the city directory as an employee of Van Briggles in 1904 but then is not listed for the next two years although we suspect he was still working there for part of that period. He then reappears in the 1907 and 1908 directories as a laborer in the Pikeview coal mine. He is not listed in 1909 but in 1910 a G. Ito appears, listed as a student. One can speculate that he is possibly a yet unknown relative. We suspect that Ito was the maker of Van Briggles lamps and vases that feature metalwork overlay and jewels. We have only read about these and have never seen one. As for the remainder of his life past 1909, we do not yet know.<sup>4</sup>

We began to research who might have been involved in the creating these lamps for Van Briggles. We were also aware that there were other pieces of pottery that had metal bases or other metals applied to the surfaces. The question became who had done the metal work for Van Briggles?

Interestingly, the Van Briggles Pottery acquired their metal workers through the graces of Maria Longworth Bellamy Storer, Artus's long time patron, owner of Rookwood and shareholder in the Van Briggles Pottery. In 1904 she solicited two Japanese artists for Van Briggles and they arrived within a week of each other. Both were from "Tokio," the Imperial city, but they had never met there. The Colorado Springs Weekly heralded their arrival from such an exotic place Jan. 14, 1904. They printed a large half page article with illustrations and a photo of one of the new residents sporting an artist's smock hard at work at Van Briggles

Born in 1881, the first to arrive in Colorado Springs was R. Ito. He was a highly trained metal craftsman who had graduated from the Imperial School of Art and then taught metal work there. In Japan he also was well known for his

The 1905 city directory lists Fujiura as living in a two-room house in back of 613 No. Cascade, very near the Van Briggles. That year he was also listed as working at Van Briggles as a metalsmith and as married to a woman named Irva. In 1905 he had opened the Nippon Art Shop, a small Japanese import shop at 21 E. Pikes Peak Ave. next to the Burns Theater. This was a prime location just up from the famous Antlers Hotel. By 1906 he was beginning to separate himself from the pottery and is listed as selling Japanese goods for himself. He began to produce what he called Fujiura Art lamps also with hammered brass shades along with a variety of other metalwork. His lamps became more refined and distinct from the Van Briggles ones but so far we can only find one photo of his lamps. We believe that some of his lamp bases were made of metal. By Christmas of 1906 he advertised a 20% off going out of business sale and that he was planning to leave the country. He may have visited Japan but was back by 1909. That same year the Nippon Shop was listed as owned by a Mrs. Y. Tagawa.<sup>5</sup>



#### HONORS

Exhibited in Paris Salon 1903-1904.

Two Gold, One Silver, and Two Bronze Medals at St. Louis.

Degree of Master conferred on Mrs. A. G. Van Briggles, Director of the Art Department, by the Arts and Crafts Society in Boston.

Diploma and Gold Medal at Lewis and Clark Exposition.

Received Highest Award at Arts and Crafts Exhibit in Boston, 1906-1907.

There are two styles of the shades. One style is basically punched brass and the other has both punch work and higher relief hammered motifs with cut-outs. Both were lined with silk. We have also seen period advertisements for Van Briggles lamps which mention leaded glass shades and pots with metal overlay with jewels. We would greatly appreciate contact from anyone who may know anything about these lamps and pots. With further research we hope to be able to positively identify each artist's work. The lamp featured in this article is now on view at the

Kirkland Museum in Denver, Colorado. We would like to express our deep gratitude to: Dr. Carol Mac-Gregor, Gayle Allen, Leah Davis Witherow, Katie Davis Gardner, Kelly Murphy at the Starsmore Center for Local History at the Colorado Springs Pioneer Museum, Jill Thomas Clark at The Corning Museum of Glass Library, Roderick Dew of the Colorado Springs Fine Arts Center, the Colorado College Library, Dr. Scott Nelson, the Stevenson family of the Van Briggles Pottery, Miles Schmidt, Richard Mohr, Bruce Hanson of the Western History/Genealogy Department of the Denver Public Library, George Eckhardt of Colorado College, the Colorado History Museum. The Juliette K. and Leonard S. Rakow Research Library of The Corning Museum of Glass. Irene Rawlings, David Foxhaven, Hugh Grant and the wonderful staff of The Kirkland Museum of Fine and Decorative Art. (www.kirklandmuseum.org)

