

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

www.colorarts-crafts.org

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NEW EXPLORATIONS IN INTERNATIONAL DESIGN PHASE 2 RUNS THROUGH DEC. 31, 2013

Please join The Colorado Arts and Crafts Society on Sunday, October 20th from 4:00 p.m. to 6:00 p.m. for what promises to be a wonderful members-only look at the newest acquisitions at Kirkland Museum. We'll start with an introduction, then there will be ample time to walk through the museum with knowledgeable staff available to answer questions. Kirkland Museum is located at 1311 Pearl Street, Denver, CO 80203 in the heart of the Capitol Hill neighborhood. Please meet us at 4:00 p.m. at the main entrance. Wine and light refreshments will be provided at 5:00 p.m. RSVP by October 17th to Robert Rust - rust2r@me.com

Since the opening of *New Explorations in International Design Phase I* on November 23, 2012 at Kirkland Museum, 76 extraordinary new objects have been acquired and put on display, demonstrating Kirkland's commitment to our art community and to continually improving their collections. The 101 objects of Phase 1 have remained on display; and the new Phase 2 objects have replaced a number of objects on view for several years.

There are new objects from many styles and movements such as Arts & Crafts, Aesthetic, Art Nouveau, Glasgow Style, Wiener Werkstätte, Art Deco, Modern, and Colorado Ceramics. Here are just a few highlights from the new collections.

JOIN CACS FOR AN EVENING AT KIRKLAND MUSEUM

SUNDAY, OCTOBER 20, 2013
4-6PM



Kirkland Museum of
FINE & DECORATIVE ART

Arts & Crafts:

William Day Gates (1852–1935, American), Teco, vase #435, 1905–1912 [rare yellow color]

Archibald Knox (1864–1933; Manx [Isle of Man]) for Liberty & Co., of London: covered biscuit box of pewter and enamel, 1900–1905

Charles Limbert (1854–1923, American), hall chair no. 80, c. 1905

Frederick Hurten Rhead (1880–1942, English-American): jardinière stand, c. 1902–1903

Charles Rohlfs (1853–1936, American); high-back chair, 1901

Gustav Stickley (1857–1942, American): drugget rug (made in India), Nile pattern, 1904–1916 [70" x 38½"]

Gustav Stickley (1857–1942, American): drugget rug (made in India), honeycomb pattern, 1912–1916 [38" x 20½"]

Glasgow Style:

George Walton (1867–1933, Scottish), armchair from the Eastman Kodak Showrooms, London, c. 1900 [Walton was a Scottish architect and designer.]

Art Nouveau:

Art & Crafts Shop, Buffalo NY, two boxes and tray, 1902–1906

Claude Bonneford (19th – 20th century, French), table lamp, c. 1902, bronze and glass

Hampshire Vase, before 1918, [Hampshire Pottery, Keene NH, 1871–1917, production of art ttery]

Leonhard Hellmuth (1859–1932, German), vase, before 1905, mfr. Reinhold Merkelbach, Grenzhausen, Germany

Archibald Knox (1864–1933; Manx [Isle of Man]), candelabrum of pewter and enamel, model 0530, 1902–1905, for Liberty & Co. of London

BAEHRDEN LODGE: OUR TRIP PHOTO ALBUM



UPCOMING CACCS EVENTS



Potluck & Movie at Boettcher Mansion

December 6, 2013

We'll be hosting our annual potluck dinner up at Boettcher Mansion this winter. Bring a dish to share and enjoy a warm fireside night conversing with friends new and old about the Arts & Crafts Movement. Then enjoy an A & C movie with the group.

CACS Annual Winter Symposium

January 25, 2014

Join us on Lookout Mountain for our annual meeting and symposium. Dinner will be catered, and you'll have the opportunity to listen to Martin Faith, owner of Scottish Stained Glass speak about his craftsmanship and the history of stained glass.

Have an activity you'd love to do?

