

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE
COLORADO ARTS & CRAFTS SOCIETY

www.colorarts-crafts.org

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SATURDAY, OCT. 15TH

TOUR: 10:00AM - 12:00PM
SACK LUNCH PICNIC: 12:00PM - 1:00PM

4208 S. TIMBERVALE DRIVE
EVERGREEN, CO 80439

JOIN US FOR A TOUR OF THE HISTORIC HIWAN HERITAGE PARK & MUSEUM



Hiwan Heritage Park & Museum

On Saturday, October 15th, from 10 AM to noon, CACS will be hosting a tour of the historic Hiwan Heritage Park and Museum in Evergreen. Here in the 1890s, an existing log structure was acquired by Denver resident Mary Neosha Williams and her daughter, Josepha, for use as a summer getaway. Williams, a Civil War widow, then hired local Scottish architect John "Jock" Spence to convert the cabin into a rustic summer cottage she nicknamed "Camp Neosha". Overnight guests "glamped" in tents equipped with wood floors, double canvas walls and stoves.

In 1889, Josepha graduated from the Gross Medical School in Denver, becoming one of Colorado's first female doctors. She later married Canon Charles Winfred Douglas, an Episcopal clergyman who was best known as a musician, linguist and poet (with many of his works most likely composed in the upstairs chapel). After Josepha's death in 1938, the property was sold to Tulsa oilman Darst Buchanan, whose wife renamed it "Hiwan Ranch" for the award-winning Hereford cattle they raised. Six generations of families enjoyed what morphed over time into a 25-room mountain lodge until Jefferson County Parks/Open Space purchased the landmark, listed it on the National Register of Historic Places and opened it as a museum in 1974.

Today, visitors can still see the original furnishings, including a sampling of the Native American art collection of Eric Douglas (Josepha's son and longtime curator of Native Arts at the Denver Art Museum). The facility is managed by Jefferson County Open Space with assistance from volunteer members of the Jefferson County Historical Society. Please note our tour with Hiwan Heritage Park Coordinator Meghan Vickers will be followed by an outdoor picnic (please bring a sack lunch) in the adjacent grove (with a backup plan in case of inclement weather). Hiwan is located at 4208 S. Timbervale Drive in Evergreen. RSVP to Cynthia at 720-497-7632 or cshaw@jeffco.us by October 1st.

A LOOK INTO OUR UPCOMING CACS WINTER SYMPOSIUM: PAUL UNKS & EDWARD CURTIS MOUNTAIN HAWK FINE ART

Our annual CACS Winter Symposium will be held in a few months on **Saturday, January 21st, 2017 at the Boettcher Mansion** and this is one not to miss. We are pleased to announce that Coloradoan, Paul Unks of Mountain Hawk Fine Art will be our Keynote Speaker and workshop presenter.

In 1997, Paul Unks discovered a beautiful complete 20-volume set of Curtis' original photographs that have been stored in Denver University's vault since 1938. Upon viewing these well preserved prints, he realized they were the best examples of Curtis' work he had ever seen after studying and collecting his work since 1971 when he was a photojournalism student at the University of Missouri. Unks was inspired to reintroduce Curtis' work as high quality genuine prints, the same as Curtis made, and better than the re-strikes, fakes and many other "schlocky" reproductions that appear on the market today. A year later, the University granted Paul exclusive rights to the entire Curtis collection. It took 7 years to learn the old traditional painstaking craft of photogravure plate and print making, and an additional 3 years to learn the gold tone glass plate technique that Curtis used over 100 years ago. Because it is such a painstaking, laborious and expensive process, there are only a handful of photogravure plate and print makers in the world today. It is a beautiful, almost lost, rare art form.

Paul Unks is the only master printer today making Intaglio Plates and Photogravures of Curtis' original photographs. He has restored Curtis' original photographic detail to contemporary hand-made plates and prints in a limited numbered edition, in the same manner as Curtis, along with his master plate and print maker, John Andrew, did over a hundred years ago. Each plate and print is carefully hand crafted with meticulous attention to detail in order to match, and in some ways enhance, the magical sense of light and depth seen in Curtis' best vintage originals. Inspired by the beauty of Curtis' well preserved originals at Denver University, Paul developed a new mission: produce real prints of high quality at Curtis' artistic standard, and to authentically complete the second half of his planned edition which Curtis wasn't able to do in his lifetime; and to respectfully keep the Native Americans' history and memory alive. In short, to make genuine prints of value, of which Curtis would approve. Unks is also the only one making custom sized Gold Tones and Platinum Tones of Curtis' original images with custom framing options to suit people's particular requirements.