**Authors' Bio:**

Pamela McClary and Robert Rust live in and are restoring a 1922 Pueblo Revival Arts & Crafts house in Denver, Colorado. Pam is a graduate of the University of Denver with a degree in Film. She has been active in the preservation community in Denver for 30 years. Robert is an author, preservationist, museum consultant, appraiser and Roycroft Historian. She and Robert are working on a book and exhibition on the Arts & Crafts Movement in Rocky Mountain West.

**Footnotes:**

- 1 Colorado Springs Gazette, Oct.20, 1905
- 2 Der Moderne Stil, 1905, plate 81, vol VII
- 3 Van Briggles Pottery, the Early Years, 1975, Barbara M. Arnest
- 4 Colorado Springs Weekly Gazette, Jan. 14, 1904
- 5 Colorado Springs Gazette, Dec. 23, 1904, pg. 24

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 Julie Leidel 784 Joseph Circle, Golden, CO or e-mail to julie.leidel@gmail.com All articles are © 2011 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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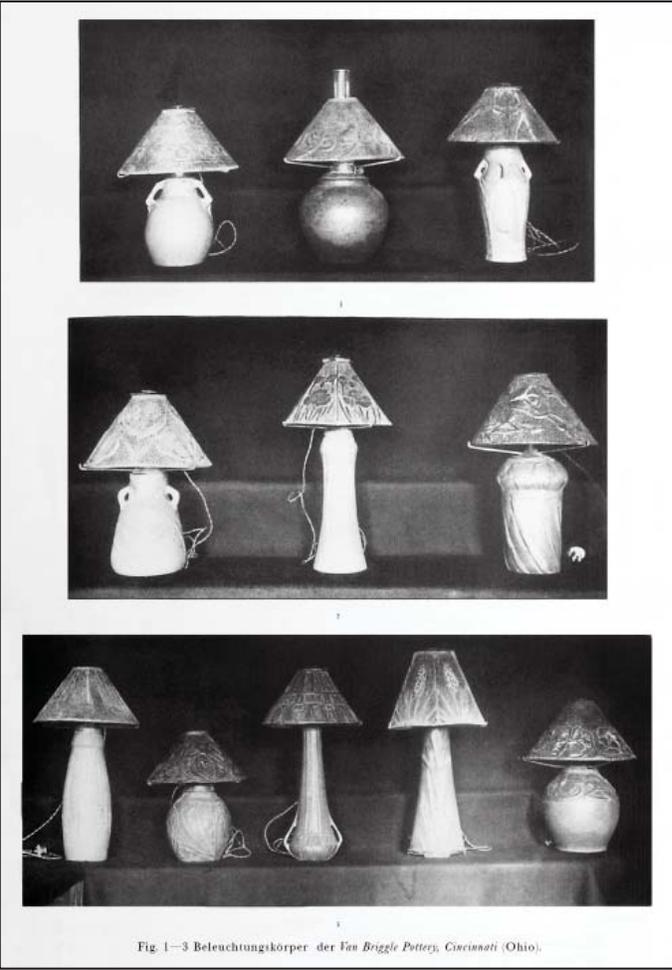
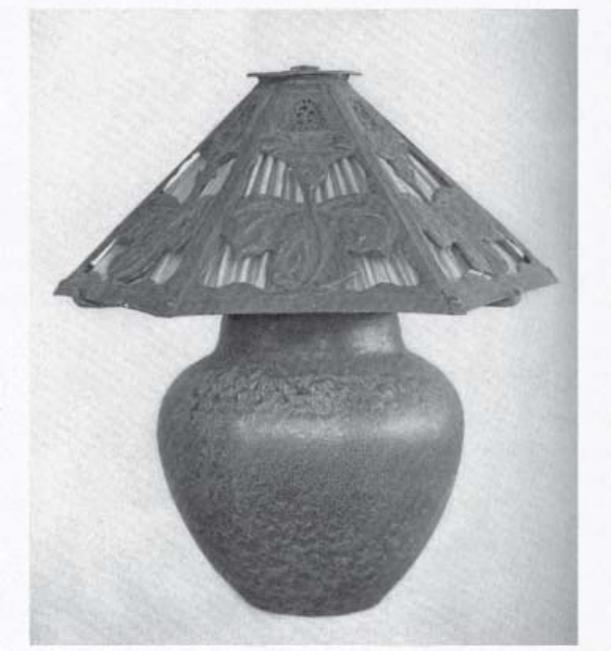