We are always looking to broaden our experiences, and one of the best ways is to get new ideas from you! We'd love to learn what you'd like to see in the upcoming events section. We welcome your ideas and input. Feel free to email Julie Leidel at julie.leidel@gmail.com with suggestions.

STAYING CONNECTED

The Colorado Arts and Crafts Society is here for YOUR networking, lifestyle, and enjoyment. We are always looking to enhance our offerings, and suggestions from you is the key to making CACS the best it can be. We want you to get the most out of your membership and here are a few ways you can get involved.

Do we have your email address?

In addition to our newsletter and event postcards, we'd like to send electronic correspondence about upcoming events and get your suggestions. To make sure we have your current email, please contact Rachel Yates at Rachel.Yates@pcusa.org with the subject line "CACCS email list".

Have you filled out our survey?

We've put together a simple and short survey to gain understanding and input from our members. We really benefit from hearing from you. It only takes 6 minutes to help us improve. Here's a link to our current survey: <http://www.surveymonkey.com/s/KTZWST7>

IN PURSUIT OF ENGLISH ARTS & CRAFTS MOVEMENT: WALTHAMSTOW, RODMARTON AND CHELTENHAM

BY DENNIS BARRETT



Rodmarton Manor, Gloucestershire

It didn't start well. I arrived in London in good time on Tuesday, and the friends with whom I had intended to spend the day put off meeting till dinner time. So I figured I'd move up the visit to the William Morris Gallery in Walthamstow one day, and have Wednesday free. I made my way to the Victoria line (and paid the surcharge because Walthamstow is far enough north to be out of the two central zones for the underground), alighted at the end station, Walthamstow Central, and dug out the directions the museum supplies. They started at the Goose Pub, and I couldn't see a Goose Pub anywhere near. I remembered vaguely that on a previous visit I'd walked through some street vendors, so I headed for a concentration of carts in the distance. After perhaps a half hour, during which I ascertained that the maps in my London A to Zed didn't reach quite this far north, and nothing looked familiar, I found a main street and a sign for the Morris Gallery. Another half-hour of walking, which started out brisk but soon flagged, and I reached the Gallery, by now desperate for a place to sit down and a cup of almost-anything. And the nice lady who answered the door, said, "Oh, sorry, we're open Wednesday to Sunday." And a blinding flash of worthless memory recalled that I had intended to come on Wednesday, so that it hadn't seemed important that they were closed on Tuesday. But now it did. I considered weeping (unseemly) or collapsing to the floor (but ambulances might be expensive), or giving the nice lady a withering look (but it really wasn't her fault, dammit), so in the end just composed myself and trudged out into the sun again to return, even more wearily, to the underground.

The day was still relatively young, a lot younger than I felt, so I turned my attentions to the Geffrye Museum, another which was said to have Arts & Crafts interest. With my trusty London A to Zed at hand, I had no trouble finding Kingsland Way from the Old Street tube station. It started at low numbers and I was looking for 136. By the time I reached 100, I was feeling confident enough to duck into a pub for lunch, a half-pint of ale. Then I continued, to

130, 132, 134 and what had to be 136, a Vietnamese take-away! Beyond that, several other small businesses. I mulled over what a museum might be doing on a second floor above a Vietnamese restaurant. Thoroughly puzzled, I crossed the street to draw nearer. And found the small street numbers after 132: 134A, 134B, 134C, 134D..... No, I am not making this up. I lack the devious mind. The next long block featured a shady park, with a single structure, set back a little; that was No. 136, the museum. My visit was relatively brief, as it required standing on my feet; and entirely successful, in the way that a negative experiment successfully excludes a hypothesis. The Geffrye is a very pleasant assemblage of period rooms, showing how British home furnishings have changed through the years. Only one of them has a very few items with any Arts & Crafts interest. End of story.

