



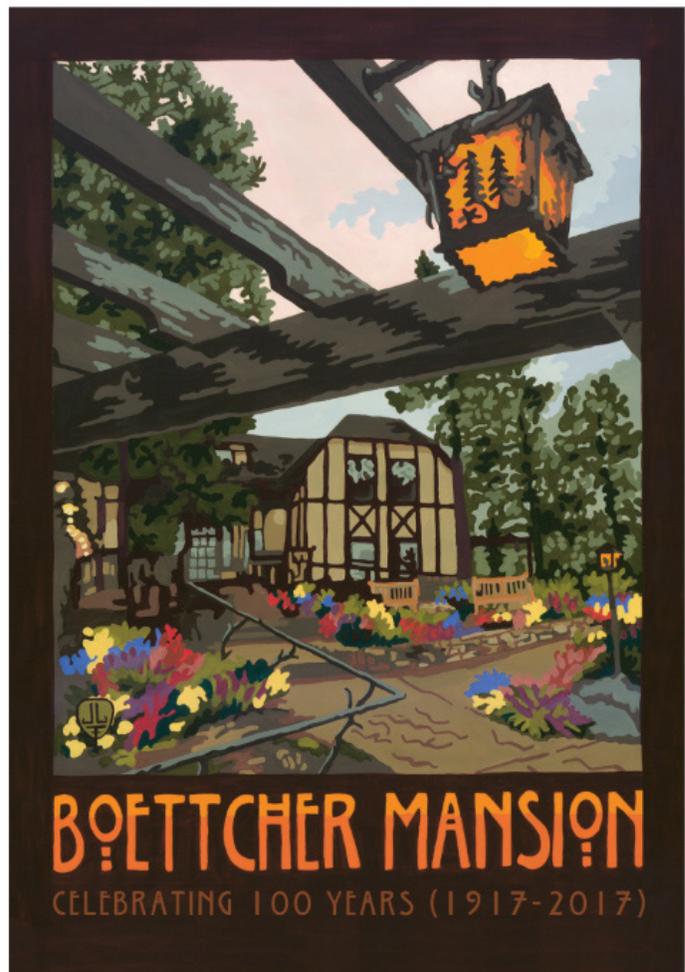
COLORADO ARTS & CRAFTS SOCIETY COMES OF AGE

Created 21 years ago by a cadre of kindred spirits, Colorado Arts & Crafts Society (CACS) is a non-profit, volunteer organization headquartered at the iconic Boettcher Mansion atop Lookout Mountain in Golden, Colorado.

Built in 1917 as a rustic seasonal getaway for Charles Boettcher, a German immigrant who made his first fortune selling hardware to miners during the silver boom, the former “Lorraine Lodge” was listed on the National Register of Historic Places in 1984.

The stone-and-timber estate remained in the family until 1972, when granddaughter Charline Breeden bequeathed all 110 acres to Jefferson County for public use and enjoyment. Opening initially as a conference and nature center, the facility struggled to stay afloat financially.

In the 1980s, once some historically compatible remodeling was completed by a team of preservationists during the burgeoning Arts and Crafts revival period, the one-time residence was able to fully accommodate weddings and other social gatherings, generating respectable revenue for the first time.



Poster by Julie Leidel/www.thebungalowcraft.com

By the 1990s, this newfound sense of security afforded staff the privilege of homing in on the architectural heritage of the site, attracting Arts and Crafts devotees by the droves. With so many like-minded locals buzzing around like bees, why not provide them with a hive? Next came the honey.

In 1997, after incorporating and assembling a board of directors – and naming the late Nancy Strathearn, former executive director of Craftsman Farms, as its first president – the Society held its first event at the Mansion. David Rago, Suzanne Perrault, Cara Corbo and Ted Lytwyn were the inaugural speakers. Many other nationally known “experts in the field” have since lectured on their respective passions.

Two decades later, a core of founding members and nearly 100 other aficionados remain devoted to the group’s original mission of studying and supporting the Arts and Crafts Movement within Colorado. Towards that end, CACS hosts a variety of lectures, tours and other educational programs throughout the year.

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In January, the Winter Symposium featured the dynamic duo C.J. Hurley and Barbara Pierce, with respective presentations on “Artistic Couples of the Arts & Crafts Movement: Frances MacDonald & Herbert McNair and Carl & Karin Larsson” and advice on how to choose exterior colors for bungalows and other period homes.