Fig. 1-3 Beleuchtungskörper der Van Briggles Pottery, Cincinnati (Ohio).

Der Moderne Stil, Volume VII 1906. Van Briggles Lamps on Display at the 1904 St. Louis Louisiana Purchase Exposition. Issues in the authors' collection.



LAMP  
 VAN BRIGGLE POTTERY

BASE BY MRS. A. G. VAN BRIGGLE  
 SHADE BY R. FUJIURA

Lamp by Anne Van Briggles (Mastercraftsman 1907 Boston Society of Arts and Crafts) and R. Fujiura taken from The International Studio Magazine, April 1906, in the collection of the authors.

# SUMMARY OF THE INITIATIVES IN ART & CULTURE CONFERENCE

BY BETH BRADFORD

Our Society was one of the sponsors of the Initiatives in Art and Culture Conference held in Colorado this past September 21-25. The title of the conference was "At the Frontier's Edge: The Arts & Crafts Movement in Denver and Environs." There were attendees from around the country. Some of our members were among the local participants and I was one of them.

This was my second Initiatives conference, having previously attended when the conference was held in Buffalo, New York; close enough to my childhood home in Rochester to allow me to commute to the day's activities. I really enjoyed that experience and have wanted to attend more conferences since. Unfortunately the constraints of work, time and money had kept me from participating. I looked forward to the conference coming here for the wonderful speakers and the chance to socialize with the other like-minded attendees. There would be many group lunches and evening receptions (including one sponsored by CACS). However, because the conference was held here, I wondered, having lived in Denver for fifteen years and having been an active member of our Society since 1999, whether there would be many new things in the conference presentations and field trips or if I would find too much of the information a rehash of that already heard and seen. I was happy to find some very pleasant surprises.

The five day conference visited places familiar to many of our members: the Boettcher Mansion, the Kirkland Museum, the Van Briggle Memorial Pottery and the Denver Art Museum. For me, there were also some other sites visited and plenty of presentations that brought new experiences and new information. I would like to touch on a few of my favorites.

The first day's session took place in Ralph Adams



Cram's 1908 St. Andrew's Episcopal Church. I think this setting was a perfect welcome to the conference for the out-of-town attendees new to Denver. The beauty of this wonderful building on the outskirts of downtown allowed for the juxtaposition of the presenter's topics with the reality of today's Denver.

For me, Cheryl Robertson's presentation entitled "Arts & Crafts on the Frontier: Historical Precedent, Regional Identity, and 'Home(s) on the Range" was one of the most thought-provoking and informative talks. Her scholarly presentation touched on historical elements I had not previously considered. In the 1880s, Colorado was in the process of creating itself and developing its own cultural identity. The industrialization that the Arts & Crafts movement was reacting against had in much part fueled an interest in indigenous and pre-Columbian Pueblo arts and architecture. Charles Lummis published *Tramp Across the Continent* in 1892. In it, he chronicled his 1884, 143-day walk from Cincinnati to Los Angeles where he had been hired by the Los Angeles Times. During this trip, he fell in love with the Southwest and the Spanish-American and Native-American people and he continued to be a chronicler of and crusader for the civil rights of these people. The tuberculosis homes with their sleeping porches and tent bungalows for the "camp cure" spread nationally as an aspect of the strenuous simple life promoted by Teddy Roosevelt.



