

THE ARTS & CRAFTS MESSENGER

THE NEWSLETTER OF THE COLORADO ARTS & CRAFTS SOCIETY

www.coloarts-crafts.org

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SPRING 2017

The Colorado Arts and Crafts Society Presents

A GATHERING OF THE



SUNDAY APRIL 30, 2017

THE BOETTCHER MANSION

ON LOOKOUT MOUNTAIN, GOLDEN, COLORADO

10 A.M. TO 4 P.M.

JOIN US FOR A GATHERING OF THE GUILDS

THE COLORADO ARTS AND CRAFTS SOCIETY ARTISANS' GUILD FORUM:

A PRESENTATION OF THE BEST IN REGIONAL CRAFTSMANSHIP

Every April, the Colorado Arts and Crafts Society brings local artisans together under one roof to celebrate art and craft being created by hand and heart. This year we'll feature experts in art, ceramics & pottery, fiber, glass, jewelry & metalsmithing, knife making, leather, metal, textiles, weaving, wood, and distilling.



Bring your entire family up to the Boettcher Mansion on top of Lookout Mountain on Sunday, April 30th to experience craftsmanship in its most authentic form. Whether you choose to "learn the trade" from a favorite artisan -- or just listen and observe -- you will have a chance to meet and learn from a variety of talented folks. You will also have the opportunity to buy handcrafted works directly from their creator.

A variety of information, presentations, demonstrations and workshops will be offered throughout the day, including appraisals from Robert Rust. Just bring in your antique treasure, and for \$10 per item, you can learn more about your collection.

CACS and participating guild members attend free of charge; general admission \$5. At lunch time, sandwiches, salads and drinks will be available for purchase. ☺

A NIGHT WITH THE SHADOW CATCHER

By Julie Leidel

There are some moments in life where time stops moving forward and something starts to stir from a place of connection deep inside. Objects can take you back in time, and transport you into the past. I've felt this connection with the Arts & Crafts Movement many times as I touched my first Van Briggles Lorelei, sat under the light of a Dirk Van Erp lamp, and turned the pages of *The Motto Book* by Elbert Hubbard and the Roycrofters.

Tonight, at the Winter Symposium, I was a time traveler once again to see the past come to life through the photos of Edward Curtis (1886-1952). The timing of the Arts & Crafts Movement was synchronous with the rise of photographic techniques in America. I was in awe, however, at how Paul Unks became a human conduit into the very heart of the late 19th and early 20th century American West. Through both his photogravure tutorial, and keynote presentation *The Life and Times of the Shadow Catcher*, Paul was able to take me back in time and make the unfamiliar, familiar: make the past the present, and make the strangers in the photos become like ancestral family.



CACS Winter Symposium - January 21, 2017

I brought some easels and an art wall to help set up for the evening, and at the beginning of the night, as I helped hang the many framed gold tones and photogravure prints, I was struck by the physical beauty of them. The way the light would hit the gold tones glistened back at me with the precious metals that were used in the printing process. The soft and muted sepia tones brought warmth, and the light feels to be emanating from the artwork itself. The photogravures were rich with texture and the indentation of the plate on each paper was a lovely detail to enjoy. Each frame was so elegantly chosen to fit the subject matter. Quartersawn oak frames made by Tim Holton, Dard Hunter and Warren Hile Studio, brought about a perfect balance to each piece. I suspect because I'm an artist, I had purely an artistic eye at the beginning of the night, looking at the line qualities, the composition, the depth of field, and the light that Curtis had captured. My perspective was widened over the next few hours to be sure.

As Paul taught us the photogravure techniques, I became more and more amazed at the entire process. The hours of detailed work that goes into the creation of each print is astounding. The multitude of steps there are to create the film, the copper plate, the oil mixtures of three tones



*Photogravure
Technique
Tutorial with
Paul Unks*



of sepia ink (plus some other colors,) the inking process, and finally the print itself was wondrous, and could only be done by a patient, finely detailed person with a true passion for the craft. Even Ansel Adams had said of photogravure that it was very beautiful, but the process was not for the faint of heart. After our tutorial on the process, and the many wrong turns that could lead to starting over along the way, I would have to agree with Ansel.

The full collection of 2,220 Edward Curtis prints (worth over \$2 million today) was a gift from the Boettcher Foundation to the University of Denver. Paul expressed his gratitude to be speaking at the Boettcher Mansion, where he could see that his journey with Curtis's work had come full-circle.

Dinner was lovely, and the conversations around the Fireside Room were intimate and refreshing. As Mark Davidson began our short annual meeting, I was reminded just how much the Colorado Arts and Crafts Society means to me and my heart was open to connection and learning.