On Sunday, April 29, CACS will host its popular “Gathering of the Guilds” at the Mansion. This interactive forum of local artisans – including book-makers, calligraphers, ceramicists, illustrators, jewelers, leathersmiths, painters, printmakers, textile artists and woodworkers – provides scores of attendees with the opportunity to observe and understand the unique techniques of each craft.

Our lineup of vendors includes Annalee’s Naturals, Beth Bradford Studio, Black Birch Studio, Chinook Pottery, Colorado Calligraphers, Colorado Woodworkers Guild, Handweavers Guild of Boulder, Guild of Book Workers, Julie Fletcher Interiors, Mission West, Nikki Nienhuis, ReTreasure, Rocky Mountain Society of Botanical Artists, Rocky Mountain Marquetry, Rocky Mountain Metalsmiths, Silk Painters International, Stony Ground Studios and 2R Fine Art Appraisals.

The following presentations will be given at 11 AM and 1 PM respectively: “Artistic Leather in Arts & Crafts Decorating” by Jeff Icenhower of Mission West and “Arts & Crafts Metalworking in Colorado” by Robert Rust of 2R Fine Art Appraisals.

Show hours are from 10AM – 4 PM. Admission is \$5 per person and food and beverages will be available for purchase onsite.

The Boettcher Mansion is located inside the Lookout Mountain Nature Preserve at 900 Colorow Road (five miles from I-70/exit 256).

For more information, contact cshaw@jeffco.us or visit coloarts-crafts.org.



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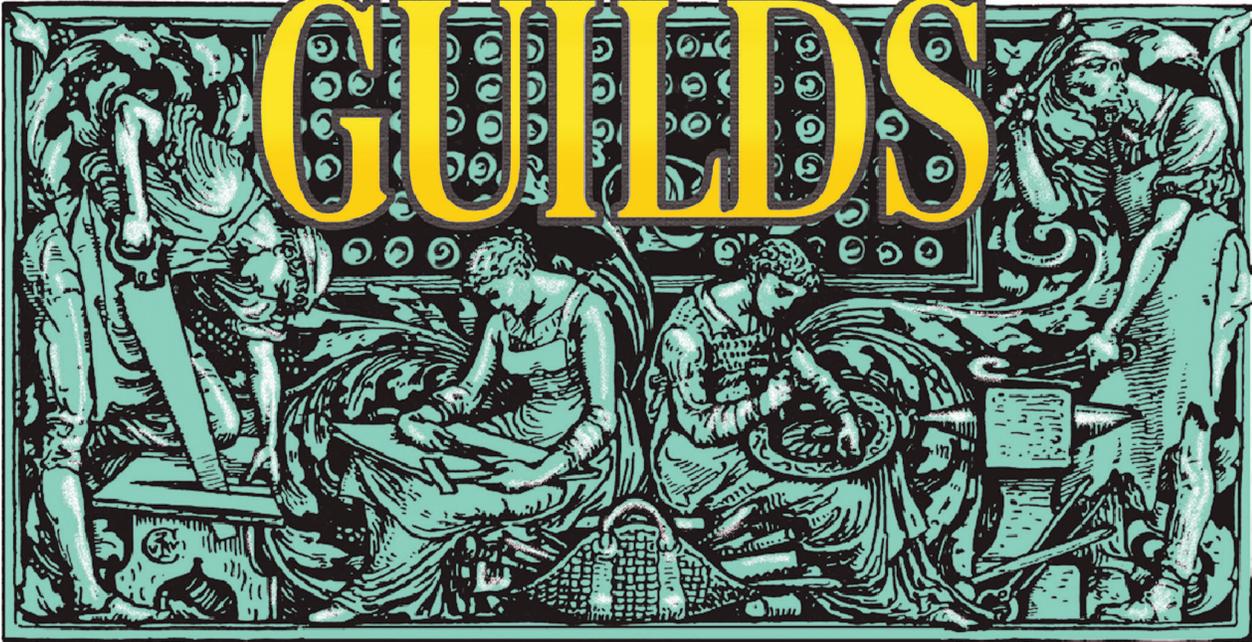


Drone's Eye view of Boettcher Mansion

The Colorado Arts and Crafts Society Presents

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GUILDS



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THE KIRKLAND MUSEUM REOPENS

by Robert Charles Rust

It has been almost two years since the original brick 1910 Vance Kirkland studio was moved from its original location on 13th and Pearl in Denver to the new location at 12th and Bannock in the Arts District of Denver. Hugh Grant and especially Merle Chambers are to be congratulated for this major undertaking. The new location was reopened to the Public on Saturday March 10th with the traditional ribbon cutting and a few short speeches. There had been a Golden Gala fundraiser in the new space for over a hundred guests on March 1st. Immediately afterward those who had not already been inside were in for a major artistic experience -- in decorative arts, Colorado arts of 1860's to the present day, and, of course, the works of the dean of Colorado artists of the 20th century, Vance Kirkland (1904-1981)!

