

**THE ARTS
& CRAFTS
MESSENGER**

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

www.colorarts-crafts.org

VOLUME 18, NO. 3 FALL 2016

CACS 
**Winter
Symposium**

SATURDAY, JANUARY 21, 2017
 3:30 - 8:00 pm

Boettcher Mansion
 900 Colorow Road Golden, CO 80401

A LOOK INTO OUR UPCOMING CACS WINTER SYMPOSIUM:
PAUL UNKS & EDWARD CURTIS

Our annual CACS Winter Symposium will be held on **Saturday, January 21st, 2017 at the Boettcher Mansion.**

We are lucky to have Paul Unks, founder and owner of Mountain Hawk Fine Art, as our winter symposium presenter. He will give a tutorial on the photographic printing techniques of Edward Curtis starting off at 3:30pm. Paul will give us a brief demonstration of the photogravure technique, show some examples and bring some of the special papers he uses for this technique. We will also get to see a copper master printing plate to demonstrate how gold tones are made. This special tutorial session will cost \$10 per person, with a class limit of 20.

Dinner will be catered, with drinks and appetizers beginning at 4:30pm. Cost is \$40 for CACS members, \$50 non-members. Our annual meeting will be held after dinner, followed by Paul's lecture on the life and work of renowned 19th century photographer Edward S. Curtis among the North American Indians entitled "The Life and Times of the Shadow Catcher." The slide show will feature 100 master images of the Southwest, Plains and Northwest Nations set to music composed and performed by Native Americans. The presentation will cover the challenging circumstances under which Curtis produced his incredible body of work, his techniques and importance to the evolution of photography, and his contributions to

a greater understanding and appreciation of Native Americans.

RSVP for this outstanding event to Cynthia at 720-497-7632 by January 18, 2017.

Symposium Schedule:

3:30 - 4:30: Tutorial: The Photographic Printing Techniques of Edward Curtis

4:30 - 5:00pm Appetizers & Wine

5:00pm Catered Dinner

6:30pm Annual Meeting

6:45pm "The Life and Times of the Shadow Catcher"



Paul Unks with Edward Curtis's Photography

Hiwan: A Perfect Day in the Foothills

By Dennis Barrett

Be prepared! We had a back-up plan for the picnic after our tour of Hiwan Historical Museum on October 15th, in case of inclement weather. So of course it was the most perfect fall day imaginable, and the drive up to the historic house in cool clear autumn, with aspen quaking on all sides and John Denver playing in my head, was followed by a fascinating tour, and then a picnic basking in the sun. The only shelter we sought was from the too-bright sun, which eventually had us moving into the more shaded part of the grove.

A score of Arts & Crafts aficionados, we were welcomed by Meghan Vickers, our cordial and knowledgeable guide, who spent two hours walking us through the dozen or so rooms that Jeffco Open Space and the Jefferson County Historical Society have restored since acquiring the extensive Hiwan property in 1974 - and walking us through the history of the place, the history of two fascinating families though eight decades.



Hiwan Heritage Park & Museum

The greater interest, for A&C purposes, was in the Williams-Douglas family, who owned the property from 1893 to 1938. We tried to get the family tree straight, because each of the members played an important part, but the parts were revealed serially as we came to the relevant rooms. Mary Neosha Williams was a wealthy Civil War widow, who begat Josepha Williams, who married Charles Winfred Douglas, and their son was Frederic Huntington Douglas. Got that?

Mary, the matriarch, fell in love with the property and bought it in 1893 to serve as a summer home. She dubbed it Camp Neosha, after her middle name (that of an Oklahoma river). And she hired Jock Spence, the Scots architect, to convert the single cabin into a more substantial cottage. Jock stuck around for 25 years, and by 1918 had built 18 rooms onto that little cabin, as well as numerous outbuildings.

Daughter Josepha was an early Colorado woman physician, though she practiced for only a short while. She was

an avid conservationist and decreed that no tree should be cut down in the expansions of the place that took place in 1914 to 1918 - which is why there is a tree now growing through the roof in one room.