The next day was Wednesday, on which the William Morris Gallery was said to be open. And the William Morris Gallery had yet to be checked off my list. So after buying theatre tickets for the evening, I wended my way once more to the Victoria line. This time instead of 70 p, the extra charge to zone 3 amounted to £ 2.40; tail between my legs, I did not ask why. The day was sunny and hot, more what you expect of Madrid than of London, and although the way was now familiar, it seemed a little longer than the day before. The Gallery was bustling; I made straight for the new café.



William Morris Gallery in Walthamstow

The museum is housed in an elegant Georgian house of about 1750, where William Morris lived his teenage years. Hence Walthamstow, or rather the Waltham Forest Council, undertook to make the house a monument to its most celebrated occupant, opening in 1955. I detected no particular shabbiness when I visited five years ago, but the Council embarked upon a 'redevelopment' in 2011, which earned it the prize as Britain's 2013 Museum of the Year. I was eager to view the improvements, and started with the café, a part of the addition tastefully matched to the original building. I heartily approved of the food and drink, and the view of the garden.

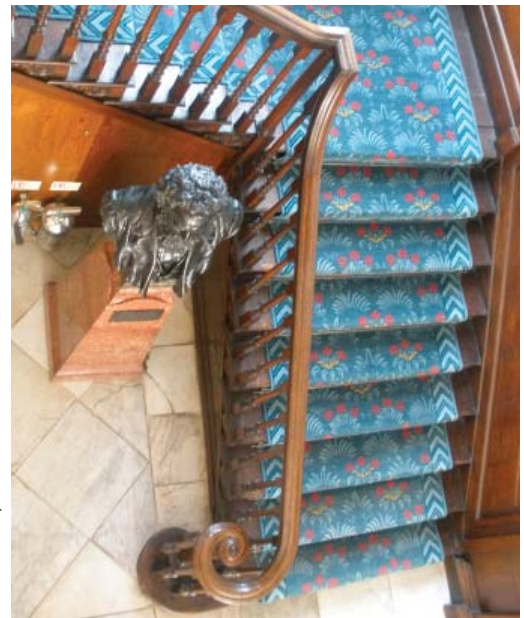
I spent a fair amount of time in the downstairs rooms, which had also visibly benefited from the redevelopment. There is some interactive stuff, some user-friendly toys, as well as good displays of what William Morris accomplished, and what his friends in Morris & Co. and the Pre-Raphaelite Brotherhood accomplished. Tiles, fabrics, wallpapers, stained glass and more. Ford Madox Brown, Ned Burne-Jones, Dante Gabriel Rossetti, and Philip Webb represented; a potent reminder of the talent Morris & Co enjoyed, and the extent to which Morris influenced them all.



Icelandic drinking horn, probably given to Morris on one of his trips to Iceland to translate Icelandic sagas



Book bag embroidered by his daughters, 1896, for one of William's medieval manuscripts



Bust of William Morris invites you to the upper floor



Chair, sconce, desk and tapestry in the single Arts & Crafts room

Then I mounted the stairs, newly carpeted in a brilliant William Morris design, to the upper floor, where my favorite rooms had been, with the heroes of the English Arts & Crafts Movement who influenced and were influenced by Morris: C. R. Ashbee, Arthur H. Mackmurdo, Ernest and Sidney Barnsley, C. F. A. Voysey, Ernest Gimson et al. And what I found, to my dismay, was a single small room devoted to the A & C Movement, with a small fraction of the holdings. Apparently the bits on display will change frequently, with most of the collection stowed away. When I asked at the gift counter what one might do to see the rest of the collection, the answer was to apply to the curator, a week or two in advance. Be warned!

New displays treated William Morris' extensive activities as founder of the Kelmscott Press, and as an early socialist and an early environmentalist: "There is no square mile of earth's inhabitable surface that is not beautiful in its own way, if we men will only abstain from willfully destroying that beauty," said he. And he campaigned to stop the pollution of the River Thames and the destruction of trees in Epping Forest.