Paul Unks next to a photo of Edward Curtis

As Paul began speaking of the setting and times in which a young Curtis set out to record and capture a vanishing nation, the air in the room changed. I was no longer thinking of details and process of printing, I was captivated by the amazing storyteller in front of me. Paul shared with us the multifaceted life that Curtis had as a historian, anthropologist, ethnologist, author, and photographer. Much deeper than that however, was the passion Curtis had for telling the story of the tribal nations that he saw slipping away before his very eyes. The passion to connect and recognize this universal connection--Mitakuye Oyasin (pronounced Mee-tah-koo-yay O-yah-seen)--which means "We Are All Related" in Lakota embodies the spirit of both the work of Edward Curtis and Paul Unks. As we saw the photos of the raw and real Native Americans, we heard in great detail, the names and stories of the people in the photos. We learned of the research Paul has done to connect with the living ancestors of the people in these photos and how he has gained many new insights and stories to add to what Curtis had brought together over a century ago.

We learned how a granddaughter could be brought to tears when presented with a photo of her grandmother, "The Blanket Weaver". Paul discovered the name of a Hopi man photographed that would have been lost to history without his efforts to connect with descendants. Wari's photo

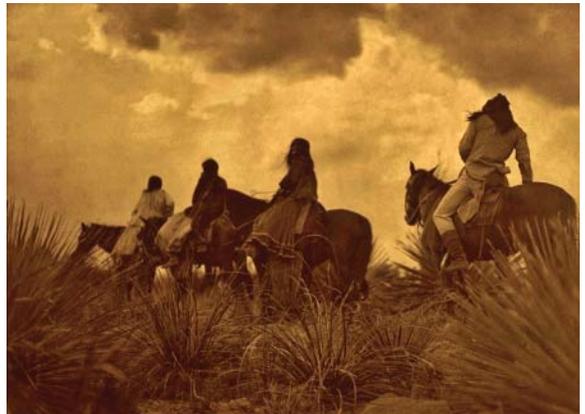
was particularly impactful for me because I learned that his soft, pained portrait reflected the agony of just having his daughters forcefully taken away to a white school 30 miles away just hours before it was taken.

"The Storm" - Apache shows four on horseback leaving their home forever, with a woman looking back over her shoulder one last time, the soft details of her face full of emotion. The photo where a young girl stood outside of her "play house" teepee, and the photo of Whistle Smoke, her loving father that made her a toy home to remind them both that fun, play, and love must still exist even as The Indian Removal Act of President Andrew Jackson was upon them.

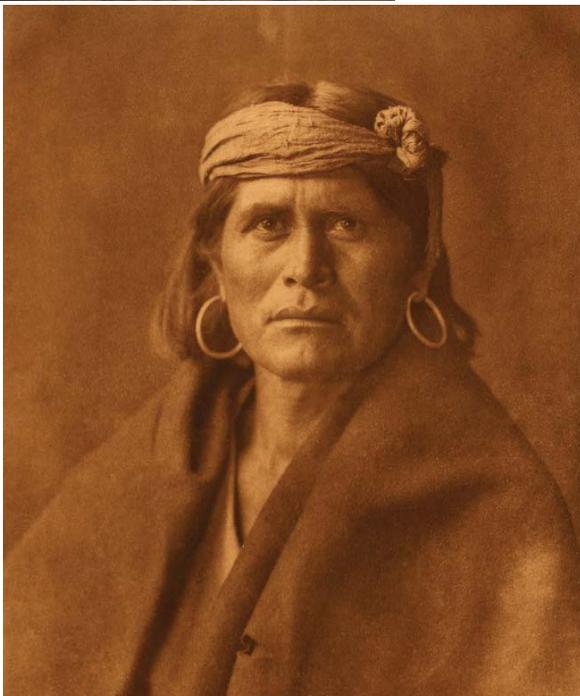
The room was alive with the past. The voices were vivid and humble. The stories were poignant and brought tears to my eyes more than once. As we ended the night and I helped pack up Paul's prints and gold tones, I now was familiar with the faces in these photos. I knew their song and story. I looked at them now as if they stood before me in the room. I felt a personal and universal connection to them. I find much gratitude in the fact that these tribal people can live on forever because of Edward Curtis *The Shadow Catcher*, and the passionate work continued by Paul Unks, *The Brother of The Shadows*. 🌟



"The Blanket Weaver"
Najavo



"The Storm" Apache



"A Walpi Man" Hopi:
Recently identified by descendants as "Wari" (pronounced Wah -Jee)