Mountain Hawk is committed to producing the highest quality collectible archival prints, without compromise, of the most compelling and enduring images of Native America. Each photogravure is faithful to Curtis' intention, complete with the original text, including title, credits



Paul Unks with Edward Curtis's Photography

EDWARD CURTIS LIVED AND WORKED AMONG THE NATIVE AMERICANS FOR THIRTY YEARS. HE RESPECTED AND HONORED THE INDIANS. FEARING THEY WERE A VANISHING RACE, HE WORKED HARD TO PRESERVE AN AWE-INSPIRING VISUAL AND WRITTEN RECORD. BECAUSE OF CURTIS' VISION, TALENT, AND DEDICATION, WE HAVE THE PRIVILEGE OF BEING ABLE TO SEE THEM AS THEY ONCE WERE.

- PAUL UNKS

and plate number using the correct fonts, and placed precisely in the parchment border of the 100% cotton rag or tissue paper to achieve a thoroughly authentic finish.

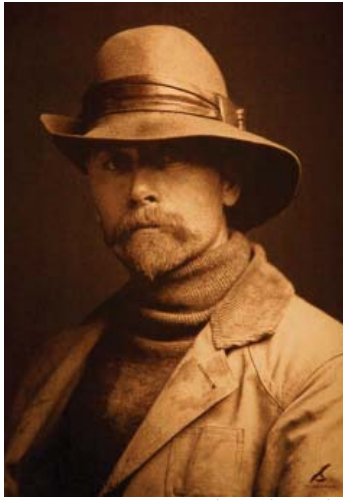
Ranging from the moving portraits to beautiful landscapes, the Mountain Hawk collection includes 100 of the most sought after Curtis images representing the Southwest, Plains and Northwest Tribal Nations, portraying the spectrum of Indian life at the peak of their 19th century culture.

Within Paul's work is also an ingrained sense of responsibility, repatriating (giving back) photographs of relatives and culture to Native American individuals, families, and tribal groups. This duty includes gathering oral history from Native Americans about their relatives and culture and finding out the names of those people Curtis photographed, who were only assigned generic titles to their photographs at the time.

EDWARD CURTIS

By Paul Unks

Born in 1868, eight years before the Battle of the Little Bighorn, Edward Sheriff Curtis was the greatest photographer of Native America and the West during the late 19th and early 20th centuries. He was a pioneer in the fields of anthropology, ethnography and photography. His work is landmark, as he was the first to use the camera not only to chronicle culture and history, but also to do so with artistic beauty. He was the prototypical, quintessential, National Geographic type of photographer before the magazine existed.



Edward Curtis

His work shaped the way Native Americans were and are perceived. Many people of Curtis's day viewed the Indians as pagan savages. But through the eyes and lens of Edward Curtis, people were helped to see Native Americans as they really are; human beings of a great culture with rich traditions and spirituality, deserving of being treated with dignity and respect. Inspired by his vision and connection with the Indians, his images have a wonderful painterly quality with their impeccable composition and magical sense of light and depth. They continue to influence and inspire us today.

Son of a farmer, turned minister due to his father being disabled in the Civil War, young Edward grew up in the Midwest in poverty with only a 6th grade education, and a tremendous work ethic. After his family moved to the northwest where he later became more familiar with the Indians and their plight, he was compelled by his unique and great idea: to capture in books and on film America's first people before their old ways were gone forever. In "Indiana Jones" like fashion, he became a great American adventurer who successfully combined history, anthropology and fine art.