Let me explain why I am disappointed in the squirreling away of the Morris Gallery's prize A & C works. My understanding of the Arts & Crafts Movement is simplistic: about 1900 both Gustav Stickley and Elbert Hubbard made extensive visits to England, got religion, and brought back the inspiration for the American Arts & Crafts Movement. They emphasized hand-craftsmanship instead of machines, designs from nature, and the sympathetic use of materials. Thus Stickley's catalog in 1899 shows Victorian furniture laden with non-organic embellishments; the catalog of 1900 shows the strong simple lines of his new mission collection, full-blown but for the corrections of Harvey Ellis in 1903. (Simplistic, yes; I conceded that at the outset.) So to understand the development of the American A & C, I need to see the works of British A & C titans like Ashbee, the Barnsleys, Gimson, Mackmurdo, and Voysey, as the English Movement grew and developed over the late years of the nineteenth Century, ready for Stickley and Hubbard to adopt in 1900.

As I rode back on the tube, I reflected that I had yet to see Rodmarton Manor, and determined to do so.

This large country manor of 74 rooms and 622 windows (!), was started in 1909, intended from the outset to revive rural crafts and give employment to the villagers of Rodmarton. Ernest Barnsley, already eminent, was employed to design the house and oversee the construction. Sidney Barnsley designed and made furniture; Ernest Gimson did plasterwork and designed more furniture; Norman Jewson was responsible for the lead work, and oversaw the building and furnishings for the last few years, after Ernest Barnsley's death in 1926. But the village blacksmith, carpenters and masons carried out the work, and the stone was quarried and oak trees felled near the building site. Appliqué tapestries were sewn by the women of the village. In fact "for years an English village carried out all that was needed for building a great country house, and what many of us preached was here being quietly and efficiently done." [William Rothenstein, *Men and Memories*]. As early as 1914, just before work was stopped for WW I, C.R. Ashbee commented "The English Arts and Crafts movement at its best is here."

The catch, for a Colorado Arts & Crafts Society enthusiast, is that Rodmarton is in the Cotswolds in Gloucestershire, equidistant from Cirencester, Tetbury and Stroud – i.e. in the middle of nowhere. There is no public transport serving the village; you would have to rent a car or a taxi. (Driving on the wrong side of the road, however, would not be a problem because the country roads are scarcely more than one lane wide with high hedgerows; one prays not to meet an oncoming car or truck!)

But I had the secret weapon. My daughter currently lives in Stroud. I've been trying to see Rodmarton House for about five years, without success because it's open only from April to September. But it was summer, so I prevailed upon Alysoun to drive me to Rodmarton, and then take the young grandchildren off somewhere for ice lollies while I toured in peace, and return at closing time. All this she loyally did, and I had a few hours of uninterrupted bliss. I don't know that I synthesized a picture of how the English A & C Movement related to the transatlantic version we know, but I certainly gazed at room after room of beautiful stuff, especially the furniture, often of heroic proportions. In addition to being closed half the year, and impossible to reach, Rodmarton Manor allows no photography in the house. (I'm not sure how they enforce this rule, but I sneaked two photos of a balustrade that I thought perfectly representative of some principle or other, and they were both completely out of focus for no good reason.) Thus there are no pictures to accompany this paean.

The other possibility of seeing a sizable collection of best British A & C lies in the Cheltenham Museum, also in Gloucestershire, but reachable by rail. I toured the Museum some years ago, and am eager to see it again now that I have a little more background. It was closed for renovation in 2011 and was set to re-open this summer, but alas, the opening was delayed until October. Another reason to visit my grandchildren soon; and reason to hope that they haven't hidden *that* collection away in making it user-friendly. ☺



The long approach to Rodmarton Manor (not yet visible) from the village of Rodmarton is bounded by dense hedges



Geometric topiary, often on a grand scale, dominates the extensive gardens at Rodmarton Manor



Pathway to the manor leads through a wall of boxwood 12 ft high

Julia Margaret Cameron

VICTORIAN ART PHOTOGRAPHER



Beatrice, 1866

This fall there are two special exhibitions of the photographic work of Julia Margaret Cameron that may interest you if you are traveling to either coast before the beginning of January. The east coast exhibit is from August 19 until January 5 at the Metropolitan Museum of Art in New York City. The west coast exhibit is from October 21 until January 11 at the J. Paul Getty Museum in Los Angeles. The following information is taken from the Metropolitan Museum website.