"A Piegan Play Tipi"



Father "Whistle Smoke"

SOUTHWESTERN INDIAN JEWELRY

A Very Brief History by Lexi Erickson

I grew up in West Texas and New Mexico, often traveling with my family along Route 66, visiting reservations of the Southwest, staying in motels along the way, whose bright neon signs gaudily lit up the night sky by flashing "Vacancy". In the morning, while walking to the small attached coffee shop, the visiting out-of-state kids had their pictures taken riding a cement buffalo, bucking bronco or in front of a cement teepee, and I was perusing the jewelry sold on the tables by the coffee shop by the Natives. The wonder of all that turquoise, coral and shiny silver made a huge impact on my choice to make jewelry, I'm sure. The allure of the sky stone is still with me, but it started long before my foray into jewelry-making.



Turquoise and Silver Bracelets known as "Fred Harvey Jewelry"

It's an ancient story that starts with a single Navajo silversmith, Chief Atsidi Sani, (Old Smith) who started out as a blacksmith in 1853. He did not work in silver until the Navajo returned from Fort Sumner in 1868.

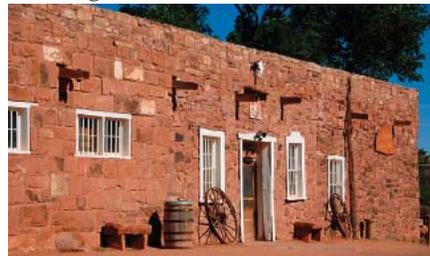


Atsidi Sani, Navajo Silversmith

The imprisonment of the of thousands of Navajo at Fort Sumner provided the opportunity for many to learn smithing from the Europeans and Mexicans, and the Navajos quickly learned. Old Smith soon passed his knowledge to his sons, Red Smith, Little Smith and Burnt Whiskers (which we smiths understand that name!) and his brother, Slender Maker of Silver. He continued to make and sell bridles, conchos, and bracelets. Soon he became a teacher. Sani died somewhere around 1920 after influencing all the smiths who were inspired by his work and his teaching.

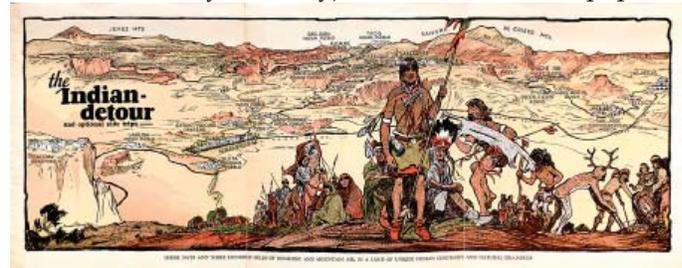
Skills spread after the release of the captives, and soon fathers were teaching sons, nephews and those within their clans how to work with Mexican coin silver. Trade developed among the Zuni and Hopi, each later on developing their own style.

Enter John L. Hubbard and C.N. Cotton, who operated the Ganado Trading Post in 1884, in what is now Arizona. These two savvy business men saw an opportunity and had a vision: tourism into the Southwest. And it was true. They hired the Navajo to supply jewelry and teach others. Yes, making jewelry offered more of an income than farming.



Granado Trading Post

Few people recognize the importance of what followed. Fred Harvey approached Charles Morse of the Atchison, Topeka and Santa Fe Railroad asking permission to build "eating establishments" along the route into the Wild West. During the years following WWI, these evolved into more elaborate eating establishments and included hotels, often stylizing and romanticizing the mythic Native American lifestyles. This was a turbulent time with the land and water rights of the twenty pueblos being threatened as the Indian Commissioner tried to assimilate native cultures. But the tours to the remote and mysterious West appealed to the wealthy East Coast elite. Indian-made Fred Harvey jewelry, as it was called, could also be bought in the gift shops at the various Harvey House Hotels along the way. By 1925, the 3-day "Indian Detours", (costing more than \$1000.00 in today's money) had become more popular.



Advertising in the 1920s

The primarily East Coast tourists were greeted in style, chauffeured around in large black 7-passenger Packard automobiles, with the tour couriers and cowboys (drivers) decked out in all type of concho belts, heavy silver bracelets, and squash blossom necklaces. Tourists found the jewelry enchanting and exotic, and of course, the Natives were there to supply the demand. Daily trips by Indian Detour couriers to the various pueblos was more encouragement to purchase jewelry and pottery. Thus, was the birth of the "curio" trade.