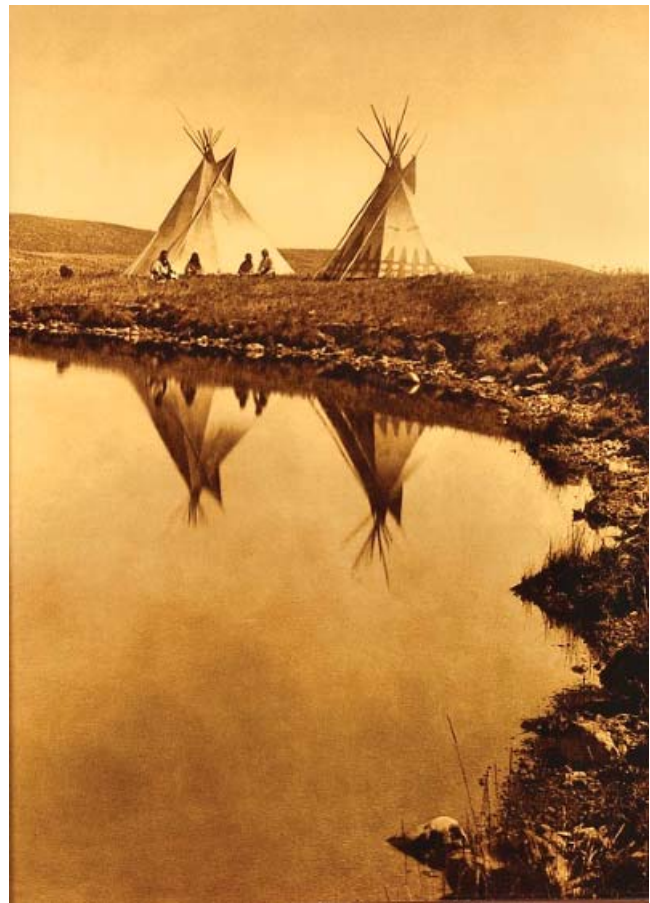


He had the formidable backing of Theodore Roosevelt and was financed by J.P. Morgan, the wealthiest man in America. He took more than 40,000 photographs, and made over 10,000 audio recordings in the process of creating the most comprehensive and definitive record of Native America. 2,220 of his best photographs found their way into his 20-volume master work, *The North American Indian*.

In 1928 when he produced the last of his 20 volumes, the nation was on the verge of the great depression. Curtis went into the 1930's underappreciated and poor. But today, rare Curtis photogravures and gold tones bring high prices at galleries and auctions. He has become recognized as a visionary, possessing extraordinary artistic and scholarly talent, who left for all of us, one of America's greatest cultural treasures, a priceless legacy.



Some of Curtis's gold tone photos entitled *The Blanket Weaver* (bottom left) *Joseph Nez Perce* (right) and *At the Water's Edge* (bottom right).



FOUR PERFECT DAYS OF FRANK LLOYD WRIGHT

BY DENNIS BARRETT



Adams House, 1913

As a biologist, I have friends who keep a 'Life List', a grand list of all the bird species they have sighted, often by trekking hundreds of miles to farflung wildernesses to add a rare species. In my youth I was always the one to say "What? Where?" as the bird my friends had identified flew away out of sight. So, as an Arts & Crafts enthusiast I keep a life list -- of Frank Lloyd Wright edifices I have notched. These are generally more stable than birds. Though some, like the Imperial Hotel in Tokyo, have lamentably gone extinct before I got to see them, generally they stay in one place, and if I go 100 miles out of my way to see one, I am pretty well guaranteed that I'll get to see at least the exterior. And though the prolific Wright was identified with a variety of styles in the course of a 70-year career, he never strayed far from the Arts & Crafts ideals of simplicity and beauty espoused by William Morris, and like Morris he looked to nature for inspiration, and designed not only buildings but everything inside as well.

My pilgrimages started when I visited Wright's home and studio in Oak Park, IL, and found in the shop *Wright Sites, a Guide to Frank Lloyd Wright Public Places*, Arlene Sander-



Gale House, 1892



Winslow House, 1894

son, ed. I have the 2001 revision. Unfortunately it hasn't been revised since, but much of the information regarding access to sites and times of opening is still valid, and can be checked by consulting internet sources. Sanderson provides a brief description of every publicly accessible Wright building, as well as a map of the US marked with all the sites. When I am traveling I can consult the map to see if there'll be a Wright building worth a detour.

In May this year I found I needed to be in Minnesota for the Memorial Day weekend, just a week after the annual Wright Housewalk in Oak Park and River Forest, near Chicago. Now the Wright Housewalk is a Big Deal, one which I had eyed for some years, so I plunked down my \$110 for a cheap ticket, and arranged with friends in a nearby suburb north of Chicago to stay for the intervening week.