Visiting the Kirkland Museum has always brought something new to look at and learn from. My current favorite is the special exhibit on Liberty of London and Archibald Knox. If you haven't visited you have until January 15 to see it. Knox was one of Liberty's principle designers from 1899 to 1905. He designed jewelry, textiles and ceramics, in addition to metalwork. This exhibit shows many pieces of both Tudric (pewter) and Cymric (silver). I admit that I had not been aware of the history and unique government of the Isle of Man or for that matter, much of the extent of Knox's work. Liam O'Neill's presentation was full of wonderful new information. The celtic knot is either a feature or point of departure for a good portion of his design work. Totally new to me, the watercolor paintings, especially the calligraphic designs had everyone enthralled. The illustrated *Book of Remembrance* and *Deer's Cry* exceed any illuminated lettering that I have yet seen. The text is stylized and wraps and warps in

many different ways but all have an elegance and imagination that make me marvel and smile. One poster that Liam presented had such intricate design to the text that we all fumbled at trying to read it and wondered at how this beautiful art allowed people the luxury to work for understanding of the event promoted.



*Knox design for Celtic Congress programme*

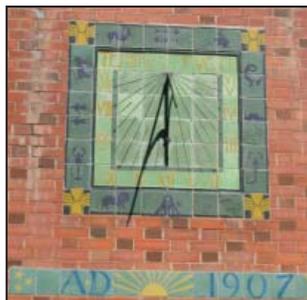
My favorite field trip makes me sorry to say that I cannot bring you pictures of the absolutely stunning Anne Evans Cabin as photography was forbidden. You know of Anne's winter home (shared with her brother William), the current Byers-Evans House museum at 1310 Bannock Street in Denver but this summer home is in private hands and not generally open to the public.

Anne Evans was the daughter of John Evans, the territorial governor of Colorado from 1862-1865. Anne never married and devoted her energy to bringing culture to Denver. She was a primary force in the

establishment of the Denver Art Museum, the Denver Public Library and in saving Central City Opera. She had a great respect for and understood the value of the Native American and Spanish-American art and architecture. Having spent her summers on the Evans Ranch, she had a cabin built there by Jock Spence. It was featured in the June 1917 issue of *House Beautiful*. The home was purchased and preserved in 1990 by the art-collectors Fred and Jan Mayer.

The two story cabin (using the term very loosely) is built from vertical logs. There are many craftsman touches both inside and out. The exterior decoration is comprised of some large carvings at the upper walls. The layout is unique and makes use of the site in a way that enhances an already gorgeous view. Entering the house through the door at the center of the east wall you find yourself on the upper floor in an open wide hallway with doors on either side. A twenty foot wide straight staircase leads you down to the full width and fully windowed living room with a rustic fireplace at its center and a view of the meadow and mountains to the west. The staircase would serve as either audience seating or performer's stage for the theatrical or musical entertainments that would take place as Anne entertained her family and guests. This space is warm, cozy and welcoming and open and spacious at the same time as the windows bring the outdoors in. Most of the bedrooms are on the upper level off of the main hallway. The mix between public and private space was handled beautifully and I only wish that more of today's architecture could handle the balance.

I don't know where next year's Initiatives conference will be but I hope that you will consider attending if you want a mix of education and entertainment with a good dose of socializing. We will provide you with information once it becomes available. ☺



*Van Briggle Memorial Pottery in Colorado Springs, CO*

# UPCOMING EVENTS

## Colorado Arts & Crafts Society's Winter Symposium

January 21, 2012

Enjoy Arizona metalmaster Fred Zweig's daytime workshop and evening presentation over dinner at the Colorado Arts and Crafts Society's annual Winter Symposium. Workshop fee is \$55 plus materials; cost of dinner and lecture is \$40/\$50; call (720) 497-7632

## Denver Old House Fair

Saturday, March 10, 2012, 9 a.m. to 5 p.m.

Tivoli, near downtown Denver, at 900 Auraria Parkway  
The Old House Fair attracts participants from all over the front range. Special guest speaker **Bruce Smith**, author of *Greene & Greene: Masterworks* will be presenting. Workshops focus on enhancing energy efficiency, maintaining and restoring old houses, and appropriate design elements for specific architectural styles and eras. Exhibitors include companies that specialize in old houses and retailers and artists who cater to owners of Victorians, Bungalows, Denver Squares, Tudors and Mid-century Modern homes.