However, there was an aesthetic flaw in this plan. The demand for traditional "Indian Jewelry" by the tourist trade hampered the development of expression and experimentation among the Natives. Starting in the late 1950's, the demand for "real Indian jewelry" of turquoise and silver jewelry souvenirs was so great in places such as Santa Fe, Albuquerque and various tourist sites, that much of the work became assembly work, frozen with the designs of the past, only addressing the demands of the tourists.

The true artistry of Native American jewelry was regained with the sponsorship of the Southwestern Association of Indian Affairs, which sponsors the annual Indian Market in Santa Fe. Today, some of the Native Americans are arguably the best and most innovative artists in the jewelry world. What is truly the oldest form of art in the US has come of age internationally, with today's designers being worn from fashion centers of Milan to the streets in Santa Fe. The use of the traditional Native aesthetics, combining turquoise and coral, accompanied by tourmalines, sapphires and beryls is an amazing addition to the contemporary Native world, and it couldn't be more refreshing and magnificent. 🌟

To read more: *Fine Indian Jewelry of the Southwest: The Millicent Rogers Museum Collection* by Shelby J. Tinsdale



Contemporary Shaman Figure pendant by Santo Domingo



Contemporary pendant by Jolene Eustace



Contemporary Jewelry by Ken Romero entitled "First Snowstorm at Taos"

Vance Kirkland's Studio Move

By Robert Rust

On Sunday, November 6th, the 150-ton, century-old studio of Vance Kirkland was moved on eight sets of articulating wheels from 13th and Pearl to 12th and Bannock. Kirkland Museum of Fine & Decorative Art is moving to a new museum designed by architect Jim Olson of the Seattle firm of Olson Kundig. It is scheduled to re-open in early 2018 at 1201 Bannock Street, in the heart of Denver's Golden Triangle Creative District. Kirkland Museum's original location in Denver's Capitol Hill neighborhood opened in 2003 but outgrew that space due to increased attendance and expanded art holdings.

Kirkland Museum features three collections: an internationally important collection of decorative art from about 1875 to about 1990, with examples of every major design period from Arts & Crafts to Postmodern, the retrospective collection of Colorado painter Vance Kirkland (1904-1981) and chronological works of other Colorado and regional artists, all shown together in salon style.

The museum serves as a resource to scholars and the general public through exhibitions, the loan of works, public programs, lectures, tours, publications and the assembling of a permanent archive.

Visitors will experience all of Kirkland Museum's three collections in approximately 65% more display space, but still arranged in its signature salon style

Its new location is within walking distance to multiple cultural and civic institutions, including: Denver Art Museum, Clyfford Still Museum, Central Denver Public Library, History Colorado Center, and Civic Center Park. It will include convenient on-site parking and offer an expanded Museum Store which include unique works by regional artisans, several in the permanent collection of Kirkland Museum. 🌟



Kirkland Studio On the Move



A New Home for Kirkland Studio

A Warm CACS Welcome to Helene Arendt

The Colorado Arts & Crafts Society is excited to announce our newest board member, Helene Arendt. Helene will be our new Membership Chair and we are honored to have her talent and expertise on our board.

Helene has over 25 years' IT experience working for companies including Fisher Price, Time Warner and Xcel Energy. She is currently a Resource Management Analyst at Xcel Energy. Actively engaged in diversity and inclusion, she has been involved with Xcel's Business Resource Groups for 5 years and is co-chair of the Tribal Wind BRG. She is currently a co-chair on the TIED Membership / Outreach Board. She serves her local community as a member of the Board of the Golden Gate Canyon Fire Department Auxiliary as well as a member of the High Country Fire Department Auxiliary and Golden Gate Canyon Grange. In her spare time she is the owner and artisan behind CSBmetalsmith, the Mountain Metalsmith and is a member of the Colorado Metalsmiths Association as well as the Rocky Mountain Metalsmiths.

My first pieces of brass were given to me by Opa, pieces he had stowed away in the corner of his workshop to be used in the future. Fittingly a section of this brass was cut, rolled, sawn and used in my first creation, the Colorado Pin.



The Colorado Pin

As my craft continues to develop I am able to see the magic that inspired Opa working through me in each piece of copper, silver and brass. I sense Opa's spirit and feel the synergy and the creativity start to bubble up inside of me and inspire me. The sound of age-old methods of silversmithing can be heard in my shop every day as I hammer, saw, pierce, file, forge and solder these metals into my own creations. In a time where so much is mass produced, my attention to detail and my commitment to quality is uncommon and personally rewarding, just as it was for my Opa."