May 21, the Saturday of the Housewalk, dawned bright and cloudless - but for the humidity, and all the extra oxygen to breathe, you could have thought you were in Denver. I was surprised by the scale of the Housewalk. I arrived in Oak Park at the Wright Home and Studio, the registration site, to find roughly 2499 other Frank Lloyd Wright-crazed souls milling about and planning their attack on ten separate nearby open buildings. Eight hours, ten buildings not too far apart, and a shuttle bus that stopped at each; all perfectly organized, with several do-



Drummond House, 1910, architected by William E. Drummond as his family home, shortly after he left Wright's employ. One of several houses done by Wright's associates, so that the tour is billed as 'Wright Plus'

cents at each house, lecturing, regulating crowds, and checking your back pack. It looked like a piece of cake – until my fourth house, the Drummond House, where the line was a block long and we stood in line for an hour and a half in order to *stand* at various points in the (admittedly fascinating) house to listen to the docents hold forth. We quickly made friends with neighbors suffering together in the line, all preselected, after all, as Wright aficionados.

Terminally weary after the Drummond House, I approached the Winslow House on the next street with dread, as the rumor was that the lines there were even longer. But the rumor was outdated, and there was no line at all for the Winslow House. It was perhaps the most interesting of the ten, as Wright's first independent commission after he left the Adler & Sullivan firm in 1894. With horizontal emphasis in the front, vertical elements in the rear, hipped roof, fireplace in the inglenook behind a Romanesque colonnade – it demonstrated brilliantly his progress from the design of the Gale House two years earlier in 1892, which I'd already toured.



Tree growing through the porch of the Isabel Roberts House, 1908. The Roberts House was not a part of the tour, but was pointed out, as next door to the Drummond house and done by FLLW. It nicely illustrates the Arts & Crafts philosophy of merging with nature – though here nature has gotten out of hand and threatens the structure of the house.



One of the ways Wright provided horizontal emphasis was to suppress the vertical lines and expand the horizontal lines of mortar between bricks.

An unexpected joy awaited me at the Adams House. There were posterboards documenting the changes to the house over the years, and a 1940 photo was credited to Grant Manson – the beloved and revered professor of art history at the University of Pennsylvania, whose stirring lectures kindled a love of Frank Lloyd Wright in me as an undergraduate, many decades ago.

Another posterboard had Frank Lloyd Wright abbreviated as FLIW. I have seen both FLW and FLLW, but this was new, and caused me to pursue the reason. It turns out that a double-L in Welsh is a separate consonant from a single-L, and they are differently pronounced; similarly F and FF

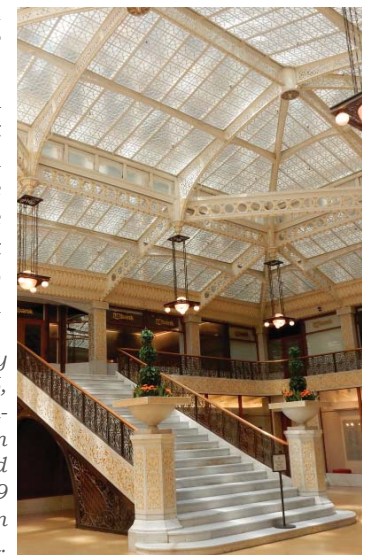
are different consonants, and D and DD. So a correct abbreviation of Lloyd in Welsh, uses a double L, and FLLW was particularly faithful to his mother's Welsh heritage and all the Lloyd Jones clan in Wisconsin where he was born. Adding periods, F.LL.W. or F.LL.W., would make it clearer.



An example of a Frank Lloyd Wright signature tile on a Phoenix, AZ home signed FLLW.

By day's end I had thoroughly enjoyed most of the houses, but was weary unto death, with a new understanding of why some pay \$600 for a ticket to bypass the lines, while other more frugal folks carry a little folding chair with them. A lovely variety of edifices, and much well-chosen information on which to build a picture of the broad sweep. But, I had to admit, no real "Aha!" moment, as occurs when you first confront one of Wright's more heroic achievements – Fallingwater, or the Beth Shalom Synagogue, or the Unity Temple. Nonetheless a day well spent, a day to remember. The Housewalk runs every year, as a major fundraiser for the Frank Lloyd Wright Trust, and plans are well underway for 2017, which will include special celebrations of the 150th anniversary of the architect's birth.

On Sunday I recuperated. Monday too. But on Tuesday I went into downtown Chicago for a tour with the Chicago Architecture Foundation. The Foundation runs many tours. Probably the best is the tour by boat of about 50 skyscrapers visible from the river system (sitting down! with a drink!) – but I've done that one before. So this time I did a walking tour of Historic Skyscrapers. This was brilliantly done, with a knowledgeable docent who spoke into a microphone that communicated to a speaker that each of us wore, so that he could look away from us and point to a feature, and we could still hear every word, over the noise of Chicago traffic. There is little by Wright in downtown Chicago – most of his buildings are in Oak Park and River Forest to the west, and the iconic Robie House lies to the south. But the Historic Skyscrapers do include the Rookery, with a



Though the Rookery skyscraper, 1886, was by Daniel Burnham of Burnham & Root, Wright had offices here in 1898-9 and put his stamp on the lobby renovation.