Kirkland Museum opened to the public on April 2, 2003, displaying the works of Kirkland, his Colorado and regional colleagues and international decorative art. Merle Chambers and Hugh Grant were married from 1989-2017. Chambers was influential in the growth of Kirkland Museum, funding the construction of the original museum located at 13th Avenue and Pearl Street in Denver and providing ongoing support and guidance. Chambers' support was instrumental in developing the international decorative art collection at Kirkland Museum, considered one of the most important design collections displayed in any North American museum. Hugh Grant has continued to mount special exhibi-



Hugh Grant cuts the ceremonial ribbon to open the new museum.

tions, hold the collection together and further build upon it as the museum's Founding Director & Curator. The museum's hours, programming and exhibitions have continued to expand, as have the museum's collections which now total over 30,000 objects. Over 40 percent more of the collection is now on view and it is displayed in a chronological series of galleries. Specially for those of us with interest in the period 1880-1920, encompassing the Aesthetic, Arts and Crafts and Art Nouveau Movements, the first two galleries, to the right upon entering and checking in, will delight even the most serious collector or historian. Many of the highlights in the new location and building were never displayed previously; some even acquired since the old museum closed.

Frank Lloyd Wright's work has been added to with a very early 1904 dining chair from one of his Prairie homes in Buffalo, New York. The work of the Glasgow School, i.e. C.R. Mackintosh, his wife Margaret Macdonald, and her sister Frances, are now represented by a silver and wood, one of a kind, wall clock that was purchased for the museum at auction in London almost three years ago.

Regarding the almost unknown works of Coloradan craftsmen and craftswomen, excepting the Van Briggles, of course, there is now a collection on display of rare works in copper, ceramics and other metals by the workers of the Craftwood Shops of Manitou Springs (1912-1923). This collection was a generous gift of collectors in tribute to all that Hugh and Merle and the staff of the Kirkland have done in raising awareness of the contributions that Colorado has made to all aspects of American Art and Design History.

The board of CACS will be arranging a special event at the new Kirkland later in the year. Watch your newsletter, our Facebook page and website for more information. And, please visit and support the Kirkland Museum of Fine and Decorative Arts, a major player in Denver's Art Scene.



A view across the new Arts and Crafts and Aesthetic Movement Gallery. Godwin, Dresser and Bugatti are some of designers newly represented in Kirkland's new home.



The Bannock Street entrance to the new Kirkland Museum, looking north. (see previous page for story)



Louis Majorelle and Louis Comfort Tiffany share space with Colorado art of the Impressionist Era in the new Art Nouveau, Glasgow Style and Secessionist Gallery.

PRE-RAPHAELITES IN DELAWARE

By Dennis Barrett

The PRB

Were there Pre-Raphaelites in Delaware?? Well, no, not really. It was in *London* that Dante Gabriel Rossetti (at age 19), William Holman Hunt (20), and John Everett Millais (18) and a few young friends founded the Pre-Raphaelite Brotherhood. And their paintings appeared for several years with the mysterious “PRB”, before one of their number let slip what it stood for. As far as I know none of the Pre-Raphaelites ever visited the Americas. But a remarkable number of their iconic paintings now *reside* in Delaware – at the Delaware Art Museum, in Wilmington. Should you be passing through the Philadelphia airport and have a few hours to kill – rent a car, and go see them!

Oh to be young, and talented, and rebellious in London in 1848! (Well, yes, and male, that would be important.) The intensity of their brotherhood is captured in a reminiscence of William Rossetti’s some fifty years later:

We were really like brothers, continually together and confiding to one another all experiences bearing upon questions of art and literature, and many affecting us as individuals.....We had our thoughts, our unrestrained converse, our studies, aspirations, efforts, and actual doings; and for every P.R.B. to drink a cup or two of tea or coffee, or a glass or two of beer, in the company of other P.R.B.’s was a heart-relished luxury, the equal of which the flow of long years has not often presented, I take it, to any one of us. These were the days of youth; and each man in the company, even if he did not project great things of his own, reveled in poetry or sunned himself in art.