Please help us warmly welcome Helene and visit her website www.csbmetalsmith.com to see more of her beautiful work. She will also be exhibiting again with us at the Gathering of the Guilds on April 30th. 🍷



*Helene Arendt
with Photos of
her Jewelry
& Silversmith
Work*



*Sterling Silver
Rolled Maple
Leaf with
Garnet Tube
Setting Pendant*



When asked about where her creativity started, she says, "My connection to the creative world comes from my grandfather Opa who continues to inspire me to see the natural beauty in nature. By watching and learning from this master cabinet maker I too, began to see the grain, the subtle color, the texture, the uniqueness and magic in each piece of wood. I use this process when I create each one-of-a-kind design. I often stop in the middle of creating a piece to listen to what it is telling me and allow the piece to create itself rather than forcing my ideas upon it.



*Custom
Sterling
Silver with
Trillion
Tourmaline
Setting*

2017 Marks Boettcher Mansion's 100th Birthday and CACS's 20th Anniversary!

On Thursday, July 27th, the Boettcher Mansion and Colorado Arts and Crafts Society will be celebrating both the Mansion's 100th birthday and CACS' 20th anniversary inside the Lookout Mountain Nature Preserve. Special events -- including a catered lunch, presentations, tours and an after-hours biergarten with beer, food trucks, games and music -- are planned for members and other supporters.

Here's a little history on the two entities and their symbiotic relationship: Built in 1917 as a rustic retreat for Colorado entrepreneur Charles Boettcher, the former "Lorraine Lodge" was designed in the Arts & Crafts style by Denver architects Fisher & Fisher. Enjoyed for more than 50 years by family members -- especially granddaughter Charline Breeden, who raised her three children here in the 1960s -- the estate was then donated to Jefferson County for public use and enjoyment.

Opening as the Jefferson County Conference & Nature Center in 1975, the 110-acre property -- then classified as "Tudor Revival" -- was listed on the National Register of Historic Places in 1984. Struggling to become self-sufficient, the staff started entertaining the idea of hosting weddings inside the 10,000-square-foot building. With its cavernous great hall (now known as the Fireside Room) and expansive outdoor terrace, the facility already had plenty of space to accommodate special events.

In 1986, preservation architects were hired to fill in the U-shaped plan with a two-story lobby to greet and welcome guests. While this reversed the intended orientation of the building so that visitors could more conveniently access it from the northwest vs. the southeast side, the historically compatible addition was so well designed that it immediately looked like the original entrance.

By the 1990s, the stone-and-timber landmark had been renamed "Boettcher Mansion" to reflect the family's generous gift and its adaptation as an events venue. Its architectural style was updated to "Arts & Crafts". Grants were written to hire independent consultants to complete historic structures/conservation assessments and other studies needed to ensure ongoing stewardship of the site.

It wasn't long before the long-standing dream to establish a non-profit organization dedicated to the promotion and study of the design aesthetic of the American Arts & Crafts Movement (1895-1920) was realized. The founding of the Colorado Arts and Crafts Society in 1997 not only added a cultural element to the Mansion's identity but also helped secure additional grants from agencies reluctant to fund "just an event facility".

Headquartered at the Mansion, with a comprehensive collection of books and periodicals filling the upstairs library, CACS hosts both the Winter Symposium and Gathering of the Guilds onsite in January and April, with other special events taking place in and around the Denver metro area. The Society is comprised of a board of directors and nearly 100 other members, all of whom are passionate about the artistic endeavors and social philosophy that this fascinating period represents.

For more information about the midsummer event, contact Cynthia at 720-497-7632 or cshaw@jeffco.us

10% OFF

Paul Unks of Mountain Hawk Fine Art is offering a limited-time 10% off all Edward Curtis photogravures, gold tones and classic archival pigment giclees. Email or call Paul and mention this ad now through April 30, 2017

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DIRECTORS & OFFICERS OF THE COLORADO ARTS & CRAFTS SOCIETY:

PRESIDENT :

Mark Davidson 303.355.8582

VICE PRESIDENT / EDUCATION CHAIR :

Cynthia Shaw 720.497.7632

TREASURER:

Beth Bradford 303.778.0580

SECRETARY :

Lexi Erickson 303.882-7775

MEMBERSHIP CHAIR:

Helene Arendt 303.885.1159

TOUR COORDINATOR:

Robert Rust 720.732.6922
www.2rfinearts.com

MULTIMEDIA DESIGN :

Julie Leidel 303.263.8577
www.thebungalowcraft.com

DIRECTOR-AT-LARGE :

Dennis Barrett 303.744-8682

All correspondence concerning the society or membership should be sent to Colorado Arts & Crafts Society, 900 Colorow Road, Golden, CO 80401 | www.coloarts-crafts.org



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 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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