One of the greatest portraitists in the history of photography, Julia Margaret Cameron (1815–1879) blended an unorthodox technique, a deeply spiritual sensibility, and a Pre-Raphaelite-inflected aesthetic to create a gallery of vivid portraits and a mirror of the Victorian soul. This will be the first New York City museum exhibition devoted to Cameron's work in nearly a generation, and the first ever at the Met. The showing of thirty-five works is drawn entirely from the Metropolitan's rich collection, including major works from the Rubel Collection acquired in 1997 and the Gilman Collection acquired in 2005.

In December 1863, little more than a year after Roger Fenton retired from photography and sold his equipment, Julia Margaret Cameron received her first camera. It was a gift from her daughter and son-in-law, given with the words "It may amuse you, Mother, to try to photograph during

your solitude at Freshwater." Cameron was forty-eight, a mother of six, and a deeply religious, well read, somewhat eccentric friend of many of Victorian England's greatest minds: the painter G. F. Watts; the poets Robert Browning, Henry Taylor, and Alfred Lord Tennyson, her neighbor at Freshwater on the Isle of Wight; the scientists Charles Darwin and Sir John Herschel; and the historian and philosopher Thomas Carlyle. In the decade that followed the gift, the camera became far more than an amusement to her: "From the first moment I handled my lens with a tender ardour," she wrote, "and it has become to me as a living thing, with voice and memory and creative vigour." Her mesmerizing portraits and figure studies on literary and biblical themes were unprecedented in her time and remain among the most highly admired of Victorian photographs.

The gift of the camera in December 1863 came at a moment when her husband Charles was in Ceylon attending to the family's coffee plantations, when their sons were grown or away at boarding school, and when their only daughter, Julia, had married and moved away. Photography became Cameron's link to the writers, artists, and scientists who were her spiritual and artistic advisors, friends, neighbors, and intellectual correspondents. "I began with no knowledge of the art," she wrote. "I did not know where to place my dark box, how to focus my sitter, and my first picture I effaced to my consternation by rubbing my hand over the filmy side of the glass." No matter. She was indefatigable in her efforts to master the difficult steps in producing negatives with wet collodion on glass plates. Al-



I Wait | Rachel Gurney, 1872

though she may have taken up photography as an amateur and sought to apply it to the noble non-commercial aims of art, she immediately viewed her activity as a professional one, vigorously copy-righting, exhibiting, publishing, and marketing her photographs. Within eighteen months she had sold eighty prints to the Victoria and Albert Museum, established a studio in two of its rooms, and made arrangements with the West End printseller Colnaghi's to publish and sell her photographs.

Seen with historical perspective, it is clear that Cameron possessed an extraordinary ability to imbue her photographs with a powerful spiritual content, the quality that separates them from the products of commercial portrait studios of her time. In a dozen years of work, effectively ended by the Camerons' departure for Ceylon in 1875, the artist produced perhaps 900 images—a gallery of vivid portraits and a mirror of the Victorian soul.❁



A Holy Family, 1872



Cameron's Family: son-in-law Charles, granddaughters Adeline, and Margaret. The protective pose of the children hints at the fact that their mother (Julia's only daughter, also named Julia) has died.



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DIRECTORS & OFFICERS OF THE COLORADO ARTS & CRAFTS SOCIETY:

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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



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900 Colorow Road
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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 Gathering of the Guilds, plus neighborhood walking tours and field trips to significant Arts and Crafts sites. Plus, as members they'll receive discounted or free admission to all CACS events, and our quarterly newsletter. Give a gift today!

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