(Notice, I didn’t say “Oh to be middle-aged, talented and rebellious, in say, 1868 or 1878. No, the exquisite intensity of Pre-Raphaelite youth gives way to seedy middle years, betrayals, suicide. If you like that sort of thing, find BBC’s series *Desperate Romantics* of 2011 or so; it does a bang-up job on the Pre-Raphs and their problems with relationships! These started with a boyish exaltation of feminine beauty, so that only “stunners” were sought out as models, and then were passed around from one painter to another)

So one important date is 1848, for the founding of the PRB. Another is 1857, when Dante Gabriel Rossetti and his friends in the PRB got the commission to decorate the Oxford Union. The job was not, as it turned out, a great success. But it marked the introduction for the first time of two of Rossetti’s young acolytes: Edward Burne-Jones and his roommate, William Morris. Burne-Jones was to paint some of the major works that typify the PRB. And William Morris, influenced first by Rossetti and then by John Ruskin, became the leading philosopher of the British Arts & Crafts Movement.

A third date to remember is 1861, the founding of ‘The Firm,’ Morris, Faulkner, Marshall & Co., which reorganized in 1875 as Morris & Co., (of which, more below.)

What was the substance of the Pre-Raphaelite rebellion? Talented students at the Royal Academy of Arts, the ‘brothers’ chafed at their training in the precepts of technique and subject matter first established in the High Renaissance by such artists as Titian and Raphael. They found inspiration in the Early Renaissance, before 1500. John Ruskin, predominant art critic and their chief defender, explained that they drew either what they saw, or what they supposed to have been the scene they represent. They did this without respect for conventional rules of picture-making – something, said Ruskin, that all artists did before Raphael, and no artists have done since Raphael, the latter seeking instead to “paint fair pictures rather than represent stern facts.” In subject matter too, they returned to the Middle Ages, Arthurian legend, and Boccaccio.

American Arts & Crafts

How to draw the connecting line from the early PRB to the later British Arts & Crafts Movement, which half a century later crosses the Atlantic to inspire the American Arts & Crafts Movement (--and us)? In my perhaps-naive view, William Morris is pivotal:

First, he with John Ruskin writes the apologia that interpret and popularize the Movement to the public.

Second, he spearheads The Firm, which provides to a hungry public, not high art for the wealthy, but affordable goods for the middle class – furniture, stained glass, tiles, textiles, glassware and metalwork – all inspired by Pre-Raphaelite ideals. (*cont.*)

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Morris puts into action the thinking of Pugin and Ruskin. The French Augustus Pugin in the first half of the 19th Century deplored the industrialism that separated the artist from the craftsman, the designer from the laborer. In contrast, Pugin exalted the medieval guild system (think Act III of *Meistersinger* – or CACS' Gathering of the Guilds!) where one worker took the project from start to finish. Ruskin, influential in England through much of the century, inveighed against machine-made Victorian fussy decoration, not only for the shoddy quality of the goods, but also for the deleterious effect on the factory worker. Morris carried forward the idea of the satisfied and fulfilled worker in running The Firm, and in his writings calls for no less than the reform of society through the arts!

Third, whereas the PRB sought to reproduce nature in fine detail – backgrounds for their dramatic paintings were often painted outdoors, *en plein air* – Morris used designs abstracted from nature (in his wallpaper, textiles etc., still in use today). This difference seems to me to be crucial in comparing the huge Pre-Raphaelite paintings, elegant in their verisimilitude, with the small block prints of the American A&C, elegant in their simplicity. On the surface a Rossetti or Burne-Jones canvas seems to bear no resemblance to an Arthur Wesley Dow block print. Yet the inspiration was nature in both cases, however differently interpreted. And it was Morris who initiated and championed the process of abstraction.



Rossetti: *Lady Lilith*, 1866-68, 1872-73. Adam's first wife, according to Talmudic legend. She is totally self-absorbed, aware of her own beauty. Flowers have symbolic value: the foxglove at lower left for beautiful but poisonous. The figure as first painted was too voluptuous for the patron, so Rossetti used a model he found on the street to replace the body of his mistress.



Dante Gabriel Rossetti: *Found*, 1859, never finished. Rossetti's working of the popular "fallen woman" theme. A reluctant prostitute who has fallen prey to the evils of the city turns away in shame from a drover who knew her as a girl and has recognized her. Lewis Carroll was struck by the drover's expression "of pain and pity, condemnation and love, one of the most miraculous things I have ever seen done in painting."

Why Delaware and what's there?