## 25th Grove Park Inn Arts & Crafts Conference

February 17-19, 2012, marks the 25th Grove Park Inn Arts & Crafts Conference in Asheville, N.C. Organizer Bruce Johnson has planned a strong lineup of speakers for this silver anniversary event, and is tossing in nightly champagne-and-dessert receptions, dancing and giveaways to mark the occasion. Go to [arts-craftsconference.com](http://arts-craftsconference.com) for up-to-the-minute details, or phone (828) 628-1915.

**Aesthetic Ambitions: Edward Lycett and Brooklyn's Faience Manufacturing Company** - through February 26, 2012 at the Mint Museum in Charlotte, N.C.; phone (704) 337-2000 or go to [mintmuseum.org](http://mintmuseum.org) for more information.

## International Art Jewelry: 1895-1925

October 29, 2011 - March 17, 2012

Nearly 200 pieces of jewelry and related decorative arts objects representing the Arts and Crafts, Art Nouveau and Jugendstil movements are featured in International Art Jewelry: 1895-1925, on display October 29, 2011, through March 17, 2012, at the Forbes Galleries in New York City. Phone (212) 206-5548 or visit [forbesgalleries.com](http://forbesgalleries.com) for details.

## Arts & Crafts Moments: Simplicity in Design

Nashville, IN - Now through March 30 2012: Indiana painter T.C. Steele and his wife, Selma, were avid proponents of the Arts and Crafts movement, and followed its principles in designing their own home - now a State Historic Site just west of Nashville, Ind. That's also the setting for Arts & Crafts Moments: Simplicity in Design, an exhibition of Arts and Crafts artifacts derived from the Steeles' home, the Indiana State Museum and a private collection. The exhibit is on view now through March 30, 2012; call (812) 988-2785 or visit [indianamuseum.org/tc\\_steele](http://indianamuseum.org/tc_steele) for details.

## 19th Century Modern - through April 1, 2012

Modern design might have blossomed in the 20th century, but the embrace of industrial design and emergence of abstraction began much earlier, as demonstrated by 19th Century Modern, an exhibition of more than 40 works of decorative art on view through April 1, 2012, at the Brooklyn Museum; call (718) 638-5000 or visit [brooklynmuseum.org](http://brooklynmuseum.org) for details.

The Colorado Arts and Crafts Society Presents

## A GATHERING OF THE



SAVE THE DATE

SATURDAY, APRIL 28, 2012

THE BOETTCHER MANSION

ON LOOKOUT MOUNTAIN, GOLDEN, COLORADO

10 A.M. TO 4 P.M.

## LOOKING TO GET MORE INVOLVED?

We are looking for new volunteer board members for the Colorado Arts & Crafts Society. We know you love the Arts and Crafts Movement, so why not help us grow and offer more? We meet monthly to go over new and exciting events and to plan our newsletters. There's not a large time commitment involved, just a bit of your time to help make our society great. If you are interested in becoming a board member, please contact Mark Davidson at (303)355.8582 or Cynthia Shaw McLaughlin at (720) 497.7632

## Classified Ads

### Advertise your wares! Members get FREE classified ads!

Free in every issue of the Arts and Crafts Messenger. E-mail [julie.leidel@gmail.com](mailto:julie.leidel@gmail.com) to learn more.

**The Bungalow Craft - by Julie Leidel** Local artist focusing on the Arts & Crafts Movement through acrylic and gouache paintings. Original and giclee prints available. [www.thebungalowcraft.com](http://www.thebungalowcraft.com) | 303.263.8577

### 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. Please stay with us by sending in your annual dues to CACS, c/o Boettcher Mansion, 900 Colorow Road, Golden, CO 80401. Thank you for your support!



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. Our members are always the first to learn about our special events, such as our annual Winter Symposium and Spring Show & Sale, plus intermittent neighborhood walking tours and field trips to significant Arts and Crafts sites. 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
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