Her husband Charles was an Episcopal clergyman who rose to be Canon of St. John's Cathedral in Denver. He was learned in music and Latin, and published translations of plainsong into English, while running the cathedral. But he was also greatly interested in American Indians, spent much time with the Hopi, and helped the Indians by serving as a middleman, buying their artifacts for resale. (But not all of them got re-sold).

Their son Frederic, always called Eric, continued his father's interest in things Indian, and served as the distinguished first curator of Native Arts at the Denver Art Museum. (The support group for native and oceanic art at the D.A.M. is named for him.)

It's all relevant, because as we toured the rambling house, the influences of the Arts & Crafts Movement and American Indian art were everywhere evident. And in Canon Douglas' octagonal study, and the beautiful octagonal chapel above it, the Episcopal influence was strong.



Octagonal Chapel

We consider the house to be Arts & Crafts because the timing, 1898-1914, corresponds pretty well with the Movement in the U.S., whether or not Jock Spence intended it to follow the A&C leaders of the time; and because of its simplicity of design, its sturdy log construction, its clean lines, use of local materials (pine, fir, hickory; but no oak), and artisanal workmanship. And there seemed to be something Native American everywhere: Eric's small paintings, in Navajo style, on the wall panels of the dining room; 67 American Indian tiles pressed into the adobe of the fireplace in Josepha's bedroom; ubiquitous pots from Canon Douglas' collection; and an oft-repeated 'stair-step' design in the woodwork, which reminded us of the later Greene and Greene cloud lift design, but was in fact American Indian-inspired. (The relation between American Indian art and Arts & Crafts we expect to understand better after hearing Paul Unks at our Annual Meeting and Symposium next January!)



Navajo Details Within Hiwan

The much shorter part of the tour devoted to the second family, the Buchanans, who bought Hiwan in 1938, we (or maybe I?) found of less interest because they came after the A&C period. But I did learn that they changed it from Camp Neosha to Camp Hiwan, picking the old Anglo-Saxon name from a dictionary; hiwan can mean 'members of a household,' or alternatively 'the amount of land an ox can plough in a year.' Back then it was 'Hiwan Homestead,' but that usage is being phased out because homesteading was a specific process and the land was never homesteaded.



Josepha's Bedroom Fireplace

In addition to the A&C elements, we were charmed by many reminders at Hiwan of how things were done 'in the old days.' It is a museum of the everyday! One bathroom is restored to its 1920s look, another to 1960s. The 1930s kitchen has a stove some remembered from their mother's or grandmother's kitchen, and all manner of ancient gad-

gets: a ricer, an egg lifter, an enamel collander, and a pressure cooker with lid held on by bolts and wing-nuts. Elsewhere there's a four-head shower, a sock-drying frame, a pressing machine, a washing machine with hand-wringer. And Jock Spence's tidily preserved tool chest, about 3 ft x 2 ft x 2 ft. In the course of the tour we did not see a battery or anything digital!



Hiwan is now heavily used Kitchen Details

by classes of school children, who come to learn about the lives of early settlers, or American Indians, or other themes relevant to their grades. The curators strive for a 'homey' feel. While our guide conceded that we were allowed more privileges than usual visitors, there are relatively few "Do Not Touch!" signs. There are TOUCH baskets here and there, to encourage children (and I suppose, wayward adults) to handle their contents instead of the valuable exhibits. But when foot traffic was threatening the precious Mexican rug, instead of putting 'Do Not Walk' signs up, they hung it on the wall out of harm's way.

For those who didn't join us, if you haven't been to Hiwan, it is open to the public, free of charge and it makes a great family outing. There are interesting activities for the kids to enjoy. You won't get the detailed treatment that we did as an A&C group (unless you ask a lot of questions!), but there are plenty of descriptive materials, to allow you to delve as deeply as you wish. If it's good weather, do take a picnic. It seemed that autumn was a great time to visit Hiwan, and until November 20 their current temporary exhibit concerns Chief Colorow and the Ute Indians. Chief Colorow, who lends his name to the road on which Boettcher Mansion is located, was very badly treated by the U.S. government, but remained a champion of peace between the Indian and the white man through thick and thin. ☺