Having seen major holdings of Pre-Raphaelite paintings in the Birmingham Museum and Art Gallery, and in a major exhibit at the Tate Britain in London in 2012, I was intrigued to read of 'the largest collection of Pre-Raphaelites outside the U.K.', in Wilmington. How on earth had they got there? The answer lies in the person of Samuel Bancroft (1840-1915), Quaker heir to a cotton factory in Wilmington. Rich, but not filthy rich, like a duPont. (The Quaker Bancrofts, eschewing violence, made their money in textiles, whereas the duPonts, with no such scruples, dealt in gunpowder.) Bancroft was seized, in a visit to an English relative in 1880, by an unquenchable hunger for Pre-Raphaelite paintings and Pre-Raph personalities. He arrived on the scene too late to meet the artists themselves, and to buy paintings from them, but he was in time to buy from the estates of the first-generation collectors, when they died, and before the paintings had greatly appreciated.

In 1906, when Frederic Leyland died, for instance, Bancroft bought six iconic paintings for the equivalent of \$22,000 total. He was frugal and careful, well-informed but opinionated. And not always wise: he spurned the products of William Morris' Kelmscott Press, for instance, which are now priceless. He collected for the simple pleasure of beautiful art, not for social gain, nor for material gain (when the paintings' value might increase), nor even for posterity. He expected that the collection would be sold after his death. It was his heirs who generously donated the art to the public, added some acquisitions to round out the excellent collection, and gave the land to build the museum. (cont.)

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I suppose that I've seen somewhat better collections of the Pre-Raphs in London and in Birmingham. But there is much richness in Wilmington! I counted 42 major paintings on display! All the greats are represented, especially Dante Gabriel Rossetti, who was Bancroft's favorite, and Edward Burne-Jones. Rossetti's *Veronica Veronese*, *Found*, and *Mnemosyne*, in Delaware, making everyone's list of the best of the Pre-Raphaelites. Generally the later works, from the 1860s and 1870s, are better represented than the scarcer ones of the earlier years. In addition to the paintings, there are two very early chairs, painted by Morris and Rossetti, (said to be the jewels of the collection), and a creditable variety of decorative arts, boasting works by C.R.Ashbee, William de Morgan and Archibald Knox, among others.

My experience in Wilmington, on the other hand, was very different from experiences in Britain. Particularly the exhibition in 2012, "Pre-Raphaelites: the Victorian Avant-Garde," was crowded and unpleasant, to the extent that I remember very few of the iconic works. In Delaware, I was often alone in a spacious gallery, though knowledgeable docents could be found if I needed them. After an hour or two on my feet, I tired, and went off to the café to sit down to a very pleasant lunch, before resuming my tour.

I clearly remember examining the catalog of the exhibit at the Tate and deciding the reproductions weren't worth having. By contrast, in Wilmington the fine catalog, *Waking Dreams: The Art of the Pre-Raphaelites from the Delaware Art Museum*, has excellent reproductions, and text too - though, weighing about five pounds, it is too heavy to carry on a plane and is better ordered afterwards.

If you go

The Museum is a half hour (in light traffic) from PHL, and only an hour and a half from BWI. Admission is free, as is parking! The museum is a short walk, skirting a powerful display of outdoor sculptures, from the parking places. (If you rent, it might pay to get a GPS; I had no difficulty finding the place, but missed a turn on the way back and spent rather more time than I'd expected exploring the greater Wilmington area in search of the freeway.)

The Pre-Raphaelites, precursors of the Arts and Crafts Movement long in eclipse, have regained their lustre. Following the show at the Tate Britain in 2012-13, and one at



Edward Burne-Jones: *The Council Chamber*, 1872-92. Based on the sleeping beauty legend, the King (at right) is shown with his courtiers all asleep, waiting for the Prince's kiss that will awaken the Princess and the castle. It is one of a series that, in various forms, occupied Burne-Jones for 30 years.

the Met in New York in 2014, another just closed at London's National Gallery, tracing the Pre-Raphs' inspiration back to Jan vanEyck. But if you don't want to cross the Atlantic - you can see a good representative sample of the Pre-Raphaelites, including some of the very best, in Delaware.

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 ©2018 the Colorado Arts & Crafts Society, with rights reverting to the authors after publication.

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Rossetti: *Veronica Veronese*, 1872. A companion piece to *Lady Lilith*, it portrays a woman in a dreamlike trance about to play her violin. "Something strange, intimate and at the same time dreamily beautiful, comparable with nothing that ancient or modern art has produced," said an American critic.



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