Staircase detail of the lobby in the Rookery skyscraper, 1886,

lobby to which Wright made major modifications. So I got my Wright fix for that day.

On Thursday my hostess Sylvia had agreed to drive up to Wingspread, in Racine, just across the Wisconsin border, where she had some shopping to do. The great Wright building in Racine is the Johnson Wax building (1936), which innovated many revolutionary ideas for an office building. But Mr. Johnson then wanted a house to live in – a substantial house, one that would have enough pizzazz to occasion considerable envy among his friends and respect among potential customers he could entertain there. Again Wright was employed, and Wingspread (1937) is the magnificent



The Great Hall at Wingspread, showing the central chimney, one fireplace, and the banks of clerestory windows. (Right of the chimney is a ladder from the mezzanine upward.)

result. Walking in to Wingspread elicited a major “Aha!” Wow!

The house encompasses a central Great Hall and four wings extending out from it. The Great Hall is dominated by a huge central chimney, which accommodates four fireplaces, one facing in each direction. So there are areas of the Great Hall for dining, music, and library, but the spaces all communicate, there are no partitions. The ceiling is high, with more than a hundred clerestory windows admitting bountiful light. The four wings accommodate separate functions: the master bedroom and bath, the children’s quarters, the guest bedrooms, and the kitchen and servants’ quarters.



Another distinctive fireplace.



Built-in seat and hexagonal footstools in the Great Hall.

The tour of any Frank Lloyd Wright building includes comments on the architectural features, and stories about the owners and their interactions with the architect (whose arrogance at times bordered on megalomania.) The tour of Wingspread was perfectly balanced, with plenty of architectural meat and a good lashing of human-interest juice. For instance, we heard the story of an early dinner party in H. F. Johnson’s new home, to which he had invited only the most important leaders of Racine. When a thunderstorm arose, it turned out that the clerestory windows leaked. And the one above Johnson dripped rain on his head. Conversation ceased as Johnson commanded “Bring me the telephone!” When he was put through to Wright in Arizona, he thundered, “You have built me a beautiful house, but one with a roof that is leaking on me!” And the hushed guests could all hear Frank Lloyd Wright’s reply, “Well, H.F., move your chair.”

Another feature that proved problematic was a dining table that projected out into the Great Hall, but was cantilevered so that the whole table could be retracted into the kitchen, where the help could clear the first course and set the second while the guests remained in their places. But Johnson's mother-in-law dawdled, chatting with her neighbor, and then returned to her plate to find it disappearing into the wall. The retracting feature was never used again – a stroke of genius, but very male genius, untainted by any practical knowledge about running a household. Other similar features led to a general agreement, at least among Sylvia and the other women touring with us, that it was an exquisite home, but you would never want to live in it. (And H.F. Johnson's third wife agreed, and they left it. Wingspread is now an elegant conference center.)



The dining room table, no longer retractable into the kitchen.



Coffee tables, following the hexagonal theme, and chairs, in the guest wing, now a seminar room.

After I spent Friday through Sunday dancing near Minneapolis-St Paul, a friend drove down from Duluth to take me to spend Memorial Day with his family. We caught up on a lot during the drive of several hours. Nearing Duluth, he said, "Something I've got to show you!" and he pulled off the highway into Cloquet, MN, to the Lindholm Service Station – the only extant gas station architected by Frank Lloyd Wright! Who knew? Various features that were interesting innovations in 1957 are no longer admissible, like the gas hoses all hanging down from the copper canopy. But the shape of the building certainly cries out Frank Lloyd Wright, even if there weren't large signs identifying the prestigious architect.

So it was not in Chicago, nor Oak Park, nor Racine, but in tiny Cloquet, MN, that I ended my four very satisfying days of viewing FLLW sites, and making many additions to my life list. ☺



The only FLLW gas station, the Lindholm Service Station in Cloquet, MN. An octahedron decorates the sign. The pylon rises from the copper canopy, from which the gas hoses were to hang.

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@gmail.com. All articles are ©2016 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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