Hiwan Living Room

THE SIREN CALL FOR GROVE PARK INN

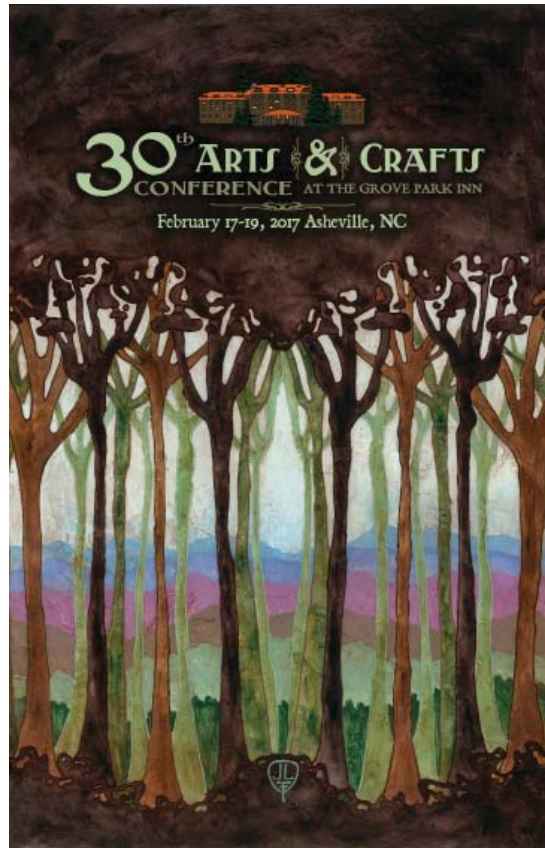
By Dennis Barrett

The 30th National Arts and Crafts Conference at Grove Park Inn in February approaches!. Each year, at one of the plenary seminars at the Conference, Bruce Johnson, the organizer-in-chief, calls on everyone to stand up who's attending the Conference for the first time. And then 2-5-time attenders, then 6-10-timers, and so on until the precious souls who haven't missed a single one of the 29 conferences struggle to their feet amid applause. The extremes are the most instructive. There is always a sizable number of first-timers: after all these years the Arts & Crafts movement is still winning new devotees. And there is a sizable cadre, actually 16, of those who've attended every conference. What, besides force of habit, keeps them coming back? For that matter, what keeps me going back almost every year? And if you decide to go one year, why do the odds favor that you'll go again?

Well, the first answer has to be the setting, the Grove Park Inn

itself. Approach the iconic red-tiled building, and a doorman in livery will open one of the main doors for you to enter the Great Hall. Granted, there is some ugly sort-of-modern furniture here that the wheel-and-dealers put in three years ago - but there is still plenty of A&C furniture, beautiful and built for the ages; and at each side there is a cheery fire in a heroic 34-ft. fireplace, with 20 rocking chairs facing it. If you then go left, to the Sammons Wing, you'll find a long, long row of quarter-sawn-oak chairs facing windows onto the terraced 100-acre lawn, the golf course and the buildings of Asheville and the Blue Ridge Mountains in the distance. If instead you go to your right, to the Vanderbilt Wing, outside the Market Place you'll find similar views from another seemingly endless row of quarter-sawn-oak A&C chairs and tables. Lighting fixtures are A&C, some original to the 1913 building, some added recently. Pottery and metalware of the period are in display cases as you march along. Even the restrooms inspire a certain awe. Where else can you be surrounded by objects of the A&C Movement? Perhaps at a few museums, and, of course (if you are a member of the Colorado Arts & Crafts Society) at the Boettcher Mansion! But to be transported into all the best of a century ago, with more than a thousand other guests who share your tastes, has a certain magic.

What draws us all to the GPI in February's third weekend is of course the Conference - with its carefully vetted plenary lectures, small group discussions, hands-on workshops; and the hundred purveyors of A&C antique furniture,



Poster by Julie Leidel www.thebungalowcraft.com

pottery, tiles, metalware, glass, fabrics, books, and pictures (with more stuff to see than in any ten museums - and you don't have to buy, you can just look, and discuss), and the similar number of craftspersons offering contemporary creative works based on A&C themes. As far as I know there is just no other place to find such a concentration of A&C stuff, A&C information, and A&C enthusiasts.

And while you are always discovering new little details of the Grove Park Inn, as a return attender you are no longer alarmed by some of the paradoxes. Like driving due north from the airport on a highway that, according to the signs is both route 26 eastbound and route 240 westbound. Or taking the elevator in the main Inn from the Palm Court on the third floor down to the first floor, and walking on the same level around to the Vanderbilt Wing where you can take an elevator down to the eighth floor. (It all comes of building an Inn on a mountainside.) And the elevators in the main Inn are tiny, being built

into the fireplaces, but have three doors: on the east to the first floor, on the north for the second floor, and on the south for floors 3-6. And in the town, Short Coxe Avenue and French Broad River never meet.

I never tire of marveling at the huge boulders of which the Inn was constructed; or the story of how Edwin Grove bought the Sunset Mountain land, and how Grove's son-in-law, Fred Seely, put his own plans together from ideas several architects had submitted, although he had no architectural training; how Seely built the Inn from concrete, steel rebar, and the boulders of Sunset Mountain, hauled up by local farmers with mule teams; and how he completed construction, miraculously, in 12 months, while the Roycrofters in East Aurora, NY, and the White Furniture Co in Mebane, NC, worked feverishly on the furnishings. How William Jennings Bryan, Secretary of State, and other notables attended the 1913 grand opening of the Inn, billed as the "finest resort hotel in the world." And how, shortly thereafter, Grove and Seely fell out and became bitter enemies. There are so many stories!

Each year with the registration packet comes an elegant poster for the following year's conference, and 2017's poster, for the third year straight, was the art of our own Julie Leidel, CACS Board member, and graphic designer. The 30th Conference will occupy the weekend of Feb. 17-19; It is not too late to make plans to go!

BASKING IN THE LAND OF SUNSHINE: THE ARTS & CRAFTS MOVEMENT IN PASADENA

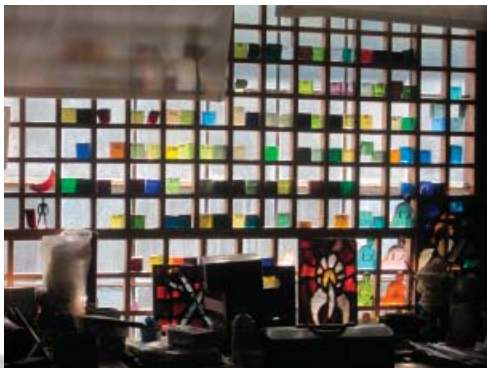
By Cynthia Shaw

Ever since attending my first “Initiatives in Art & Culture” conference in the Bay Area in 2005 and a subsequent one in San Diego, I’ve longed to return to California to study the Arts and Crafts Movement in and around Los Angeles. This fall, having missed the last two gatherings in New York City and Pittsburgh, I was more than ready to immerse myself into Pasadena’s “Arroyo Culture”.

The 18th annual symposium opened on Thursday, September 22nd at the Huntington Library, Art Collections and Botanical Gardens in nearby San Marino. After welcoming remarks by IAC’s founder, Lisa Koenigsberg, Richard Guy Wilson spoke on California’s contributions to the American Arts & Crafts movement. His presentation set the tone for the next four days, where we visited iconic residences designed by Greene & Greene and Frank Lloyd Wright and viewed artisan tiles by Ernest Batchelder and art glass by Judson Studios.



Huntington Library & Botanical Gardens



*Judson Studio
Glass Samples*



Batchelder Tiles



*The Artisans of
Judson Studios*

By Friday evening, having heard nine lectures and visited several museum collections and local landmarks (including “El Alisal”, Charles Fletcher Lummis’ hand-built stone house), it was time to relax at a much-anticipated reception and tour at dusk at the Gamble House, Charles & Henry Greene’s 1908 masterpiece. Greeted at the front door by Director Ted Bosley and a cadre of docents, our group meandered through the interior – all eyes on the entrance hall’s ethereal “cloud lift” staircase – before making our way out to the back porch. From here we could see



Gamble House by Greene & Greene

the original garage (immortalized like the residence in the iconic 1985 movie "Back to the Future", starring Michael J. Fox and Christopher Lloyd).

We then toured the nearby Hindry House, built in 1910 by another set of brothers, Alfred and Arthur Heineman. On hand for both walkabouts was Kelly Sutherland McLeod, the local architect whose firm has painstakingly worked on the preservation and restoration of the Gamble House (owned by the City of Pasadena and operated by the University of Southern California School of Architecture) and the Hindry House (currently held as an LLC by a group of neighbors).

On Saturday, we were whisked off by bus to Hollywood to see Frank Lloyd Wright's Hollyhock House, built on top of Olive Hill in 1919-21 for Aline Barnsdell, heir to a large oil

into the decorative program of the house. Whether it was due to the clashing of two strong egos – or Wright's notorious knack for running up his clients' bills – the single mother known for her own radically nonconformist views eschewed taking up residence in the Mayan-like concrete structure. Six years later she sold the entire 36-acre property to the City of Los Angeles.

We then visited the compound built by Austrian modernist Rudolph M. Schindler for his own family and another clan in 1922). Here, Schindler (who had worked under Wright on the Hollyhock House and shared his reverence for Japanese design elements) joined three L-shaped spaces to create both private and shared living areas for the communal residence. What was truly revolutionary in this house were the "sleeping baskets" (lofts) used by both adults and children at night to embrace the popular notion

of the health benefits of outdoor living. (Note: Having grown up in a Schindler house, Professor Wilson's personal commentary was particularly meaningful to our group).

After a whirlwind tour of the Arts and Crafts Collections and The Pavilions for Japanese Art at the Los Angeles County Museum of Art (LACMA), it was once again time for some restorative spirits at the 1907 Robert R. Blacker House. Considered the Greene Brothers' most lavish work, the

architects' custom designs for the house cost a record \$100,000 despite unlimited access to the owner's lumberyard. After an unscrupulous owner and antiques dealer removed and sold off many original lighting fixtures and window panels from the residence in the 1980s, the house was purchased in 1994 by Harvey and Ellen Knell, who continue to serve as gracious hosts and stalwart stewards. While an example of inimitable craftsmanship that has been painstakingly restored by restoration architect Randall Makinson and master craftsman James Ipekjian, the interior didn't appeal to everyone. As one visiting relative critiqued, "Well I find the outside of the house and grounds very pretty and attractive but my impressions after moving through the various rooms was that the architect has let his fancy run riot in wood. There is so much wood about the outside that when one finds oneself encased in wooden rooms, wood walls, wood ceiling, wood floors, wood furniture, wood fixtures for light – well one has a little bit the feeling of a spider scrambling from one cigar box to another."

That night we also had the opportunity to view another Greene & Greene dwelling just across the street. Built in 1911 for three unmarried sisters – Cordelia, Kate and



Hollyhock House Dining Room

fortune. One of his first attempts at a regionally appropriate style he named "California Romanza" (a musical term meaning "freedom to make one's own form"), Wright incorporated a stylized version of Aline's favorite flower



Hollyhock House by Frank Lloyd Wright

Margaret Culbertson – the U-shaped house, with its gunite exterior, tile roof and many Chinese elements – shelters an interior garden and identical bedrooms for the siblings (one assumes to avoid any feelings of rivalry).

Our final field trip took place Sunday, to the Sam and Alfreda Maloof Foundation for Arts and Crafts with its mission of “recognizing the increasing role of the crafts in our world of machine-made products”. For more than 50 years before his death in 2009, Sam Maloof designed and produced furniture inside his hand-built residence and workshop, later moved to its current location when Highway 210 cut through the original property.



Culbertson Gardens

In sum, I got more than the fix I was craving during this California gathering of Arts and Crafts academics, aficionados and artisans. Its dreamy effects should last until next year, when the conference will take place in Providence, Rhode Island (with a side trip to Newport)! For more information, visit: artinitiatives.com.

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